ARTS TASK FORCE

UNIVERSITY OF WASHINGTON BOTHELL

FINAL RECOMMENDATIONS

April 19, 2013

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EXECUTIVE SUMMARY

The Arts Task Force has examined the present capacities for teaching and learning about art on the UWB campus and in this document has projected a vision for a future rich in interdisciplinary investigations into art and media. We have thought carefully about a short- and medium-range vision, and we have prioritized the needs for incremental growth over the next seven years to support the capacity for robust arts and media curricula and presentation spaces at UWB. This report is only a snapshot of the emerging future and opportunities this committee sees, and we assert that this is a constantly changing landscape that invites continual re-evaluation in order to move toward emerging opportunities. The longer-range planning must include an arts building to house faculty teaching in the arts and media in all their variety and flavors. The exact layout of contiguous arts and media spaces would need a separate committee for planning, but having the arts visible and welcoming in a central location would greatly benefit the whole campus culture and act as a catalyst for the development of community relationships. In this document, subcommittees have addressed immediate and slightly longer-term space needs, the present state of, and future desires around curriculum and faculty development, and plans for the expansion of various kinds of media environments. Our proposal centers on the key attribute of the UWB campus: interdisciplinarity. The development of strong arts and media curricula and the spaces and equipment to support them would inspire students to engage in challenging new work and derives from our deep commitment to student learning across disciplinary boundaries. Working in the arts draws students from a diversity of interests and backgrounds for one class or for coursework in a minor or major. Not only could we create spaces to exhibit and perform on campus but beyond. At UWB, the vision is not to replicate arts instruction at the University of Washington Seattle or other universities, but to produce a distinct art program crossing boundaries, working on concept and research-based production, and emphasizing collaboration with other artists, with social and natural scientists, and with community members. This flexible, broad, and dynamic, didactic approach would parallel how national and international art production looks today. The combination of intense academic study, interdisciplinarity, and a serious and innovative art program will make UWB a special laboratory of learning.

THE SUMMARY POINTS OF THIS REPORT ARE THAT UWB NEEDS:
  • Expanded spaces for art-making. UWB needs to build, increase, and/or permanently re-configure spaces (studios and seminar rooms) dedicated to arts and digital media for instruction and production.
  • Exhibition/performance spaces. UWB needs to build and/or increase spaces for performances and exhibitions for students, faculty, or guest artists to present their work and provide equipment to support these activities.
  • Additional faculty. UWB needs to hire new faculty to add to the existing arts and media professors, who in turn, will build on present curricula to expand and deepen our course offerings.
  • Expanded staff support. UWB needs expanded staff support for the digital media classrooms and labs, UWave radio station, and a range of media-based projects for media-intensive majors.
• An arts manager. UWB needs a full-time arts manager and/or technical assistant for arts-based projects and additional staff to support digital media build-out.

• Expanded coursework. UWB needs a strategy for the development of the arts through new programming, including the creation of undergraduate minors in creative writing, visual and media arts, and performing arts to attract students from all schools and programs. The establishment of minors is a strategy designed to simultaneously open up the arts to multiple students through focused areas of inquiry and to grow the arts through this increased demand.

• Arts integration. UWB needs to provide multiple opportunities to integrate arts instruction across the campus building on the present foundation of arts production.

• Specific and cross-arts training. UWB needs to professionalize its training in the arenas of visual and performing arts, creative writing, and digital media with educational opportunities for disciplinary depth and interdisciplinary artistic explorations across the range of subject areas.

• Expanded access to the arts. UWB needs to provide incremental expansion of access to the arts for all students as part of their personal and academic growth, as exploration of their creative potential, as a form of critical thinking, and as preparation for lifelong learning.

• Expanded programing. UWB needs to expand its arts and media programming to respond to student demand and broaden out the range of majors and minors (under discussion in IAS) to increase recruiting activities.

• Concurrent, equitable growth across disciplines. UWB needs to grow the arts at a comparable rate with other programs to ensure an integrated and interdisciplinary program

THE RECOMMENDATIONS ARE FOR:

• Rapid first-phase implementation. We recommend that the first phase of the incremental growth plan for arts and digital media outlined in this document by the subcommittees on space, curricula, and digital media be implemented as soon as possible, followed in order by the second, and third phases.

• Implementation task force. We recommend that at the end of the review period of the ATF report, if accepted by the UWB campus community, that the Vice Chancellor for Academic Affairs charge a new task force for implementation of these recommendations and that the membership of the implementation task force overlap with our Arts Task Force to facilitate maximum continuity of historical memory of all the details of the present report.
**MAIN PRESENTATION**

Immersed in art and design as I am here every day, I remain convinced that artists and designers will be the innovators of this century, and that the problem-solving, the fearlessness and the critical thinking and making skills that I see every day are what is needed to keep our country competitive. Designers and artists create objects, devices and services that are more engaging, more efficient, more desirable and ultimately, more human.

Dr. John Maeda, President of Rhode Island School of Design

**DISTINCTIVE ARTS AND MEDIA LEARNING ENVIRONMENT**

Dr. Susan Jeffords, UW Bothell’s Vice Chancellor for Academic Affairs, charged the Arts Task Force at the beginning of Autumn Quarter 2012 to present in our final document a distinctive vision for the arts, which includes not only literary, visual, and performing arts, but also media and multimedia production. Her central questions centered on growth of the arts at the UWB campus in innovative and distinctive ways. We were to address a vision for the literary, visual, and performing arts that reflected the 21st Century Campus Initiative priorities. The development of arts and media curricula and extra-curricular opportunities for students through various community partnerships are key to the expansion of the Bothell campus as a university that promotes leading edge learning experiences. Among her charges were to recommend needed resources, consideration of potential partnerships, and ways to capitalize on our existing strengths and faculty expertise. The questions that we are to answer comprise the following:

- How can Arts growth reflect UWB’s tradition of innovative, rigorous, interdisciplinary curricula?
- Where do or should the Arts interact with other areas of the curriculum?
- How might we develop new undergraduate and graduate curricula and/or degrees making efficient use of our resources?
- How might UW Bothell learn from and contribute to national models for fostering an arts culture and curricula for institutions of similar size?
• How can we effectively engage with regional, national, and global arts community for mutual benefits?
• How will the development of the Arts enhance campus and regional diversity and address changing demographics?
• How might the use of technologies be employed to enhance arts curricula?
• How might we consider themes that cut across campus, such as innovation and sustainability?
• How do we reflect the campus mission and the core values embodied therein?

In the following report we will answer these questions directly or indirectly through the framing language, the individual reports out of the sub-committees, and the appendices.

Our central theme since the founding of the UWB campus has been interdisciplinarity and connections across fields of study. In the early years of the campus, the faculty of the founding programs embraced their ability to respond quickly to student interest and remain “light on their feet,” as a former UW President characterized our work. As we have grown and our curricula have solidified, we still advocate for responsiveness to student need and to the changing landscapes in our separate fields of study. Each time a new program or major is instituted, we are pioneers all over again in building innovative curricula for our students and partnerships with the surrounding communities.

Where we are now? An arts presence at UWB has been slow to develop; we had two creative writers among our first faculty cohort in 1990, but did not hire another artist in IAS until 2002. Further, we have had to improvise arts facilities, but now have a few, small spaces suitable for arts production including a dance/acting studio, a performance lab, the multimedia lab, a multi-functional visual arts studio, and a room for student publications. Out of necessity came invention. Out of a deficit of traditional studio spaces, came ideas to create arts in alternate spaces. For example, our faculty have showcased performances on the promenade and Main Street, Bothell for the Chancellor’s Forum, 2013 or used wall space in the Beardsley Building, outside on the construction fences, or inside North Creek Events Center to exhibit student work on a short-term basis. But, we lack adequate exhibition space for visual arts, performances, or literary readings. As part of their training, students need to be able to see themselves as practicing artists who are involved in traditional and cutting edge approaches to art production. Reaching across the campus to video production in the Center for Serious Play, to teaching arts practice in the Education Program, and arts as healing in the Nursing and Health Studies Program, faculty are finding ways to incorporate arts projects into their classrooms (see Curriculum Sub-Committee report pages 19 -30). New coursework in IAS around media attract scores of new majors. Even in non-arts settings, students are discovering visual and media technologies to accomplish interesting projects.

How do we want to grow? UWB is poised to move forward to greater involvement of students in traditional and media arts in the interdisciplinary context of our campus life. Students and faculty crave a deeper engagement with visual and performing arts, poetics, and media (see Curriculum Sub-Committee Report). Although we are already teaching undergraduate students in creative writing, performing arts, and visual/media arts, the lack of
dedicated spaces and basic resources holds us back from realizing a more vital model of arts/media education. In this document, we propose an incremental phase-in of new spaces to make and present art, additional curricular development within and across schools and programs, encouragement for cross-campus projects, conversations with the artists as collaborators, and an integration of traditional and new arts and media forms. Until about 2020, we envision that UWB could build out arts programming into existing buildings or off campus at sites in Bothell or Seattle (see specific recommendations coming from the Arts Space Sub-Committee, pages 13-18), but once these incremental phases for the arts are realized, the campus growth will demand a more substantial investment in the both specialized and multi-purpose spaces to maximize the student experience in self-exploration in the arts within an academic setting. The influx of new faculty will help drive the curricular models of arts integrated within our campus community and beyond UWB. What we want for our campus is to live up to the vision articulated by Dr. John Maeda in the opening quotation. Artists and designers will be at the leading edge of innovation for the next decades. It is UWB’s moment to capitalize on its cross-disciplinary legacy applied to the arts and with the arts across the entire campus.

JUSTIFICATION

UWB is well positioned to join other universities across the United States in ramping up its arts curricula to become a creative campus that would provide an exceptional and distinctive experience for the arts—in both formal and informal ways—for students, faculty and the greater UWB community. Students and faculty in the arts are familiar with the creative process that involves risk-taking, problem-solving, divergent thinking, and multiple iterations that allow their thinking to evolve over time. Only after they have internalized the process of making can they create an external product whether a painting, poem, dance piece, public art design, or community-based project reflecting a pressing social issue. Students learn to be engage in that iterative process. While Sawyer and Lingo in their white paper on creativity in the arts also cite multiple examples of the arts’ usefulness to colleagues in the other disciplines to visualize data or think about research through metaphor, they home in on the distinctive qualities of productive artist to “invent and imagine.” Lingo promotes the idea of the “expressive agility” of artists to convey complex ideas and meaning to an audience. This is the promise for UWB of an expanded arts presence: students and faculty engaged in the work of arts-making that transcend specific practice and call out to colleagues in other fields and disciplines to collaborate on projects beneficial to the whole campus and surrounding communities. This is the moment to break down barriers and open up the space for students to experiment in the arts, gain new skills, and encounter new perspectives irrespective of their major.

Within the local UWB ethos, there has been a growing interest in a strong arts presence on campus within and across various programs and centers as well as in the context of the

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2 Ibid., 29
quality of the campus climate as a whole. In line with national trends in the arts in higher education, the arts provide the catalyst to respond to a changing, technology- and knowledge-based economy in which creativity and innovation have become paramount. Strengthening and developing the arts presence on the UWB campus will: 1) increase UWB’s campus profile as a community destination, 2) increase community participation in the arts, 3) provide ways to connect arts practices to enterprises in the creative economy, 4) help deepen present cross-campus and extra-campus relationships and form new partnerships between UWB and other social and cultural groups, including arts-based organizations, businesses, and public schools, and 5) greatly assist in recruiting new and more diverse types of students to contribute to campus life.

In addition to studio-based arts and media arts experiences that do, in many cases, prioritize one art form over another, many of the faculty currently teaching in the area of arts practice (and new faculty soon to arrive on campus) stress the inherent interdisciplinarity of their own art forms, and as well, teach various forms of “interdisciplinary arts” or “cross-arts.” Often, this creative production also engages diverse communities and audiences, all of which calls for a complex set of skills in observation, analysis, creative research, and production. This investment in multiple forms of interdisciplinary arts and media arts is evident, for example, in IAS’ Interdisciplinary Arts and Media and Communication Studies majors, in Nursing and Health Studies courses on the arts and healing, in Education in teaching the arts in the K-8 setting (see Appendix N for the arts endorsements for Washington state schools), and in the Center for Serious Play with project-based work that draws on all of the arts forms.

In answer to the question posed by Susan Jeffords in her charge letter—how might UW Bothell learn from and contribute to national models for fostering an arts culture and curricula institutions of similar size—we have this response. Three aspects of the national conversation regarding ways to foster an arts culture are applicable to UWB. They concern growing the arts themselves, expanding cross-disciplinary applications/programs, and generating new forms of campus/community/industry partnerships and resource sharing.

Growing the Arts Themselves: First, at the curricula level, there are two Interdisciplinary Arts programs in the United States that have similar structures and relevant institutional sizes to ours. Eckerd College, with a population of 1850 students in their main college (and 700 in their Program for Experienced Learners) has recently launched an Interdisciplinary Arts major that provides an opportunity “for highly motivated students who have a clear purpose in building and crossing bridges among the arts (and possibly to disciplines outside the arts), and who wish to explore and integrate different modes of creativity.”3 In this program there is a set of core courses that focus on the history and practices of how to work across the arts/disciplines, in addition to requiring the students to train intensely in one primary art form as well as secondary art form. Eckerd’s Program builds off of already standing majors in the Visual Arts, Creative Writing, Theatre, and Music.

Arizona State University (ASU) West Campus has an Interdisciplinary Arts and Performance Program (IAP) that focuses on “interdisciplinary and collaborative approaches to the arts, technology, and performance. The interdisciplinary curriculum allows students to more effectively study, create, and prepare for a complex and changing world through current approaches to the arts and aesthetic research.”\(^4\) IAP is nationally recognized for the work it does and it is the only one of its kind in the Southwest. Their facilities include: Digital Recording Studio, two dance studio/rehearsal spaces, MAC-based Digital Media Lab with the latest software in film and video-making, music, sound creation and graphic design, Visual Art Drawing and Painting Studios, Second Stage West, an 85-seat performance space, and ArtSpace West, the program’s gallery installation space. Both of these programs, as well as other related InterArts programs, all discuss the need to build programs that provide integrated and innovative opportunities for generating new forms of arts training that respond the growing demands in and outside the “arts” proper for greater capacities to work collaboratively, think creatively, innovate, and either use digital art forms, or work on teams with other experts.

Both of these programs provide confirmation that our assessments regarding needs and growth areas are in keeping with similar programs that are currently more established.

UWB is uniquely positioned to be a trendsetter in the Northwest by building off the already strong interest in the arts regionally and providing a locus for the “InterArts” activity in the Eastside.

Expanding cross-disciplinary applications/programs: Robert and Michel Root-Bernstein, national leaders on research on the place of the arts in higher education, and more particularly on why/how the science needs the arts, note that numerous industry leaders value arts. They quote, for example, W. James McNerney, Jr., Chairman, President and Chief Executive Officer, The Boeing Company, who writes: “At Boeing, innovation is our lifeblood. The arts inspire innovation by leading us to open our minds and think in new ways about our lives - including the work we do, the way we work, and the customers we serve.” In short the Root-Berstein’s research relevant to the link between education and success in industry shows that “[t]he data our scientists and engineers provided to us demonstrate that the more arts and crafts a person masters, the greater their probability of becoming an inventor or innovator. In the first place, Honors College graduates in the sciences, technology, engineering and math were three to eight times as likely to have had lessons in any particular art or craft as the average American. Those Honors College graduates who have founded companies or produced licensed patents have even higher exposures to arts and crafts than the average Honors College scientist or engineer.”\(^5\)

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UWB is uniquely positioned—as we expand our arts offerings—to provide a highly generative context for our science, engineering, computing, and business students to encounter and engage with multiple approaches to collaboration, creative thinking, and innovation.

UWB is uniquely positioned to expand the arts in relation to forging new fields of study. A recent Global Health and Arts Symposium at UWS, sponsored by the Global Health Resource Center, reflected a strong interest in new forms of cross-disciplinary work that encompasses health and art. Some national models indicate that this is a growing field.

1. UCLA Professor in World Art and Culture, David Gere’s, "Make Art/Stop AIDS," has grown into a project of international stature, with a worldwide network of artists intervening in the AIDS epidemic.\(^6\)
2. Two versions of community based performance: a) Community Performance International, run by Dr. Richard Owen Geer, is based in Chicago but develops projects across the country and internationally. Geer has founded numerous Community Performance groups, including Georgia's Official Folk Life play, "Swamp Gravy", part of the Cultural Olympiad in Atlanta, Georgia, and also featured at the Kennedy Center in Washington, DC.\(^7\) b) Brazilian Director Augusto Boal’s Theatre of the Oppressed that later grew into several forms, including image theatre, legislative theatre, and the aesthetics of the oppressed, has led to a world-wide transformation in our understanding of the potential of theatre for change. These two approaches have had a particular influence on the development of applied theatre and social change.\(^8\)
3. In “business” Syneticsworld, based in Boston, works around the world to use arts-based techniques to spawn new ideas and practices in health care and health care management.\(^9\)

New forms of campus/community/industry partnerships and resource sharing: The national model for forging best practices in campus/community partnerships is Imagining America. “IA is a consortium of 90 colleges and universities, and their partners. IA emphasizes the possibilities of humanities, arts, and design in knowledge-generating initiatives. Such activity can span disciplines through collaborations with public health, environmental issues, community education, neighborhood development, and others.”\(^10\) The work of IA encompasses a nearly 20-year history of developing best practices for a variety of arts, humanities, design campus/community programs, that work across a range of institutional sizes.

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\(^6\) http://www.makeartstopaids.org/.
\(^7\) http://www.communityperformanceinternational.org/.
\(^8\) http://www.theatreoftheoppressed.org.
\(^9\) http://synecticsworld.com/.
UWB is uniquely positioned to generate new forms of campus/community/industry partnerships and resource sharing. Given our capacity to forge alternative models of pedagogy across campus, the upcoming launch of the new IMD major, campus/community interfaces (eg CBLR, CSP, and the Chancellor’s Innovation Forum), and the Global Initiatives Program, UWB is also uniquely positioned to respond to comments from our local community and industry partners that indicate: “we need more people trained in working in multidisciplinary teams with real capacities to collaborate with experts in fields other than their own. In short, in order to come up with new solutions, we need to change how we think as well as the forms of our practice-in-action.” All of these discussions stress to need to include those trained in the arts at the table.

The arts produce a welcoming environment for students to grow intellectually and will be a powerful inducement for students to expand their interests and competencies either by majoring in the arts and media or taking selected classes in these areas. They also provide a significant pathway for students to explore their creative and critical thinking that then transcends to other areas across the curriculum. The increasing demand for innovative and creative leaders in 21st-century society makes the arts and media uniquely positioned to respond to local, national, and international economic drivers. UW Bothell’s intensified commitment to arts and media production is an essential response to the demand for alumni to have a competitive edge and to navigate in a rapidly evolving, ever more complex world.11

Report of the Arts Task Force
Subcommittee on Space/Resources

Committee Members: Andreas Brockhaus, Director of Learning Technologies; Gary Carpenter, Lecturer, CUSP and IAS; JoLynn Edwards, Professor, IAS, chair; Ted Hiebert, Assistant Professor, IAS; Jason Pace, Director of the Center for Serious Play

Revised April 15, 2013

EXECUTIVE SUMMARY

UWB faculty have already developed a curriculum that provides an increasing emphasis on arts and media production, but it is constrained from further growth due to the lack of facilities and equipment to expand to its greater potential. Currently, there are certain facilities missing or inadequate, which clearly impede the types of professional practices that will be transformative for the vision of the arts outlined by the Arts Task Force. These include studios and equipment for traditional and new media arts and certain pedagogical and professional-grade presentation spaces, both for visual and performing arts, which would allow us to teach students how to transition from classroom creative practice to a real-world context and to engage the community. The facilities or support mechanisms listed under Immediate Needs below are required to deliver on the promise of a campus that supports a sustainable, distinctive, and rigorous artistic culture. Once the arts and media build out comes to fruition, UWB can boast a truly interdisciplinary education.

We need specialized spaces as well as flexible ones to provide students with formal training in the arts and media. These include studios for classroom hours, spaces for creative work in the arts and media outside of class time, display/exhibition/performance spaces, and studios for faculty to produce their creative work alongside their students. We would advocate expanding our reach outside the campus by working with community partners to display and perform work at a high level of production. Addressing these arts and media needs directly and incrementally over the next 2-7 years will provide a means of gaining national recognition for an innovative, fully integrated interdisciplinary arts program, attracting the best faculty and a greater diversity of student applicants. At some point around 2020, if the campus growth of about 300 students per year continues, even the proposed arts spaces will need a significant upgrade. What would be ideal is for UW4 Integrated Arts Building, to be in the final planning stages and ready to break ground by the end of the second decade. With the input of present and anticipated faculty helping to guide the program planning of that building, the incremental growth between 2013 and 2020 will set the stage for that next leap in campus maturity.

SPACE SUB-COMMITTEE REPORT;

Given the current institutional commitment to the arts and media in the curriculum of the School of Interdisciplinary Arts and Sciences (undergraduate majors of Culture, Literature and the Arts, Media and Communication Studies, and Interdisciplinary Arts, and Interactive Media Design and the graduate degrees in the Master of Cultural Studies and the MFA in Creative Writing), we ask that the following proposal for the expansion of arts spaces be considered. The immediate reasons are as follows:
1. This plan would provide us with sufficient short- and longer-term solutions to our arts and media space needs that would allow us to build out our already existing curricula for the IAS degree programs, developing new arts minors; expand the Center for Serious Play by hosting Interactive Art and Design Studio classes, offering certificates, eventually proposing a new graduate degree; and provide for the needs of the upcoming Interactive Media Design undergraduate program (IMD). We also envision students from Nursing and Health Studies, Education, Business, or STEM fields taking an arts or media classes or completing a minor in these fields.

2. This plan allows us to be responsive to campus climate issues, related to current conversations about diversity and our needs to provide the students an ever widening range of encounters with, and study of, cultural diversity and its many artistic expressions.

3. This plan allows us to map a more coherent and visible relationship with the community-at-large, given that arts events are a key way to invite the community to the campus and to engage in an important, two-way dialogue.

4. This plan also provides the resources needed for the faculty, staff, students, and the community to engage in greater depth and with more consistency in the developing campus conversation on innovation and creativity.

5. This plan, with expanded arts spaces, eventually leading to an Integrated Arts Building, will enable UWB to attract a critical mass of the best faculty, who in turn will inspire generations of students from across programs/schools to enroll in arts and media classes broadening their horizons, and attracting dedicated majors.

VISION
UW Bothell will provide a distinctive, interdisciplinary arts experience for undergraduate and graduate students across the various arts fields which include literary, visual, performing, and new media arts. A meaningful, purpose-driven build-out of the arts and media curriculum and faculty will answer the urgent demand for creative leaders.

GOALS
1. UW Bothell will ensure that arts programs have the resources (including budgets, facilities, and technology) necessary to expose students across the campus to the creative possibilities of the arts as unique expressions of the human condition; and the benefits of partnership with other fields, such as Education, Business, Nursing and Health Studies, the Center for Serious Play, Interactive Media Design, and STEM.

2. Commitment to both art-making and art-exhibition will provide a means to a greater sense of community, diversity of the student body, and creative rigor and innovative problem-solving among current and future faculty.

3. Students and faculty engaged in new media production will answer the demand for sophisticated education in technology.

4. On campus, we will have sufficient classrooms and performance and exhibition spaces to promote a community of artist-scholars who can extend to further community collaborations. Performance and exhibition spaces are required not only to train our students how to present their work in a professional manner and how the exhibition of work alters how it is perceived, but also to bring the professional arts
community and the broader community at large to our campus. UWB will attract reviewers to attend student shows, open opportunities for hosting traveling exhibitions/installations/performances, and collaborate with a host of local arts professionals.

**Present Inventory of spaces.**

1. One 2-D studio in Beardsley
2. One dance/acting studio in UW2
3. One performance lab in UW2
4. One media lab in UW2
5. One room for student publications (*Husky Herald*, *Clamor*, and *UWave*)

Specific areas of growth already gaining traction, with significant implications for curricular development:

a. Public art is frequently taught at UWB by a number of faculty from a variety of disciplines. It requires a combination of creative inquiry, independent research, and skills in budgets and time management, design, and engineering and explores an expansive range of art materials and sites.

b. Freshman Level Arts Courses in the Center for University Studies and Programs (CUSP). Since its inception in 2006, arts courses in all areas in CUSP have grown four fold. There is interest in scheduling more courses, but there is no space available (See Appendices A, D, and E).

c. The Center for Serious Play indicates that the one key area of their focus is the integration of the arts into technology and education, and a number of the projects currently being developed in CSP require student capacity to make use of the arts. This focus has growth potential for innovation in curriculum as well as, over time, the potential for new forms of campus-industry partnerships.

d. Several projects developed under the aegis of the 2013 *Innovation Forum: Engaging Design*, such as the Main Street Project and the Progressive Design Project, indicate that there is an underutilized area of arts engagement in relation to our local and regional communities. This work can further develop in concert with UWB programs and Centers, such as the Center for Community-Based Learning and Research and the new Interactive Media Design major and other partnerships with local theatres, avant-garde performance spaces, art collectives, and galleries.

e. Student publications have expanded their offerings with the addition of streaming broadcast media (*UWave radio*) in consultation with existing student publications in the arts and media production (*Husky Herald*, *Clamor*, and *UWave*). By sharing resources, space, and student generated content, these publications are opening up a public dialog where students can talk with each other, share their work with their peers on- and off-campus, and enrich media and arts intensive majors (like MCS, MACS, MFA, IA, CLA and IMD) by providing real-world experience in the area of the arts and media production.
In brief, the ongoing and emerging work at UWB in the arts indicates a strong commitment to UWB’s mission to provide a transformational learning experience, and growth in this area would serve both standing programs and centers and pave the way for new initiatives that can reach out to currently underserved UWB constituencies.

**IMMEDIATE NEEDS**

**Phase One, 2013-15**

1. Multi-use visual arts studio to allow oil and acrylic painting (2-D) and 3-D projects. For the latter art production including sculpture and installation, the professors and students need a spray booth with appropriate ventilation, preferably with a separate, exterior entrance to reduce the traction of dust and noise disruptions to other spaces. Painting and sculpture classes are messy and need to be separated from drawing and photography classes. (See Appendix A for present usage of UWBB272 and Appendix B for details of justification for a studio). Without this additional studio, we cannot offer students this crucial part of the visual arts curriculum in IA, nor will it be possible to offer a minor in visual arts that would attract students not only from within IAS, but also from other programs, centers, and schools. In the future, it will be optimal to have a second 2-D studio and a third one for 3-D work. Students should also be allowed ample access to these spaces (or minimally to one of these studios) beyond class time (see Appendix B).

2. Storage for 2-D and 3-D student work in both the present art lab (UWBB 272) and a second (and third) studio. At present, students have little storage especially for fragile or slow drying art projects (See Appendix B for details of justification).

3. A permanent art gallery/exhibition space consisting of an empty room, white walls, and track lighting, integrated speaker system with appropriate acoustics for multimedia installations (preferably uncarpeted), with some adjacent storage area plus reception area to host gallery shows (See Appendix C for details of justification). This space could be used on a limited time basis for temporary performances and poetry/prose readings.

4. Use of the new motion-capture studio in UW3.

**Phase Two, 2015-18**

1. Rental of a storefront in downtown Bothell for campus performances.

2. A permanent performance space to accommodate 75-100 audience members with sprung floor for dance, acting, and multidisciplinary theatrical presentations. Having a space with a sprung floor that is safe for dancers, actors, and multidisciplinary performers will allow works from across the range of arts and media. This could be a flexible space where chairs for the audience could be set up on an ad hoc basis according to the needs of the performers or more permanent seating installed.

3. In addition to the present digital media lab located in UW2, a second digital media classroom and drop-in lab (creative collaboratory). This new space would expand capacity for both classroom instruction and a student lab space, but would also be designed for greater flexibility and better capabilities for display. So, for instance, the furniture and computer equipment could be mobile to provide better opportunities for collaboration, displaying art and other creative activities. There
could also be video stations for displaying digital art. Students need a space in which to practice their skills and prepare their projects (this could potentially be a shared space with the IMD studio) (See Appendix E for usage of the present digital media lab).

4. Computers and related equipment for the drop-in media lab, photographic supplies, a projector and projection screen, a large-format printer and finishing equipment as an expansion of the Digital Media Lab (DML) for use by media and arts intensive majors (like MCS, MACS, MFA, IA, CLA and IMD).

5. A studio with 2-3 computers with music and remix equipment for multimedia performance and installation work in the DML.

6. An arts manager, technical assistant, or preparator, at least part time, to set up student exhibitions and assist those faculty mounting theatre productions on campus or in storefront off site.

**Phase Three, 2018-20**

1. Two sound/music studios, soundproofed to allow various traditional and digital, and hybrid instruction. Expanded capacities for music and sound production would be the next art form to be brought on line at UWB. Although the needs for soundproofing for music instruction, either traditional or digital, requires very specific spaces, we cannot imagine an expanded arts curriculum without them. It is important to note that a sizable percentage of UWB students come to the campus with years of music or digitized sound experience already. By creating spaces for them to expand their abilities, we will be opening possibilities for campus recruitment and retention. Studios with flexible configuration would allow this aspect of the arts to grow organically as they gather momentum.

2. Recording booth and photo/video studio to expand our media presence.

3. Dedicated studio spaces for faculty working in traditional and new media arts to practice their art in close proximity to students.

4. A second dance/acting studio to accommodate expanded curricular offerings and to allow students to practice and rehearse for UWB productions. (The present dance studio’s small size precludes a dancer from executing more than one preparation and leap [pas de bourrée, grande jetê] before hitting the opposite wall.) The sprung dance floor is necessary to protect students from injury as they try out their own choreographies or practice for UWB productions (see Appendix D for usage of the dance studio and performance lab for arts related classes and extracurricular activities).

5. Robust facilities for supporting student publications, particularly those engaged in digital media production and broadcast. Such facilities would include a sound-proof broadcast studio for live audio and video broadcast, with separate production and meeting rooms for pre-produced content creation and organizational tasks (like meetings). While primarily organized around web-based delivery platforms, this may also include opportunities for Low-Power FM transmission and the accompanying infrastructure that would require (tower, antenna, and transmitter).
It would be good to have as many art resources in the same area/zone/floor as possible. Ideally we would have all activities in the same floor so the flow of art production is activated. A good flow of art production is facilitated by proximity and clear uses.

What we need for space and resources in the short term are studios and exhibition spaces to bring a level of professionalism to students’ skills and attitudes about art and media production. Over the short- and medium-range, what we could offer with a modest outlay of capital investment in retro-fitting spaces is to model the practice of creativity, so that students will learn how to balance risk-taking of their iterative process with an end product such as video or film, live performance, or exhibition. Arts production in a rigorous intellectual environment of critique and making will reap rewards for students engaged in the practice from traditional arts to STEM, embed best practices within UWB’s interdisciplinary context, and create a sense of community so longed for by students, faculty and staff in campus conversations (see Curriculum Sub-Committee Report for discussion of campus survey).

Given our focus on interdisciplinarity and the mission of the Center for Serious Play to explore the ways digital arts intersect and integrate with traditional arts, we also have a unique opportunity to cross historical boundaries and drive dialogues bringing these two often separate worlds together in close conversation. Projects spanning performance, narrative, 2-D and/or sculptural arts with media and digital productions explicitly demonstrate the power of an interdisciplinary campus and provide us with compelling opportunities to participate in, and indeed lead, national conversations about the evolution of arts in the digital age.
Report of Arts Task Force Subcommittee on Curriculum

Committee Members: Gary Carpenter (IAS and CUSP), Jeanne Heuving (IAS), and Andrea Kovalesky (Nursing and Health Studies), Chair
Revised April 22, 2013

As part of the Arts Task Force established by Dr. Susan Jeffords, Vice Chancellor for Academic Affairs, during the 2012-2013 academic year, a sub-committee on curriculum was set up by Dr. JoLynn Edwards, Task Force Chair. The goals of this subcommittee were to:
1) conduct an inventory of the art related courses being taught at UWB; and 2) gather input and ideas from UWB faculty and staff about the future of the arts at UWB.

This Catalyst survey was conducted during the Winter Quarter of 2013. The 18 survey questions were gathered from the Curriculum and Media sub-committees and other members of the Task Force. The survey went out to all UWB staff and faculty via the NBALL listserv. Sixty faculty and staff members responded.

Summary Points from the Survey

Almost 3/4 of the respondents were full-time or part-time faculty, with the other respondents being administrators, professional or classified staff members. Two-thirds of the 60 respondents affiliated with CUSP and/or SIAS. Another 23% were from Education, Nursing and Health Studies, and Science and Technology, 5% were from the School of Business and CSS, and the remaining 13% were from library, IT, and other student support services.

The following points provide a summarization of the primary points extrapolated from this survey.

➢ Interest in the arts is strong at UWB among faculty and students alike. In the survey, information about art-making courses was separated from other arts-related courses as the former usually requires dedicated resources and space while the latter can usually occur within regular classroom settings. Even with the limited quantity and availability of dedicated art making spaces (dance, art, digital media, theater) currently at UWB, this survey reveals that there are at least 128 courses that are focused on either art-making or that that explore the history, criticism or context of one or more art form. 69 of those were courses with art making as a component of the course grade, and 59 courses were reported as arts related without art-making grading. Since these numbers only reflect the courses reported through the survey, the number of arts courses at UWB is actually higher. (See sections on Questions 3 – 6 and Appendices F – I).

➢ There is a strong interest among faculty in gaining either more or in many cases any access to art making spaces and related specialized equipment. Currently such access is restricted due to limited availability and high demand. Three responses
arose repeatedly to survey questions (9-10, 13-16) that collectively demonstrate a clear path for growing the arts at UWB. Whether asked which of a list of facilities and equipment they would use if they were made available what barriers they have encountered in teaching art courses at UWB; or asked for minimal recommendations of how to improve art making at this institution, the three most common responses were:

1. More dedicated art making spaces (and access to them)
2. Equipment to support art making (and access to them), and
3. Display and exhibition spaces (for visual, literary and performing arts).

These appear in different order depending on the framing of the question, but even when asked for additional comments these again ranked among the top answers. They were followed by a strong interest in a wider range of courses as well as course sequencing. (See also Appendices J and M).  

➢ Support for arts-related minors at UWB was strong. Minors in visual arts, interdisciplinary arts, creative writing, and performing arts all had 50% or more support. The survey also identified 4 broad areas for possible future foci of Master of Fine Arts (MFA) degrees: visual arts, performing arts, film studies, and interdisciplinary studies. (See sections on Questions 7 and 8). Currently UWB offers an MFA in Creative Writing & Poetics.

➢ Responses to survey questions about digital media resources indicated a strong interest in providing additional digital media classrooms. Creating capacity for media production in existing computer labs was also identified. The need for additional classroom capacity is evident in the Digital Media Lab usage statistics (see Appendix E) and the rapid growth in enrollment in the Media and Communications degree within SIAS. See Questions 11 and 12).

➢ As for existing opportunities and benefits of teaching the arts at UWB, the most frequent response was the collaboration and support among faculty across the campus. The respondents also spoke highly of the IT Digital Media services and support, the interdisciplinary tone of UWB, and library services. (See Question 14 and Appendix L).

➢ When asked what additional recommendations to improve art-making at UWB the most frequent request was for exhibition space for the visual, literary and performing arts with a few tying this into the need for community engagement. The second most common recommendation was a request for more dedicated spaces for art-making (all art forms were mentioned including music). Other suggestions included the need for more course offerings in the arts as well as a sequencing of courses, more art faculty, multi-year contracts for the existing lecturers in the arts, the need for more digital media lab access for all students, and a stronger integration of the arts and the other curricula. (See Question 16 and Appendix N).
Statements of visions for the arts at the UWB were various and contradictory. Many responders stressed the need for more focused study of the arts, whereas other responders encouraged a kind of arts-across-the-curriculum of art-making in all majors and programs. There was some stress on staying the vision of the current interdisciplinary arts major and building up the existing faculty, others called for growth in specific arts, and still others simply called for more art everywhere in everything: “Integrate some art-making into all courses . . . to reverse the deadliness of purely abstract reasoning.” Many of the replies lamented the lack of space and physical resources devoted to the arts, and insisted that these were requisite to any expansion of the arts. (See Question 17 and Appendix O).

Paraphrasing one of the respondents, one way to view the core question is: Will the arts at UWB primarily be an enrichment to existing tracks of study? Or, will UWB become a hub for the study of selected arts in addition to broadening the education of its other students? Support for the first question seems very strong, and support for the second question appears to be developing notably. Either way, the arts have grown considerably at UWB and have now outgrown current facilities and resources. (See Question 18 and Appendix P).
Questions 1 and 2: About the Participants in the Survey

The self-reported roles of the 60 respondents were:

<table>
<thead>
<tr>
<th>Role</th>
<th># who responded</th>
<th>% of all respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time faculty</td>
<td>27</td>
<td>45%</td>
</tr>
<tr>
<td>Part-time faculty</td>
<td>16</td>
<td>27%</td>
</tr>
<tr>
<td>Professional staff</td>
<td>8</td>
<td>13%</td>
</tr>
<tr>
<td>Classified staff</td>
<td>4</td>
<td>7%</td>
</tr>
<tr>
<td>Primarily in administration</td>
<td>4</td>
<td>7%</td>
</tr>
<tr>
<td>Other: Prof. staff and PT faculty</td>
<td>1</td>
<td>2%</td>
</tr>
</tbody>
</table>

The primary program(s)/school(s) with which the 60 respondents are affiliated were:

<table>
<thead>
<tr>
<th>Program or School</th>
<th># of respondents</th>
<th>% of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interdisciplinary Arts and Sciences (IAS)</td>
<td>27</td>
<td>45%</td>
</tr>
<tr>
<td>CUSP (Pre-majors)</td>
<td>13</td>
<td>22%</td>
</tr>
<tr>
<td>Science and Technology( S&amp;T)</td>
<td>6</td>
<td>10%</td>
</tr>
<tr>
<td>Education</td>
<td>4</td>
<td>7%</td>
</tr>
<tr>
<td>Nursing and Health Studies (NHS)</td>
<td>4</td>
<td>7%</td>
</tr>
<tr>
<td>Computing and Software Systems(CSS)</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>Business</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Library/Information Technology</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Other: Student affairs, administrative services, campus grounds, registrar/financial aid, academic affairs, Teaching Learning Center (TLC; 2)</td>
<td>7</td>
<td>12%</td>
</tr>
</tbody>
</table>

Five respondents marked 2 programs or schools, for a total of 65 responses. As expected, two-thirds of the respondents affiliated with CUSP and/or IAS, and very few were from business or CSS (5%). Almost another quarter of the respondents (23%) were from Education, Nursing and Health Studies, and Science and Technology. The remaining 13% were from library/IT and other student support services.

Questions 3 – 6: Arts-related courses Offered throughout UWB

Questions 3 through 6 inventoried the arts courses that have been recently offered or will soon be offered. Because art-making courses usually require specialized studio space, equipment and supplies, these courses were separated out from courses that study the arts but do not have art-making involved and can be usually offered in regular classrooms. Art-making courses bring up issues of space on campus. Specific questions about space that impact art courses are discussed in Questions 9, 10, and 13 and in the special report by the Space and Resources Sub-committee.
Out of the responses, 33 courses were tallied in which at least 50% of the course grade is based on art-making; 23 courses in which 25%-50% of the course grade is based on art-making, and 13 course that reported less than 25% of the course content being based on art-making. There were also 59 courses that are arts-related in which the history, criticism, or context of one or more art forms were considered. *This list is not a complete list of all such courses offered at UWB, as all faculty did not complete the survey and provide related information.*

<table>
<thead>
<tr>
<th>Academic Program</th>
<th>&gt;50% of grade based on art making</th>
<th>25%-50% of grade based on art making</th>
<th>5 - 25% of grade based on art making</th>
<th>Arts related courses, no art-making</th>
<th># of Courses/ Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUSP (Center for University Studies and Programs)</td>
<td>9</td>
<td>4</td>
<td>4</td>
<td>14</td>
<td>31</td>
</tr>
<tr>
<td>School of Business</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Computing and Software Systems</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SIAS (School of Interdisciplinary Arts and Sciences)</td>
<td>22</td>
<td>19</td>
<td>6</td>
<td>44</td>
<td>91</td>
</tr>
<tr>
<td>Nursing and Health Studies</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Science and technology</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subtotal per category</td>
<td>33</td>
<td>23</td>
<td>13</td>
<td>59</td>
<td>128</td>
</tr>
</tbody>
</table>

For full course lists, see Appendices F - I.

**Questions 7 and 8: Future Minors and Graduate Studies in the Arts**

In questions 7 respondents were asked to identify possible focal areas for art-related minors at UWB from a provided list and space for “Other” what minors, if any, they thought would be appropriate for UWB. 52 (87%) of the 60 participants responded, and more than one response was permitted.

<table>
<thead>
<tr>
<th>Minor focus</th>
<th># of respondents</th>
<th>% of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual arts</td>
<td>34 (of 52)</td>
<td>65%</td>
</tr>
<tr>
<td>Interdisciplinary arts</td>
<td>32</td>
<td>62%</td>
</tr>
<tr>
<td>Creative writing</td>
<td>28</td>
<td>54%</td>
</tr>
<tr>
<td>Performing arts</td>
<td>26</td>
<td>50%</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Music, Public art, Media arts</td>
<td>9</td>
<td>17%</td>
</tr>
<tr>
<td>- Video Production</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes, but don’t know what</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>UWB should not have these minors</td>
<td>2</td>
<td>4%</td>
</tr>
</tbody>
</table>
Question 8 concerned possible foci for additional graduate studies in the arts at UWB. Currently UWB offers an MFA (Master of Fine Arts) in Creative Writing & Poetics. 30 of the 60 participants responded with a wide variety of ideas. The broad areas in which the suggested topics fell were:

- Visual arts (5), with additional separate mention of photography (1), painting (2), sculpture (1)
- Performing arts (4), plus separate mention of theatre/acting (2), dance (1), music/music theory (3)
- Film (4): Transnational/global film studies: Documentary film (no such program now exists in Washington); film-making/production
- Interdisciplinary arts (3), plus a separate mention of digital humanities (1)
- Other topics mentioned:
  - Arts Leadership/Management (1)
  - Master of Education in Arts specific for higher education (1)
- Other comments:
  - No additional MFAs should be considered (1)
  - To sustain MFAs a concentration of faculty would be needed. (1)

Questions 9 – 10 and 13: Space for the Arts on the UWB Campus

To supplement the Space Sub-committee’s report, Questions 9, 10 and 13 queried about the current and future use of arts-related spaces on campus.

**8 and 9. Which of the current or in-development arts spaces do you use or plan to use?**

<table>
<thead>
<tr>
<th>Space</th>
<th>Currently use (19 respondents)</th>
<th>Plan to use (27 respondents)</th>
</tr>
</thead>
<tbody>
<tr>
<td>UWB radio station</td>
<td>3 (16%)</td>
<td>11 (41%)</td>
</tr>
<tr>
<td>UWB YouTube</td>
<td>3 (16%)</td>
<td>11 (41%)</td>
</tr>
<tr>
<td>Visual arts studio (UWBB 272)</td>
<td>8 (42%)</td>
<td>8 (30%)</td>
</tr>
<tr>
<td>Performance Lab (UW2-211)</td>
<td>7 (37%)</td>
<td>7 (26%)</td>
</tr>
<tr>
<td>Motion capture studio</td>
<td>Studio not yet available</td>
<td>6 (22%)</td>
</tr>
<tr>
<td>Visual arts storage space</td>
<td>5 (26%)</td>
<td>5 (19%)</td>
</tr>
<tr>
<td>Dance studio (UW2-021)</td>
<td>6 (32%)</td>
<td>5 (19%)</td>
</tr>
</tbody>
</table>
10. Which of the following would you use if art-instruction resources and spaces were expanded?

<table>
<thead>
<tr>
<th>Future suggestions for art resources and spaces</th>
<th># and % of 44 respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar room for 24-20 persons where people can face each other without moving furniture</td>
<td>24 (55%)</td>
</tr>
<tr>
<td>Photography and video recording studio</td>
<td>22 (50%)</td>
</tr>
<tr>
<td>Exhibition/gallery space</td>
<td>19 (43%)</td>
</tr>
<tr>
<td>Theatre/performing space</td>
<td>16 (36%)</td>
</tr>
<tr>
<td>Music/sound studios</td>
<td>16 (36%)</td>
</tr>
<tr>
<td>Student access to visual arts studio outside of class time</td>
<td>15 (34%)</td>
</tr>
<tr>
<td>Arts manager, assistant, or preparator</td>
<td>13 (30%)</td>
</tr>
<tr>
<td>Dedicated studio space for arts faculty</td>
<td>12 (27%)</td>
</tr>
<tr>
<td>Recording booth</td>
<td>12 (27%)</td>
</tr>
<tr>
<td>Visual arts storage space</td>
<td>11 (25%)</td>
</tr>
<tr>
<td>Equipment for chemical photography</td>
<td>11 (25%)</td>
</tr>
<tr>
<td>Second visual arts studio (sculpture)</td>
<td>7 (16%)</td>
</tr>
<tr>
<td>Second dance studio</td>
<td>5 (11%)</td>
</tr>
<tr>
<td>Other suggestions include: music rehearsal space/practice rooms and related equipment, another DML, printing and finishing (mounting and laminating) facilities, a visual arts room equipped with easels, wall space, storage and media production labs.</td>
<td>7 (16%)</td>
</tr>
</tbody>
</table>

Question 13: Please provide comments on the physical support for art-making courses that you teach including digital media needs (e.g., studio spaces, equipment, media room access). What minimal related recommendations would you make in order to improve art-making at UWB?

28 of the 60 participants provided a response to this question. Appendix J has complete comments for Question 13.

<table>
<thead>
<tr>
<th>Physical support</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedicated art-making studios (including visual arts digital media arts, dance, theater, music, and language arts)</td>
<td>12</td>
<td>42.86%</td>
</tr>
<tr>
<td>Equipment to support art-making (including equipment and tools for visual arts, digital media arts, dance, music, theater and language arts)</td>
<td>11</td>
<td>39.29%</td>
</tr>
<tr>
<td>Display/performance space (Including visual arts, dance, music)</td>
<td>5</td>
<td>17.79%</td>
</tr>
<tr>
<td>Art Storage Space (for student work, supplies, tools, books)</td>
<td>5</td>
<td>17.79%</td>
</tr>
<tr>
<td>Seminar style classrooms</td>
<td>2</td>
<td>7.14%</td>
</tr>
<tr>
<td>Access to art-making spaces beyond class time</td>
<td>2</td>
<td>7.14%</td>
</tr>
</tbody>
</table>
Questions 11 and 12: Digital Media Resources

Questions 11 and 12 were prepared by the Media Sub-Committee of the Task Force and focused on media resources.

11. If you use digital media resources in your teaching, please check all that apply.

<table>
<thead>
<tr>
<th>Media Resource</th>
<th>Currently in use (n = 36)</th>
<th>Planning to use (n = 26)</th>
<th>Priorities for expansion (top 3 choices) – (n = 25)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital media classrooms</td>
<td>21 (58%)</td>
<td>16 (62%)</td>
<td>18 (72%)</td>
</tr>
<tr>
<td>Computer classrooms</td>
<td>24 (67%)</td>
<td>16 (62%)</td>
<td>10 (40%)</td>
</tr>
<tr>
<td>Digital media software</td>
<td>15 (42%)</td>
<td>12 (46%)</td>
<td>10 (40%)</td>
</tr>
<tr>
<td>Media equipment checkout</td>
<td>21 (58%)</td>
<td>14 (54%)</td>
<td>10 (40%)</td>
</tr>
<tr>
<td>Media tutor support</td>
<td>14 (39%)</td>
<td>9 (35%)</td>
<td>9 (36%)</td>
</tr>
<tr>
<td>Student publication facilities</td>
<td>7 (19%)</td>
<td>10 (38%)</td>
<td>10 (40%)</td>
</tr>
</tbody>
</table>

12. Do you have any additional digital media resources that you use, plan to use, or consider a priority for expansion?

The responses to questions 11 and 12 indicate a strong interest in providing additional digital media classrooms (72% rate this as one of their top three choices for expansion.) The qualitative comments from question 12 and later open ended questions reinforce this:

- Another DML and/or laptops with DML programs available for check out
- There's so much I can do if every student has a computer in front of them. Either that means more computer classrooms or more laptops available for checkout (for the students that don't already have them.)
- The availability of the DML has been a big challenge
- Not enough access to digital media labs and staff
- The consumer grade equipment limits the quality of student work. Access to drop-in labs for students working on projects is hard. Lack of support for streaming servers is difficult. I feel like we can barely touch the surface of art and media making with our existing facilities and faculty/staff. Those students who want to excel - and raise the bar for their peers - are not provided with adequate resources to do so.
- I think digital media labs should be available for all the schools and programs at UWB - everyone is now learning how to tell stories and use media - in business, education, nursing, etc.
Creating capacity for media production in existing computer labs was also identified by respondents:

- Adobe Photoshop. Would like to add this program to ALL computers, rather than just a few.
- Access to Photoshop in every classroom would be excellent

The need for additional classroom capacity is also evident in the Digital Media Lab usage statistics (see Appendix E.) The rapid growth in enrollment in the Media and Communications degree within IAS has been further indicates that attention to this resource issue is warranted.

There is less clarity regarding the 2\textsuperscript{nd} and 3\textsuperscript{rd} top choices for expansion, with responses equally distributed across: computer classrooms, digital media software, media equipment checkout, and student publication facilities. The number of responses is also relatively low, with 10 responses for each. Further exploration of these needs is warranted, perhaps beginning with those faculty whose teaching and research focus on digital media production would be beneficial and then examining digital media production needs across the curriculum.

\textbf{Questions 14 – 16: Opportunities and Barriers for Arts-related courses and UWB}

\textit{14. What opportunities and benefits have you found at UWB that assist you in teaching your arts-related courses? (21 responders)}

The most frequent response was the collaboration and support among faculty across the campus. Following that, the respondents frequently spoke highly of the IT Digital Media services and support, with the interdisciplinarity tone of UWB coming in third. Other benefits mentioned include the librarians and library services (including e-reserves and MDID) and an ever increasing awareness and presence of the arts on campus. See Appendix L for actual comments.

\begin{tabular}{|l|c|c|}
\hline
\textbf{Opportunities and Benefits} & \textbf{Frequency} & \textbf{Percentage} \\
\hline
Collaboration/ interaction with colleagues & 6 & 23\% \\
IT/Digital Media services and support & 5 & 19\% \\
Interdisciplinarity at UWB & 4 & 15\% \\
Librarians/Library services & 2 & 8\% \\
\hline
\end{tabular}
15. What have been some of the barriers you have encountered in teaching or trying to teach arts-making courses? (27 responders)

The largest common response spoke to the lack of dedicated spaces for the creation of art and the inability to access the currently existing spaces as well as the need for storage for the visual arts. The correction of these barriers is expressed with a tone of urgency in many of the responses. “We need more digital media lab and visual arts studio spaces immediately,” and that the need for dedicated spaces is of the “utmost importance”. This was closely followed by comments regarding the lack of equipment/tools required for art making (easels, tableaus, paint rag disposal bins, lighting, digital media equipment and access to the DML and support staff) and the inability to access the ones currently available due primarily to an insufficient supply of both equipment and related support staff. Five of those surveyed suggested a need for either more course offerings in the arts, an increase in course sequencing or a combination of the two followed by the need for exhibition and performance spaces (for visual, sound, digital arts and wet photography, as well as performance and dance).

In addition, institutional support and funding were mentioned as problematic as was the need for more interaction between the arts and other disciplines and the need for more functional seminar rooms. Appendix M as complete comments for Question 15.

<table>
<thead>
<tr>
<th>Barriers</th>
<th>Frequency</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Lack of dedicated art-making spaces (and access to existing spaces)</td>
<td>9</td>
<td>31.03%</td>
</tr>
<tr>
<td>Lack of equipment/tools for art making (and access to existing resources)</td>
<td>7</td>
<td>24.14%</td>
</tr>
<tr>
<td>Lack of course offerings and course sequencing</td>
<td>5</td>
<td>17.24%</td>
</tr>
<tr>
<td>Lack of exhibition spaces for visual and performing arts</td>
<td>3</td>
<td>10.34%</td>
</tr>
</tbody>
</table>

16. What additional recommendations would you make to improve art-making at UWB? From your perspective, how important are these? (31 responders)

When asked what additional recommendations they would make to improve art-making at UWB the most frequent request was for exhibition space for the visual, literary and performing arts (7 out of 33, or 21.12%), with a few tying this into the need for community engagement (6.06%) and the importance of raising the awareness of the arts across campus in
order for the arts to thrive here. The second most common recommendation (6/33 or 18.18%) was a request for more dedicated spaces for art-making (all art forms were mentioned including music). This was followed by the suggestion that there need to be more course offerings in the arts as well as a sequencing of courses, more art faculty and multi-year contracts for the existing lecturers in the arts insisting that “this would allow continuity not only in their career development, but would allow for them to make sustained contributions to the program and to the students over time.” There were also a few who mentioned the need for more digital media lab access for all students, more funding and more collaboration between art classes and programs as well as a stronger integration of the arts and the other curricula. Appendix N has complete comments for Question 16.

Question 17: Vision for the Arts at UWB

17. Please discuss your vision for the arts at UWB. Where should we begin? Where should we go next? What could set us apart to draw students specifically to UWB to study the arts? (Please be broad as well as specific.) (39 responders)

Statements of visions for the arts at the UWB were various and contradictory. For instance, many responders stressed the need for more focused study of the arts, in which individual art forms or a grouping of art forms would constitute a major; whereas other responders encouraged a kind of arts-across-the-curriculum of art-making in all majors and programs. There was some stress on staying the vision of the current interdisciplinary arts major and building up the existing faculty; others called for specific growth in the areas of drawing and painting, performing arts, music, public art, eco-art; film arts; and media arts; others simply called for more art everywhere in everything: “Integrate some art-making into all courses . . . to reverse the deadlines of purely abstract reasoning.” Specific suggestions included, a centralized information system for all campus arts-related events; a campus-wide performance production that would involve all the arts; changing from a production-based arts curriculum to a study of art that would promote a philosophy of being; greater engagement with the artists already teaching on campus as possessing valuable expertise; exposure to non-Euro-American centric art. Many of the replies lamented the lack of space and physical resources devoted to the arts, and insisted that these were requisite to any expansion of the arts. One response thought that the arts were better left to UW Seattle. Appendix O has complete comments for Question 17.
Question 18: Additional comments

Do you have any additional comments about developing the arts at UWB?
(See Appendix P for actual comments)

The comments provided by the 25 responders can be divided into 4 basic categories, discussed below. Inserted into some categories are abbreviated comments or paraphrases from the respondents’ themselves.

1. The value of the arts to students of all majors at UWB (8)
   ❖ Encourage conversations about how to integrate the arts into various courses to expand our understanding of how the arts inform so much of what we do.
   ❖ People need or use the arts in their everyday lives, so why should our campus’s curriculum not provide opportunities for students to develop in the arts, despite what major they might be in? Participation in the arts provides healing and growth.
   ❖ A society filled with citizens who are technically trained but ignorant of cultural capital will ultimately fail.
   ❖ If we rely on having individuals “choose between” rather than integrate or value their multiple interests, the arts will remain a small presence, and the masses will be excluded.
   ❖ Reframe the “arts” as creative and innovative activities, histories, and practices that everyone needs to learn in the 21st century.
   ❖ Our campus has beauty in the spaces where nature has been preserved. Everywhere else it is a sterile environment. Enrich manmade spaces with student, faculty/staff art.
   ❖ The question here is turning a STEM campus into STEAM.
   ❖ This area is enormously underserved, which does a disservice to the idea of a university and to our students.

2. Issues related to on-campus resources for developing the arts at UWB(7)
   ❖ Campus must decide: Are the arts a bonus or enrichment to existing tracks of study? Or, does UWB want to be a hub for the study of the arts?
   ❖ Creative practice must be completed supported by UWB faculty and staff, and administration
   ❖ Good art programs need a practical side—working artists not only need artistic skill but skills in marketing, community relations, etc.
   ❖ Need strong base of resources and student interest
   ❖ Art-related students at UWS could assist with developing the arts at UWB
   ❖ By adding a few more studios for art-making classes these classes can be easily expanded

3. General comments of support for the arts on UWB (9)

4. General comment not in favor of the arts at UWB (1)
   Appendix P has complete comments for Question 18.
Arts Task Force, Media Sub-committee Report

Sub-Committee Members: Sarah Leadley (UWB-CCC Libraries), chair; Jason Pace (Center for Serious Play); Amoshaun Toft (IAS); Andreas Brockhaus (Learning Technologies)

FRAMING STATEMENT

The spectrum of media technologies is an increasingly important set of tools across the curriculum, and require an equally important set of competencies. As we seek to expand the role of the arts across the curriculum, digital tools, literacies, and curricular offerings in digital media production will help to form a strong base from which students and faculty can foster a vibrant arts culture at UWB. This report seeks to outline recommendations for growing our capacity in digital tools and literacies across the curriculum, while centering the importance of the arts as an integral part of the creative process. In so doing, we feel that UWB has an opportunity to develop resources in ways that foster cross-programmatic collaboration through shared facilities, and to acknowledge the diverse interdisciplinary connections that students create through their educational careers at UWB. By bolstering resources and literacies that specifically support key media-intensive programs and majors, we are ensuring that faculty can teach the skills, practices, and critical thinking skills at the center of these degrees. In addition, by thinking strategically as an integrated institution, those resources and literacies can serve to support innovative and interdisciplinary practices in non-media intensive majors as well.

MEDIA-INTENSIVE CURRICULUM

Digital Arts

Digital arts is a broad category that involves the creative use of digital media tools for arts practice. The Digital arts umbrella encompasses many forms of creative expression, ranging from the primarily visual (digital painting, drawing and photography) to the aural (digital music and sound design) to the textual (nonlinear and interactive narratives) and beyond. In addition to works created or enhanced with digital technologies, the display and presentation of both digital and traditional work through such diverse venues as Youtube, interactive online galleries and as components of multimedia experiences requires students to develop fluency with a wide range of digital tools and techniques.

Media and Communication Studies (IAS)

The IAS major in Media and Communication Studies (MCS) provides students with a solid grounding in media and communication theory and history while also giving them an opportunity to engage in practice and production. The major provides students the skill sets and critical intelligence to learning how to produce new media and to communicate through those formats. Students are challenged to become critical practitioners, able to engage in the production and practice of communication while also being capable of critiquing production
and practice. As such, UWB graduates in MCS are distinguished by their integration of theory and practice, regardless of the occupational direction they choose.

Given UWB’s commitment to community engagement, the major includes an explicit focus on participatory forms of new media production (e.g., self-publishing, participatory production, streaming radio, podcasting, web design, YouTube videos, digital storytelling, blogging, etc.) in the context of local independent and community media efforts. This focus provides students public outlets for the media they produce, raising the stakes of their work and providing a real benefit to community organizations.

MCS students rely heavily on digital media facilities and support in their coursework, and in their applied practice through community-based learning and student publications. Developing a robust digital media infrastructure ensures that faculty teaching in MCS can offer students skills in using professional equipment, and in applied media production contexts through exhibition, display, performance, screening, and broadcast of their work to their peers and to their communities.

**Interactive Media and Design**

The UW Bothell IMD degree (scheduled to launch in Fall 2013) will be distinguished from other digital technology design programs by its expansive understanding of the processes and methods involved in designing, creating and evaluating the impact of next-generation, technology-based media applications. It is distinguished by its broad, interdisciplinary approach to the fundamentals of interactive media design and by its focus on the studio experience as a means of challenging students to develop creative solutions to complex, real-world problems through design.

The IMD program perceives media design as an integrative hub of digital experiences that are becoming a fundamental component of many fields of endeavor. It will provide students with holistic perspectives, relevant foundations, and synthesized expertise to enable them to become innovative content creators in digital media culture, with its large-scale transition from third-person vicarious to first-person engaged and exploratory points of view. By focusing on interdisciplinary foundations, media development processes and techniques, team-oriented design principles, and technical principles of interactive media design, the IMD Program will cultivate creativity of individuals and enable them to execute their imaginative visions in the dynamic and rapidly expanding world of interactive media.

Graduates of the IMD program will be designers of interactive media content with application in diverse areas embracing education, engineering, sciences, game design, social media, and emerging forms of interactivity. The program will provide students an opportunity to order the learning experience to their particularized specialty area interests. Graduates will also be uniquely qualified to provide leadership in the realization of innovative and creative applications through informed collaboration with technical, business, research and production members of their workplace teams. Students will use a variety of qualitative and quantitative techniques to inform design and impact.
The studio experience is a core component of the IMD curriculum and requires appropriate space and equipment for student teams to complete project work. IMD has similar equipment and space needs to students participating in MCS digital media projects (see Resources, pages 35-36), including:

- Dedicated equipment for IMD students.
- Specialized equipment to meet the production requirements of IMD.
- Dedicated spaces for team-based collaboration and production.
- Dedicated equipment and spaces would also require additional and appropriate support for the learning resource centers such as the Writing Center and Digital Media Lab (DML) so that they can provide the necessary support. This would include an expansion of the DML coordinator position.

As with the Media and Communication Studies major, it is important for IMD to build relationships with CUSP to ensure students have the necessary writing skills and digital literacy upon entry into the major and to partner where appropriate with our other efforts (Clamor, Husky Herald, etc.) to ensure students have appropriate opportunities to display and present their work.

MEDIA ACROSS THE CURRICULUM

Digital Literacy

While there are a range of definitions for digital literacy, one that seems to be particularly pertinent to UW Bothell is one provided by Allan Martin (2008) who defines it as, “the awareness, attitude and ability of individuals to appropriately use digital tools and facilities to identify, access, manage, integrate, evaluate, analyze and synthesize digital resources, construct new knowledge, create media expressions, and communicate with others, in the context of specific life situations, in order to enable constructive social action; and to reflect upon this process.” Digital literacy goes beyond simply learning how to use a tool, but actually incorporates multiple literacies that include specific references to the creative process and develops pathways into meaningful expressions of digital artworks. Indeed, digital literacy “emphasizes the importance of a critical understanding of the broader contexts of our technology use,” and can be a springboard into broader explorations of media and its innovative application across multiple disciplines (Lohnes Wataluk, 2011). Digital literacy can also contribute to what Henry Jenkins (2009) refers to as participatory culture, where there are “relatively low barriers to artistic expression and civic engagement, and strong support for creating and sharing one’s creations...” Renee Hobbs writes, “To fulfill the promise of digital citizenship, Americans must acquire multimedia communication skills that include the ability to compose messages using language, graphic design, images, and sound, and know how to use these skills to engage in the civic life of their communities. The inclusion of digital and media literacy in formal education can be a bridge across digital divides and cultural enclaves, a way to energize learners and make connections across subject areas, and a means for providing more equal opportunities in digital environments.”

Many institutions have already begun exploring the connection between arts and digital literacy. So, for instance, the Texas Cultural Trust and the University of Texas at Austin
College of Fine Arts are developing project-based arts curricula that establish the link between traditional arts education and digital media with the belief that arts education and digital literacy are intricately bound together and can help students prepare for a new paradigm of communication and creativity. The University of Arts London has created the DIAL Project (Digital Integration into Arts Learning) with the goal to map digital literacies across the curriculum. Institutions like Johnson State College in Vermont are adding Media Arts degrees that aim to help students become more digitally literate and creative.

At UW Bothell, digital literacy is also becoming an increasingly important and required learning goal for faculty and programs. From digital storytelling in Nursing to art and technology courses in CUSP, marketing videos in Business, and YouTube videos in Education and CSS, to media pieces in e-portfolios, students are applying media and digital literacies skills in creative ways to diverse topics and issues. For faculty and students, digital literacy and the arts intersect in a number of ways including:

1. multimedia installations
2. mashups
3. digital stories
4. data visualization
5. marketing

For faculty and especially for students, the explosion of digital media tools and practices in society have made it ever more vital that students gain skills in using media across many disciplines. The results of the UWB arts curriculum survey demonstrates that more access to digital media resources and computer labs are a high priority. A number of faculty commented on how current digital media resources are oversubscribed, and one faculty member remarked that more digital media resources should be available to all of the programs since “everyone is now learning how to tell stories and use media.”

Students graduating are finding a workplace that is increasingly requiring extensive media literacy skills. Digital Literacy is now a “required skill…needed to operate in the world and in the workplace,” according to the Council for Adult and Experiential Learning (Preston, 2012.) “The greatest digital divide is between those who can read and write with media, and those who can’t,” says Elizabeth Daley, Dean of the School of Cinema-Television at the University of Southern California (Silverblatt, 2010.) Business trends show that hiring for digital media skills is rising, especially since digital media and social media skills are often integrated (Rowe, 2013.)

While in the past, much of the literature and discussion on digital literacy focused on tools, increasingly there is a realization that digital literacy must have a critical and creative context for students to adapt and thrive in a rapidly changing world. At UW Bothell, our dedication to innovative and creative curricula which includes making the best use of educational technology provides an opportunity to support media across the curriculum, helping students across disciplines explore the vital connections between digital media and art and gain essential skills that will help them be academically, professionally, intellectually and personally successful.
RESOURCES NEEDED

Faculty

• Additional faculty to support the build-out and ongoing viability of existing media-intensive majors such as IA, MCS, IMD, MFA, and MACS, in ways that reflect the strategic planning goals of those majors, including media production (especially in terms of web-based work and audio production and visual media including video production and photography.) These faculty can also develop courses for CUSP, adding to the vitality of our first-year curriculum, particularly via student engagement in media production and related digital arts-making activities.

• Digital educator/artist in residence. In addition to the possibility of bringing new media arts practices to our campus community, this position could help provide pedagogical support for incorporating digital art across the curriculum and contribute to activities that engage our broader community.

Faculty and staff development/cross-campus collaborations

• Professional development workshop series or fellowship program for faculty across the curriculum who are interested in integrating digital media production in their pedagogy. This could be modeled on the ICBLR fellowship program, or the E-Learning Circle fellowship program.

• Resources to support collaboration across programs and schools for existing faculty. This could include course releases, extra funds for co-teaching, course load support for faculty who are teaching across majors or programs/schools (such as the IAS Big Thing), lower course enrollment cap, etc.

Staff

Phase 1, 2013-14
1. Make digital media coordinator position full-time (from 50% currently). This position manages digital media labs and classroom including tutors and online resources, provides faculty development and student workshops, and coordinates academic support services for digital media.
2. Full-time station manager/engineer for the UWave radio station.
3. A limited number of student tutors for the Library to support basic media production.

Phase 2, 2014-2016
1. Full-time engineer for the UWave radio station.
2. Full-time IT staff to support more classroom, mobile media labs.
3. Full-time IT staff to support large format printing.
4. Full-time librarian to support additional FTE and expanded media curriculum.
5. Student tutors for additional support in digital media labs, mobile labs, etc.
Technology and Facilities

Phase 2, 2015-18

1. A second flexible digital media classroom and drop-in lab with computers, projection and related equipment. The current Digital Media Lab in UW2-121 is over subscribed, making it difficult to teach more courses or have lab space for students to work on media projects. This new space would expand capacity for both classroom instruction and a student lab space, but would also be designed for greater flexibility and better capabilities for display. So, for instance, the furniture and computer equipment could be moveable to provide better opportunities for collaboration, displaying art and other creative activities. There could also be video stations for displaying digital art.
2. Mobile laptop cart for media production across the curriculum and untethered media collaboration.
3. Large-format printer and photographic supplies.

Phase 3, 2018-20

1. Two sound/music studios, soundproofed to allow various traditional and digital, and hybrid instruction. Expanded capacities for music and sound production would be the next art form to be brought on line at UWB. While the needs for soundproofing for music instruction, either traditional or digital, requires very specific spaces, yet we cannot imagine an expanded arts curriculum without them. It is important to note that a sizable percentage of UWB students come to the campus with years of music or digitized sound experience already. By creating spaces for them to expand their abilities, we will be opening possibilities for campus recruitment and retention. Studios with flexible configuration would allow this aspect of the arts to grow organically as they gather momentum.
2. Production studio which could include a green screen, lighting setups, set design, sound etc.
3. Recording booth and photo/video studio to expand our media presence.
4. Dedicated studio spaces for faculty working in traditional and new media arts to practice their art in close proximity to students.
CITATIONS


TASK FORCE CONCLUSIONS

Why the push for an expanded vision for the arts at UWB now? The answers are multiple and interconnected. National studies show that an educated citizenry benefits from exposure to the arts, which promotes lifelong learning. K-5 is especially crucial for the introduction to the arts, but funding for instruction in visual arts and performance has dwindled across the nation, as teachers have to eliminate all subjects that do not conform to “teach to the test” rubrics.\(^{12}\) Ironically, even as K-12 arts education has diminished, the student demand for arts participation has increased. There is a higher percentage of incoming first-year university and college students with four years of high school arts classes in the general population of college-bound students than ever before.\(^{13}\) Such an arts-educated, and media savvy, high school population should be a great incentive for us to increase arts and media instruction at UWB. For future growth, we cite studies that show that exposure to the arts at the university or college level has a decisive impact on student outcomes, even when they have not had those advantages earlier. That is, according to the *ArtsEngine Task Force Interim Report*, “the late teen years into the mid-twenties are a time of critical neurological development that might enhance the beneficial effects of arts engagement earlier in life.”\(^{14}\) Having a good range of traditional and new media arts to choose from makes UWB more attractive as a destination campus, and expands our commitment to a certain kind of cultural diversity. In a sense, access to arts experience is a matter of social justice. For students deprived of this exposure to the arts and media in an interdisciplinary environment in their earlier lives, UWB could fill a need for personal expression and creative challenge. The element of self-discovery is key to the development of the full citizen.

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\(^{12}\) See Appendix N for Washington State Endorsements for the arts from pre-school through high school.

\(^{13}\) National Arts Index 2012, 9.

If the presence of arts and media across the UWB curriculum is to have a positive effect on students’ engagement, UWB has to invest in the physical plant and resources for equipment and supplies to teach the fundamentals of each discipline as well as opportunities for students to venture across artistic fields. These disciplinary explorations do not imply silos, but permeable boundaries that permit movement among pedagogies and students’ experiences. Students need continual practice in arts and media production to gain mastery in one area before “transgressing” to other adjacent arts. Not only for the majors in Interdisciplinary Arts and Media and Communication Studies in IAS, but also for student engagement from across the campus including programs in Nursing and Health Studies, and Education, the Center for Serious Play, Interactive Media Design and even STEM majors training in traditional arts and new media benefits creative and innovative thinking. According to The 21st Century Campus Initiative for UWB, the priorities for growth need to include Visual, Literary, and Performing Arts for which the campus must build facilities with an eye to creative use of financial and human resources. Expanding the programming for the arts now answers the charge of this report.

Our present constraints in space and institutional support mean that faculty rarely produce art on campus where students can experience that level of professional engagement. Having students interacting with faculty is a key type of mentoring. Further, because our present studios are so heavily subscribed, students have a hard time gaining access to art and media production facilities outside of class time. Our visual arts students are making art on their kitchen tables, the digital media production students try to find a few odd moments to work on projects in the DML, and dance or acting students have little opportunity to perfect technique/scenes or rehearse before a performance. Typically in studio arts classes, the educational experience does not end when the “bell” rings. Students exploring arts and media need time and space to engage in the making and critique process that involve repeated iterations. Success builds on failures, re-imaginings, and re-creations. Due to the nature of the materials and creative processes involved in disciplines such as painting and sculpture, it is not practical or even reasonable to expect students to transport their projects home to work on (wet paintings, fragile, ephemeral or incomplete sculptures, installations, etc.). Without the availability of studio time on campus, students are limited to an exploration of materials and processes in class. However, art-making takes time; both traditional and new arts and media require extended periods of concentrated effort and repeated encounters. In many cases, contemporary art practices are often primarily process-rather than product-oriented.

Even if students only take one or two classes in arts or media rather than commit to a minor or major, such coursework can open up their thinking in myriad other classes among the various disciplines. There are multiple benefits for students to study the arts and media:

1. Educated citizens. It has become a mark of advanced societies that they excel because of the creative class who have to seek solutions beyond the previous normative structures. These are individuals who have a high level of educational attainment and can take on the latest problems facing the modern world because of

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their grounding in cultural capital. Since Pierre Bourdieu’s theory of cultural production first appeared at the end of the 1960s, it has been proven in empirical studies that education is the one defining factor in making for a culturally engaged citizenry. Further work, post Bourdieu, also records the increasing omnivorousness of taste in culture, rather than the univore taste of past eras.16 Exposure to the creative and critical thinking that a university provides makes for omnivores who have honed their thinking through creativity, innovation, and interdisciplinarity.

2. The self-discovery of students working in the arts is an important outcome of exposure to the arts. Finding one’s voice as a writer, dancer, actor, painter, photographer, or media artist opens doors to self-knowledge. Students learn to deal with difficult assignments, problem-solving, cross-discipline research, inventive collaborations, and positive critique. The explorations in the arts make them more agile as thinkers. The experience can be stressful, joyful, and mind-expanding.

3. Students exposed to the arts become future audience members, patrons, and board members as part of their civic engagement. The 2011 NEA study of multi-modal understanding of arts participation shows that nearly ¾ of Americans participate in the arts from serious reading, to attendance at museums and performances, to consumption of arts via the Internet, to actual continued involvement in making of arts, either as professionals or amateurs.17 The NEA report, Arts Education in America, provides robust evidence that “[t]hose with the most arts education are also the highest consumers and creators of various forms of visual arts, music, drama, dance, or literature.”18 As support for arts education has declined even before the 2007 recession hit, so have the audiences for the arts. Universities prepare the next generation of arts participants, either as makers or as audiences. Without the exposure during their university education, America’s arts audiences are doomed to dwindle. Further, arts participation in the schools from elementary school on have a more profound effect on low-income children even more than on their financially secure peers.19 The arts improve overall academic performance and student achievement in other subject areas, even improving standardized test scores. Once at the university, any early exposure to the arts predisposes the student to delve more deeply into further arts learning. Although arts advocates would like arts study to be valued for their intrinsic worth, the instrumentalist function in support of other kinds of academic achievement may be a powerful motivator for K-12 and university-level instruction because their contribution to higher-order thinking skills.


19 Ibid., 21.

20 Ibid.
4. Students majoring in an arts field set the stage for careers either directly in the arts or at cutting-edge companies. Major local companies such as Microsoft, Amazon, Google, Facebook and many smaller organizations offer a number of career paths combining technical skills with traditional arts skills. User Experience and Interaction Designers, Product Managers, Producers, Copywriters and many other roles seek graduates with a breadth of knowledge in business, technology and the arts, and our graduates will be stronger candidates for these positions if they can demonstrate a broad range of interdisciplinary knowledge that includes grounding in the arts. Our UWB students, honed on integrated thinking and who have access to arts and media production, set themselves apart. After graduation, our alumni can gain employment because they have attained through the interdisciplinary approaches the exercise of aesthetic judgement, the ability to craft narrative, the exploitation of their creative imaginations, and the understanding of a larger context on how various disciplines work together. These students potentially will come from IAS, Nursing and Health Studies, Education, the Center for Serious Play, and the new IMD undergraduate program. Even for STEM fields, often seen an inimitable to the arts, recent literature abounds with examples of students and researchers in these fields finding new ways of problem solving through the arts. The path for the future is STEAM not STEM.

5. Demand for arts training at the university level has been increasing since the late 1980s, and since 2000, despite the diminishing in the number of arts faculty and programs across American higher education and the near universal pressure to promote training in science, technology, engineering mathematics, the students still want the arts even more than STEM fields.21 It may be counterintuitive, but the percentage of both undergraduate and graduate students who are pursuing degrees in the arts has gone up since the 2007 recession. A further indicator from The National Arts Index 2010 reports that “[s]tudents with four years of art and/or music in high school made up a growing percentage of college-bound seniors, reaching 20 percent in 2009.22

6. In the post-recession climate, when millions of Americans lost their jobs or become underemployed, workers in the arts and culture actually increased their market share by 30%.23 However, while artists and arts workers in the U.S. may have held their own in a competitive job market and are valued for their entrepreneurial energies and are more highly educated than other American workers, they are more likely to work less than full time, so the picture is mixed.24 In terms of future employment, top art colleges report 60-80 percent of their graduates are finding jobs within six months; the fields of art and design prepare the students with skills applicable to jobs now and

23 Ibid, 87.
in the future. The U.S. Bureau of Labor Statistics (BLS) reports, for example, that graphic designers today usually not only need familiarity with the technology and techniques of graphic design, but also a bachelor's degree or better in graphic design or fine arts (www.bls.gov). According to the National Endowment for the Arts, projections for people trained in multimedia, animation, illustration, especially those who are technologically savvy are expected to surge through the second decade of this century. Similarly, writers can expect to find jobs in multimedia technologies and online publications, websites, and newsletters. The educational attainment for these workers is high; not only an undergraduate degree, but also often a master’s is often required. Although the employment field for dancers and choreographers is somewhat bleak, actors are needed to perform both in live entertainment venues and on film including in the expanding indie film field. The health care industry will also be a major consumer of artistic production to make the environments around health care as conducive as possible for a good quality of life and towards recovery from illness (see Appendix M, “Arts in Healthcare”). Many pursuing an arts or cultural career more broadly will find opportunities for employment as least as good as those in the rest of the job market.

The arts are not just icing on an academic cake, but integral to local, national and global citizenship. They promote creative thinking, interdisciplinary problem solving, and a historical context for American cultural patrimony. Contrary to being perceived as “fluff,” study of arts and media production in a creative campus environment will respond to the student demand upon entry and jobs demand upon exit from the university. Our UWB recruitment motto is “access to excellence,” so access to excellence in the arts and media will mean greater diversity of campus life and greater opportunities for our graduates. Exposure to integrated arts across the campus and contact with arts and media faculty promise the students expanded opportunities for creativity, for greater cultural understanding, and for entry into a competitive, knowledge-based jobs picture. These recommendations reflect on, and support, our UWB values of innovation in instruction, transcendence of convention, and tradition of seizing opportunities. If our recommendations for the expansion of the arts are implemented, UWB can expect a transformational trajectory for years to come, and such development of the arts would support the campus as it matures to realize the potential first imagined in 1990.


28 Ibid, 5-7; See Appendix O: “Demand for the Arts,” prepared by Annette Anderson, Curriculum Development Director, UW Bothell.
Appendix A

Art Lab Usage (UWBB 272)

Please note that in any given quarter, two to three art courses are all that are required to fully utilize all of the storage in this room. Looking ahead to Winter 2013, this presents significant problems within this space and immediate upgrades in storage are needed.

### Autumn 2011

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### Winter 2012

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<td>11:00-1:00 BISIA 450 Image &amp; Imagination</td>
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**Autumn 2012**

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APPENDIX B

Art Lab Request

The current art lab (UWBB 272) has proven an invaluable starting point for the UWB visual arts program and has served us well this past year. However, due to a rapidly increasing student demand for more sections of current art courses and for a greater selection of art course offerings, we have reached an impasse where it is no longer feasible for the art lab to function smoothly meeting all of these students’ demands.

UWBB 272 has to date served photography courses, several levels of drawing courses, a few painting classes, a number of CUSP DC core classes, and art and physics courses along with a selection of public art courses. Other faculty have wished access to studio space to increase their course content and impact, but have not been able to fit their classes into the increasingly full room schedule. Public art is a great example. Our current courses in this interdisciplinary field are limited to theoretical study due to the lack of facilities to create actual public art projects, even on a small scale. The increasing and divergent demands on this space make it urgent that we have an additional room in which to teach studio courses, and equally important, as a place for students to create projects outside of class time.

Many art courses require dedicating time to projects as a continuation of classroom exercises. This is particularly true with painting and sculpture projects which require a great deal of time; many projects do not allow the students to transport them home, work on them, and then transport them back to class due to a host of issues (slow drawing time of paint or clay, the fragility of sculptures or installation, or the large size). In order to have a rigorous studio arts program, students must have significant classroom access outside of class time.

Beyond the growing demand for space, the different fields of study themselves are experiencing difficulties functioning in the multi-functional room approach. Some types of art courses are simply much messier than others. For example, beginning in Winter 2013, painting classes are being offered at UWB. One instructor will be using slow drying acrylic paints (which can remain wet for up to a week) until the use of oil paints have been approved (which often remain wet for even longer periods of time). In traditional art departments, painting studios are separate from mixed media, drawing or photography studios. UWBB 272, will be utilized for a variety of other 2D courses which require a much cleaner environment (drawing, photography, some public art, etc.). Students enrolled in non-painting classes will be unable to avoid bumping into wet paint, soiling their bags, coats, or their clothing. The plan for this initial quarter of painting is to try and insure that students in the painting class thoroughly clean up after themselves. The reality is that when engaged in the process of painting, paint has a way of winding up in unintended places that will be difficult to control, especially as more sections of and varieties of painting courses are offered.

Different types of art courses also utilize space in vastly different manners. A prime example is drawing and painting courses. UWBB 272 currently has 12 tables and 24 stools and there are 25 table-top easels that are used during painting and drawing courses. All of the introductory and the majority of the intermediate coursework in these areas of study work directly from observation. This requires that the room be reconfigured before each class so that all students are able to see and work from a still life set up (moving all tables and stools). The size of the room alone makes this challenging with 24 students and the large tables, and then at the end of the class, everything must all be moved back into its original configuration. This is not only physically demanding, but also often
cuts considerably into instruction time in the class. It is also often difficult for students to have an unobstructed view of the subject matter due to the large, cumbersome nature of the tables and tabletop easels. Additionally, when working from a model, it is not possible for all students to see the entire figure in any given pose. A more traditional studio format with an open floor plan (and no fixed furniture) allows for full visibility, much more flexibility, and far less wasted instruction time moving furniture.

Portable, full-sized easels, stools, and small rolling palette tables would make the new room fully functional for a whole variety of courses, enabling effortless room reconfigurations for painting and drawing, as well as larger public art or extracurricular projects. Students need to work on paintings and drawings at university; working outside of class time is paramount for student success in the arts. Wet paintings, and large drawings, often derived from still life set ups in the classroom are impossible to move or to continue working on at home when away from the subject matter. An improved storage of 2-D objects in process between classes is an immediate need, but separate studio spaces with appropriate storage as soon as possible would allow us to expand and diversify the visual arts offerings.

REQUESTS:
Current space request: one 2D/mixed media studio plus storage.

- Configuration and functionality of new studio space and current art lab.
- UWBB 272 (current art lab) will be utilized for art courses that are cleaner in nature (some photo courses, some drawing courses and basic/limited 3D and interdisciplinary courses) and courses that rely more on technology and lectures (utilizing the e-podium).
- Extra storage (cabinets or slots above the existing side cabinet with sinks) and above the counter in front of classroom (below drop down screen—between two existing sections of art storage slots).

New Space – This studio will be ideal for classes that generate more mess (painting, charcoal drawing, limited 3D work) that require more flexibility in room configuration, and will function as a place for students to work outside of class time.

- This room will ideally have an open floor plan with no fixed furniture outside of storage. Studio courses would utilize easels, stools, drawing horses (small benches that students straddle with a place to rest their drawing boards or paintings), and small palette tables to hold students’ paints, palettes, and supplies while working. Around the perimeter of the room would be plenty of storage for art work (wet paintings, drawings), storage for still life objects as well as extra drawing and painting supplies (palettes, paints, etc.). Another important addition would be small lockers for students to store painting and drawing supplies (rented to them quarterly while they are enrolled in studio courses). This room should remain open throughout normal building hours for students to work in. To avoid the need for a paid monitor, if technology is provided, it should be in a lockable cabinet. In terms of additional equipment, it would be optimal to have a projector wired to enable lecturers to bring in a laptop computer for Powerpoint lectures or video presentations. While technology is helpful in these studio courses, it is generally supplemental to the learning process.
APPENDIX C
Presentation Space—Immediate Needs

While UWB is uniquely positioned to provide a distinctive experience for the arts—in both formal and informal ways—for students, faculty and the greater UWB community, there are certain facilities currently missing or inadequate, which clearly impede the types of professional practices that will be transformative for the vision of the arts outlined by the Arts Task Force. These include certain pedagogical and professional-grade presentation spaces that would allow us to teach students how to transition classroom creative practice to a real-world context. This is an outline of those facilities or support mechanisms that are immediately needed in order to deliver on the promise of a campus that supports a sustainable, distinctive and rigorous artistic culture.

By synthesizing the needs for presentation venues among various units, the following seem to be of immediate concern:

(1) Additional investment in student publications—both financial and spatial.

Rationale—currently the UWB student publications—Clamor, the Husky Herald and KUWB—are the only sites of professional-grade artistic output on campus. While these student publication venues face increasing student demand for participation, they also meet continued resistance from Student Life in terms of funding allocations, in part due to their dual status as clubs and classes offered on a for-credit basis. The allocation of a student publication space in UW Beardsley is an excellent step in the direction of support for these essential artistic services, but it does not ensure the sustainability—let alone the growth—of these important publication sites, particularly given the absence of other alternatives for professional grade arts experience on campus.

Recommendation—we recommend an increase of administrative support not tied to student fees, which would guarantee the growth and sustainability of these publication sites while increasing the profile of arts and media publication on campus.

(2) Flexible and adaptable collaborations with UWB administrative and promotional units.

Rationale—while there exist many sites of UWB branding and promotion on campus, these typically do not involve the arts and media in a direct way. With the wealth of student and faculty work produced on campus, a natural way to immediately buoy the arts culture on campus seems to treat this as an opportunity waiting to happen. UWB can and should be proud of the work produced by its students and faculty—work which could be used to brand the creative culture on campus and unified with the official banners, construction displays, and other temporary visual markers of vibrant campus culture.

Recommendation—we recommend that conversations be initiated to incorporate student and faculty work, either by invitation or by proposal, into the existing visual identity—including branding—of campus life.
Rationale—most notably missing from campus arts culture are formal presentation and performance spaces where students, faculty and/or visiting artists might present their work for engagement with the larger campus community. Campuses of our size typically have at least one art gallery, and often other informal spaces for discussion of student work or presentation or in-progress projects by arts and media students. This is not simply about making visible the arts currently produced on campus. It is also about providing facilities for presentation of work in a way that teaches students industry standards for production, presentation, and conversation. Additionally, formal presentation spaces can provide sites for cross-unit dialogue—whether through joint class critiques, collaborative exhibitions, or curatorial experience. These display spaces might provide a place for impromptu performances, but would not replace the need for other more formal performance space(s) to accommodate our performing arts students and faculty in addition to formal presentation/gallery spaces.

Recommendation—we recommend that space be allocated as soon as feasible to the formal presentation of arts and media work produced on campus. In its most modest sense, this would involve a room with white walls and track lighting (preferably without windows) where work could be installed and/or performed in an artistic context—of sufficient size for a small audience (300-400 square feet would be minimally adequate). Such a space could be formally maintained by students or by arts faculty, and could serve as a hub for presentation and conversation about the arts on campus.
# APPENDIX D

## Dance Studio and Performance Lab Usage

### Dance Studio Usage (UW2 021) from Autumn 2011 to present

#### Autumn 2011

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*overlap in scheduling with Acting class somehow; this is not clear from time schedule

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<td>5:45-7:15 B CUSP 197 Dance</td>
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<tr>
<td>7:30-10:00</td>
<td>Fitness Class</td>
<td>7:30-10:00 Fitness Class</td>
<td>7:30-10:00 Fitness Class</td>
<td>7:30-10:00 Fitness Class</td>
<td>7:30-10:00 Fitness Class</td>
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### Performance Lab Usage (UW2 211)

## Winter 2012

<table>
<thead>
<tr>
<th></th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
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<tbody>
<tr>
<td>8:45-10:45</td>
<td>B CUSP 117</td>
<td>8:45-10:45</td>
<td>8:30-12:40 BNURS 409 Partners in Community Health</td>
<td>8:30-4:30 BNURS 498 Special Project</td>
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<tr>
<td>11:00-1:15</td>
<td>BIS 399 Portfolio Reflection</td>
<td>11:00-1:00 BIS 499 Senior Portfolio</td>
<td>11:00-1:00 BIS 499 Senior Portfolio</td>
<td>11:00-1:00 BIS 499 Senior Portfolio</td>
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<tr>
<td>2:30-5:00</td>
<td>BIS 494 Task Force</td>
<td>2:30-5:00 BIS 494 Task Force</td>
<td>2:30-5:00 BIS 494 Task Force</td>
<td>2:30-5:00 BIS 494 Task Force</td>
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<tr>
<td>3:30-5:30</td>
<td>BIS 398</td>
<td>3:30-5:30 BIS 398</td>
<td>3:30-5:30 BIS 398</td>
<td>3:30-5:30 BIS 398</td>
<td>3:30-5:30 BIS 398</td>
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<tr>
<td>5:45-7:45</td>
<td>BISMCS 472/BISIA 483 Advanced Arts and Media Workshop</td>
<td>5:45-7:45 BISMCS 472/BISIA 483 Advanced Arts and Media Workshop</td>
<td>5:45-7:45 BISMCS 472/BISIA 483 Advanced Arts and Media Workshop</td>
<td>5:45-7:45 BISMCS 472/BISIA 483 Advanced Arts and Media Workshop</td>
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### Spring 2012

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<thead>
<tr>
<th>Monday</th>
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<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8:30-12:40 BNURS 409 Partners in Community Health</td>
<td>5:45-7:15 B CUSP 197 Acting</td>
<td>1:00-5:00 BIS 393 Special Topics</td>
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### Fall 2012

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<tr>
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<th>Friday</th>
<th>Saturday</th>
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<tbody>
<tr>
<td>9:00-12:30 BIS 212 Performance (early fall)</td>
<td>9:00-12:30 BIS 212 Performance (early fall)</td>
<td>9:00-12:30 BIS 212 Performance (early fall)</td>
<td>9:00-12:30 BIS 212 Performance (early fall)</td>
<td>11:00-1:00 B CUSP 134 Interdisciplinary Writing</td>
<td>11:00-1:00 B CUSP 134 Interdisciplinary Writing</td>
</tr>
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### Winter 2013

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<tr>
<th>Monday</th>
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<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:45-10:45 B CUSP 117 Discovery Core II</td>
<td>1:15-3:15 B CUSP 135 Research/Writing</td>
<td>8:30-12:40 BNURS 409 Partners in Community Health</td>
<td>11:00-1:00 BIS 499 Senior Portfolio</td>
<td>1:15-3:15 B CUSP 135 Research/Writing</td>
<td>3:30-5:30 BIS 494 Task Force</td>
</tr>
</tbody>
</table>

### Notes
- Spring 2012:
  - Monday through Saturday are listed.
- Fall 2012:
  - Monday through Saturday are listed.
- Winter 2013:
  - Monday through Saturday are listed.
APPENDIX E Digital Media Lab Usage Statistics

Students Registered for a Class in the DML

DML Computer Log-Ins (Autumn 2011 – Autumn 2012)
Tutoring Hours and Class Reservations - More class reservations means less tutoring hours
Winter 2012 – Tutoring (average) Hours 27.5

Growing demand for tutoring with fewer available lab hours. To continue support, tutoring has been pushed to nights and weekends.
### Winter 2013 – Tutoring Hours (average) 20

<table>
<thead>
<tr>
<th>Day</th>
<th>Mon 1/13</th>
<th>Tue 1/14</th>
<th>Wed 1/15</th>
<th>Thu 1/16</th>
<th>Fri 1/18</th>
<th>Sat 1/19</th>
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<tr>
<td>12am - 7am</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
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<td>7am - 8am</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>8am - 9am</td>
<td></td>
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<tr>
<td>9am - 10am</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
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<tr>
<td>10am - 11am</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
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<td>11am - 12pm</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
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<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
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<tr>
<td>12pm - 1pm</td>
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<td>DML Open - Building Hours</td>
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<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
</tr>
<tr>
<td>1pm - 2pm</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
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<td>DML Open - Building Hours</td>
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<td>2pm - 3pm</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
</tr>
<tr>
<td>3pm - 4pm</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
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<td>4pm - 5pm</td>
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<td>5pm - 6pm</td>
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<tr>
<td>6pm - 7pm</td>
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<td>DML Open - Building Hours</td>
<td>DML Open - Building Hours</td>
</tr>
</tbody>
</table>

Note: DML schedule is subject to change. Please check daily.
Appendix F: Curriculum survey, Question 3

**Courses in which at least 50% of the course grade is based on art-making**

33 courses were submitted. *This list is not a complete list of all such courses offered at UWB, as all faculty did not complete the survey and provide related information.*

<table>
<thead>
<tr>
<th>COURSE</th>
<th>% OF GRADE</th>
<th>INSTRUCTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>BCUSP 117H - DC II Philosophy and Music</td>
<td>50%</td>
<td>NIXON, DAVID M.</td>
</tr>
<tr>
<td>BCUSP 120: DCIII Intro to Digital Humanities</td>
<td>50%</td>
<td>GREGORY, RUTH</td>
</tr>
<tr>
<td>BCUSP 120 DCIII Autobiography and Media</td>
<td>50%</td>
<td>OPPENHEIMER, ROBIN R</td>
</tr>
<tr>
<td>B ART 121 Intro to Drawing</td>
<td>90%</td>
<td>CARPENTER, GARY</td>
</tr>
<tr>
<td>B ART 121 Introduction to Drawing</td>
<td>100%</td>
<td>SINCLAIR, MELANIE</td>
</tr>
<tr>
<td>BCUSP 131: Special Topics (Screenwriting)</td>
<td>60%</td>
<td>GREGORY, RUTH</td>
</tr>
<tr>
<td>BCUSP 197 Theatre</td>
<td>100%</td>
<td>LACHER, JO</td>
</tr>
<tr>
<td>BCUSP 197 Studio Arts: Dance</td>
<td></td>
<td>BIRK, KARENA</td>
</tr>
<tr>
<td>BCUSP 197 Acting</td>
<td>95%</td>
<td>DOYLE, GAVIN</td>
</tr>
<tr>
<td>BCWRIT 511</td>
<td>70%</td>
<td>DOWLING, SARAH</td>
</tr>
<tr>
<td>BIS 207</td>
<td>85%</td>
<td>DOWLING, SARAH</td>
</tr>
<tr>
<td>BIS 209 Engaging Visual Arts (Photography as Art)</td>
<td>80%</td>
<td>HIEBERT, THEODOR</td>
</tr>
<tr>
<td>BIS 212 Engaging Performance: Diversity Theatres</td>
<td></td>
<td>KOCHHAR-LINDGREN, KANTA</td>
</tr>
<tr>
<td>BIS 322: Garbage as art</td>
<td></td>
<td>KOCHHAR-LINDGREN, KANTA</td>
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<tr>
<td>BIS 322 Creativity Studies</td>
<td></td>
<td>KOCHHAR-LINDGREN, KANTA</td>
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<tr>
<td>BIS 490 Senior Seminar: Life-Writing</td>
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<td>HEUVING, JEANNE D.</td>
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<tr>
<td>BISIA 207 Introduction to Creative Writing</td>
<td>60%</td>
<td>HEUVING, JEANNE D.</td>
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<tr>
<td>BISIA 213: Art Techniques: Intermediate Ballet</td>
<td></td>
<td>BIRK, KARENA</td>
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<tr>
<td>BISIA 213 Art Techniques: Drawing as Process</td>
<td>70%</td>
<td>CARPENTER, GARY</td>
</tr>
<tr>
<td>BISIA 213 Painting &amp; Creativity</td>
<td>90%</td>
<td>NOAH, BARBARA</td>
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<tr>
<td>BISIA 310 Poetry Writing</td>
<td>60%</td>
<td>HEUVING, JEANNE D.</td>
</tr>
<tr>
<td>BISIA 319 Interdisciplinary Arts</td>
<td>55%</td>
<td>HIEBERT, THEODOR</td>
</tr>
<tr>
<td>BISIA 319 InterArts</td>
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<td>KOCHHAR-LINDGREN, KANTA</td>
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<tr>
<td>BISIA 350 Photography and Digital Art</td>
<td>70%</td>
<td>HIEBERT, THEODOR</td>
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<tr>
<td>BISIA 374 Mixed Media Mashups</td>
<td>50%</td>
<td>NOAH, BARBARA</td>
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<tr>
<td>BISIA 374 Arts Workshop: Dance &amp; Architecture</td>
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<td>KOCHHAR-LINDGREN, KANTA</td>
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<tr>
<td>BISIA 374 Arts Workshop: Devising Theatre</td>
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<td>KOCHHAR-LINDGREN, KANTA</td>
</tr>
<tr>
<td>BISIA 450 Image &amp; Imagination</td>
<td>70%</td>
<td>HIEBERT, THEODOR</td>
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<tr>
<td>BISIA 484: ArtsLearning in the Community</td>
<td></td>
<td>KOCHHAR-LINDGREN, KANTA</td>
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<tr>
<td>BISMCS 234B Post Production Techniques</td>
<td>60%</td>
<td>FREIDBERG, JILL</td>
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<tr>
<td>BISMCS 234B Writing with Audio</td>
<td>60%</td>
<td>FREIDBERG, JILL</td>
</tr>
<tr>
<td>BISMCS 234: Working with audio</td>
<td>50%</td>
<td>TOFT, AMOSHAUN PHYNN</td>
</tr>
<tr>
<td>CWRT501 Between Fact and Imagination</td>
<td>60%</td>
<td>BORSUK, AMARANTH</td>
</tr>
<tr>
<td>(Reality Bytes: Introduction to Digital Humanities)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BST Intro to Watercolor Painting</td>
<td>100%</td>
<td>BUCK, WARREN</td>
</tr>
</tbody>
</table>
Appendix G: Curriculum survey, Question 4

Courses in which 25%-50% of the course grade is based on art-making

There are 23 courses submitted here. Again, this list is not a complete list of all such courses offered at UWB, as all faculty did not complete the survey and provide related information.

<table>
<thead>
<tr>
<th>COURSE</th>
<th>%</th>
<th>INSTRUCTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>BCUSP 115: DCII Screenwriting &amp; Scholarship</td>
<td>25%</td>
<td>GREGORY, RUTH (Reel Research)</td>
</tr>
<tr>
<td>BCUSP 117: DCII Participatory Media</td>
<td>25%</td>
<td>OPPENHEIMER, ROBIN R</td>
</tr>
<tr>
<td>BCUSP 117: Discovery Core II</td>
<td></td>
<td>CAPLOW, DEBORAH BCUSP</td>
</tr>
<tr>
<td>120 BCUSP 120: DCIII Re-engineering the Cube</td>
<td>30%</td>
<td>CARPENTER, GARY</td>
</tr>
<tr>
<td>BCUSP 191: Art in Public Spaces</td>
<td></td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BCUSP 197 Acting</td>
<td></td>
<td>GONIO, BENIGNO</td>
</tr>
<tr>
<td>BISIA 319: Introduction to Interdisciplinary Arts</td>
<td></td>
<td>HEUVING, JEANNE D.</td>
</tr>
<tr>
<td>BIS 206</td>
<td>30%</td>
<td>DOWLING, SARAH</td>
</tr>
<tr>
<td>BISIA 207: Introduction to Creative Writing</td>
<td>40%</td>
<td>BORSUK, AMARANTH C.</td>
</tr>
<tr>
<td>BIS 208: Experimenting Through the Arts</td>
<td>40%</td>
<td>BORSUK, AMARANTH C.</td>
</tr>
<tr>
<td>BIS 207</td>
<td>30%</td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BIS 209: Engaging Visual Arts</td>
<td></td>
<td>KOCHHAR-LINDGREN, KANTA</td>
</tr>
<tr>
<td>BISIA 213 Modern Dance</td>
<td></td>
<td>OPPENHEIMER, ROBIN R</td>
</tr>
<tr>
<td>BIS 313: Media Across Cultures</td>
<td>25%</td>
<td>KOCHHAR-LINDGREN, KANTA</td>
</tr>
<tr>
<td>BIS 318: Performance, Community Identity &amp; Everyday Life</td>
<td></td>
<td>PEDERSEN, ALICE L</td>
</tr>
<tr>
<td>BIS 341: Human Rights &amp; Lit</td>
<td>25%</td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BIS351: Mexican Art and Culture</td>
<td></td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BIS383: American Art and Architecture</td>
<td></td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BIS 398: Directed Study/Research: Photographic Critique and Arts Analysis</td>
<td></td>
<td>KOCHHAR-LINDGREN, KANTA</td>
</tr>
<tr>
<td>BIS 450 Performance &amp; Healing</td>
<td></td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BIS 470: Art, Politics and Social Change</td>
<td></td>
<td>KOCHHAR-LINDGREN, KANTA</td>
</tr>
<tr>
<td>BIS 487: Slave Narratives &amp; their Legacies</td>
<td>25%</td>
<td>PEDERSEN, ALICE L</td>
</tr>
<tr>
<td>BISIA 378: Languages of Poetry</td>
<td>25%</td>
<td>HEUVING, JEANNE D</td>
</tr>
<tr>
<td>BIS 493: History of Photography</td>
<td></td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BIS493: Women in Art</td>
<td></td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BCULST 587: Topics in Culture and Arts</td>
<td>25-50%</td>
<td>HEUVING, JEANNE D.</td>
</tr>
</tbody>
</table>
Appendix H: Curriculum survey, Question 5

*Question 5: course in which less than 25% of the course is based on art-making*

There are 13 Courses that were submitted. Again, this list is not a complete list of all such courses offered at UWB, as all faculty did not complete the survey and provide related information.

<table>
<thead>
<tr>
<th>COURSE</th>
<th>%</th>
<th>INSTRUCTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>BCUSP DC I/DC II - Arts in healthcare</td>
<td>20%</td>
<td>KOVALESKY, ANDREA H.</td>
</tr>
<tr>
<td>BCUSP 110: DCI American Idol(s)</td>
<td>20%</td>
<td>TOFT, AMOSHAUN PHYNN</td>
</tr>
<tr>
<td>BCUSP 127: Learning Strategies in Mathematics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BCUSP 134: Interdisciplinary Writing</td>
<td>15%</td>
<td>BUTTLER, TASHA M</td>
</tr>
<tr>
<td>BES 485: Conservation Biology</td>
<td>10%</td>
<td>GROOM, MARTHA</td>
</tr>
<tr>
<td>BIS 300: Introduction to Interdisciplinary Inquiry</td>
<td>10%</td>
<td>KOCHIS, BRUCE, E.</td>
</tr>
<tr>
<td>BIS 300: Introduction to Interdisciplinary Inquiry</td>
<td>10%</td>
<td>KURIAN, ALKA</td>
</tr>
<tr>
<td>BIO 370: Microbiology. 25 out of 600 points.</td>
<td></td>
<td>STREDWICK, KRISTINA</td>
</tr>
<tr>
<td>BIS 487: Slave Narratives</td>
<td>15%</td>
<td>PEDERSEN, ALICE L</td>
</tr>
<tr>
<td>BST 293: special topics Intersections of Art and Physics</td>
<td>20%</td>
<td>BUCK, WARREN W</td>
</tr>
<tr>
<td>BISCLA 380: Arts in Context: European Art and Architecture of the Early Modern Period</td>
<td></td>
<td>EDWARDS, JOLYNN</td>
</tr>
<tr>
<td>BCWRIT510: Cultural Change and Writing</td>
<td>10-25%</td>
<td>HEUVING, JEANNE D.</td>
</tr>
<tr>
<td>BHLTH 450 Humanities and HealthCare</td>
<td>20%</td>
<td>KOVALESKY, ANDREA H.</td>
</tr>
</tbody>
</table>
Appendix I: Curriculum Survey, Question 6 – Page 1 of 2

Courses that are arts-related in which you consider the history, criticism, or context of one or more art forms.

There are 59 courses that were submitted here. *This list is not a complete list of all such courses offered at UWB, as all faculty did not complete the survey and provide related information.*

<table>
<thead>
<tr>
<th>COURSE</th>
<th>% OF THE GRADE</th>
<th>INSTRUCTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>BART 121: Introduction to Drawing</td>
<td>10%</td>
<td>CARPENTER, GARY</td>
</tr>
<tr>
<td>BCULST: 581, 587</td>
<td>50%</td>
<td>HEUVING, JEANNE D.</td>
</tr>
<tr>
<td>BCUSP 113/117: Universal Magnetic: Hip-hop and the aesthetics of globalizations</td>
<td>80%</td>
<td>BERRY, MICHAEL F.</td>
</tr>
<tr>
<td>BCUSP 117G: Music in Everyday Life</td>
<td>80%</td>
<td>BERRY, MICHAEL F.</td>
</tr>
<tr>
<td>BCUSP 117: Discovery Core II, Revolutions of Art</td>
<td></td>
<td>CAPLOW, DEBORAH</td>
</tr>
<tr>
<td>BCUSP 117: DC II Philosophy and Music</td>
<td>50%</td>
<td>NIXON, DAVID M.</td>
</tr>
<tr>
<td>B CUSP 117: Asian Cinema</td>
<td>100%</td>
<td>KURIAN, ALKA</td>
</tr>
<tr>
<td>BCUSP 134: Interdisciplinary Writing</td>
<td></td>
<td>BUTTLER, TASHA M</td>
</tr>
<tr>
<td>B CUSP 188: Topics in Asian Cultures</td>
<td>40%</td>
<td>KURIAN, ALKA</td>
</tr>
<tr>
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Appendix I continued: Actual comments to Question 6 – Page 2 of 2

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Appendix J: Curriculum survey, Question 13 – Page 1 of 2

Please provide comments on the physical support for art-making courses that you teach including digital media needs (e.g., studio spaces, equipment, media room access). What minimal related recommendations would you make in order to improve art-making at UWB?

The following are the actual comments provided from the 28 respondents.

- We must have more spaces dedicated to displaying art, especially student-created art.
- Art making courses need a separate space that is designed and dedicated to these extremely popular courses. The dust from clay and charcoal, and the need for storage of paint, easels, and student work requires a well designed space. With 1,700 students in CUSP, we can easily support enough courses (that are in high demand) to utilize a dedicated space to art making.
- A music-specific classroom and music software in at least one computer lab would be helpful. Pianos, music stands, staves on the board. Finale/Sibelius, ProTools, Logic, ear-training software, etc. would facilitate basic music theory/composition classes.
- A larger dance studio would help my classes.
- Classrooms that are set up for seminar-style interaction would be a great asset.
- Storage space and more painting supplies
- The "arts" shouldn't be taught at UW Bothell.
- Studio spaces—not just one studio. Exhibition spaces dedicated to student and faculty work.
- A second art studio—one dedicated to 2D, one dedicated to 3D. The multi functional room often presents difficulties that impede education. It would be great to have easels and palette tables in the drawing/painting studio as well as a model stand and a full skeleton, and a ventilated spray booth. It would be nice to have tables, and supplies for 3D projects in the other (large sinks capable of handling heavy use and sediment, as well as basic wood and metal working tools. It would also be beneficial for all involved to have at least the 3D studio be separate from shared hallways to contain the dusts and noises that accompany many 3D projects. Allowing students access to studios beyond class time. Art exhibition space(s).
- I'm not sure yet, I don't have enough familiarity with what is available.
- Upgrades to uw2-211 to help it become a dedicated space for theatre classes, theatre events, performances, guest theatre speakers, and so on.
- I would make the 2-credit production courses five credits. Media production is a lot of work, for students and teachers. It's not realistic or fair to try to condense it to 2-credits. We're likely to need more video cameras.
- More chairs for audience during class presentations in studio 021.
- A wider breadth of arts courses aside from just introductory classes.
- My greatest need since I primarily teach writing is for a seminar room in which people can face each other. Each time I teach creative writing in a classroom that is arranged in rows the class is seriously compromised. We need to face each other! In addition, now that I am teaching the core, Introduction to Interdisciplinary Arts, I am experiencing a greater need for expanded spaces. I can go in either visual arts and / or performing arts direction. Imagining teaching 45 students in a course that is designated as 25 per cent arts-making that is itself supposed to include at least two art forms is daunting to say the least, if not impossible.
Would like access for my students to do occasional art making on a drop in basis.

I feel like each of us who teaches an art class has to secure and store (hoard?) all of our own supplies. Sometimes I have gotten supplies and didn’t need them anymore and threw them out ( : o ) because I didn’t know who else could use them. (12 x 18 plywood panels for watercoloring, for example). I occasionally get donations of other simple art supplies that could be shared. Of course I buy a lot of stuff with my own $$ (that's where the hoarding comes in). AT least if we had a central storage area maybe we could share some of this stuff??

Have spaces dedicated to these classes so that regular classes do not alter the space every day to accommodate their students. Have the rooms cleaned once a week as students spend time on the floor in my classes.

My digital story workshop was in a computer classroom with garage desks which was fine - except that there are no speakers on these computers. AT A MINIMUM there should be notification that students will need to bring in head phones/ear buds in order to listen to the audio of anything found on line. Having headsets available for these situations for group check-out would be ok as well.

Computer classrooms, support / tutors for student learning of media creation software (in my case, it's mostly musical recording software and video editing software)

Tool cabinets with basic tools like hammers, screwdrivers, saws, clamps, etc; computer, scanner, and color printer in art studio; more floor and wall space for the use of large easels and ability to work on large wall-mounted art; more storage stacks and shelves to store student work; storage cabinets for individual faculty to leave support materials, books, etc. near studio; student supply cabinets. Larger studios!

digital media labs and staff tech training support for students and instructors

There needs to be a classroom dedicated to studio art exclusively. With plenty of storage for a large range of still life objects. Full scale easels and taborets, a dedicated lighting system that would end the need for lights with dangerous extension cords crossing the classroom floor. Access to Adobe Creative Suite in the classroom would be ideal for demonstrations of techniques. A flat file for instructors to store 2d work. A general store of supplemental supplies would be excellent as well. Say drawing paper and pencils for the first week of class, when students are still scrambling to get supplies together. India ink to refill or supplement supplies, artist clip boards that are UW property.

Drop-in media lab spaces are very important for the audio storytelling workshops that I teach. Quality equipment checkout is also important (nice recorders and mics), as is a tiered check-out system so that students enrolled in arts related/media making majors and courses have preferential access to equipment check-out. A sound-proof/quiet recording booth would be VERY helpful in allowing a space for students to start with good sound quality. Adequate support from IT for student publications would be very helpful - from server to audio-chain. Something on par with standard support for computer classrooms across campus would be great.

I think the support is already minimal. First priority for expansion (for me) would be display spaces (especially a gallery). Second priority would be production spaces (especially printers and print-finishing equipment, but also dedicated studio spaces for arts production).

I consider art curriculum at least needs some physical space for arts.
Appendix K: Curriculum survey, Question 12

*Do you have any additional digital media resources that you use, plan to use, or consider a priority for expansion?* (7 substantive responses)

- Adobe Photoshop. Would like to add this program to ALL computers, rather than just a few.
- Sound board for radio training (priority for expansion)
- Another DML and/or laptops with DML programs available for check out
- I'd welcome workshops on integrating these resources in our teaching - learning how to use & instruct
- Printing and print-finishing (mounting & laminating) facilities
- There's so much I can do if every student has a computer in front of them. Either that means more computer classrooms or more laptops available for checkout (for the students that don't already have them.)
- Access to Photoshop in every classroom would be excellent
Appendix L: Curriculum Survey, Question 14 – Page 1 of 2

What opportunities and benefits have you found at UWB that assist you in teaching your arts-related courses?

- Great librarians!
- The UWBB space
- Good will
- Some minimal funding
- Interaction with colleagues
- Some financial support from Bruce Burgett, Leslie Ashbaugh and Gray Kochhar-Lindgren for murals on campus
- The interdisciplinary nature of UWB and the willingness of faculty and administration to collaborate and help problem solve
- Great colleagues, culture of collaboration
- Collaboration with other theatre faculty.
- As we attract more arts faculty and students to take classes and participate in extra-curricular workshops, we slowly have been building a culture that is friendly to the budding student artists and to our artist-teachers. The more the arts buzz ramps up at UWB, the better for the students and for the general atmosphere of humming creativity. We have not reached the tipping point to really become a visible presence on campus, but it wouldn't take that much investment in spaces, equipment, and other support for huge payoffs in terms to natural synergies among student and faculty arts practitioners. Students trained in any arts practice bring particular perspectives into other classes; this is a kind of diversity.
- In general, all of the IT and Digital Media Services people have been really responsive and helpful.
- none yet
- I use the arts in my social science courses to help students process complex ideas (e.g., writing poetry, forum and image theatre). Being at an institution where the arts are valued makes the use of arts in other courses an "acceptable norm" from most students' perspective.
- Salem and the DML tutors have been great.
- I greatly appreciate the IAS curriculum itself. We have two majors CLA and IA that focus on the arts. By bifurcating the emphasis here between an emphasis on historical and critical approaches (CLA) and hands-on art-making (IA), we have set up majors for the future. Increasingly artists of all different stripes are crossing art forms.
- I'm not sure what this means. There don't seem to be very many resources dedicated to the support of art-related courses.
- Media checkout
- none
the interdisciplinary nature of our campus has allowed me to create a number of courses combining arts and health. I didn't list a course I no longer teach, De/re/construction of alcoholism in Hollywood Films, but that is the course I started with back in 2000. I thought back then, "Only at UWB could I teach something like this in a nursing program!" That course led to a publication by a student and myself. So the interdisciplinarity brings out unique opportunities for scholarship and teaching, as does the smaller sizes of our classes and the smaller nature of our campus when compared to larger institutions around us.

I have always been encouraged to teach a variety of courses on film and have really appreciated the open-mindedness of my colleagues in this respect.

Nothing specific.

To be honest, I feel like I've mostly been on my own. Maybe there are more resources out there that I don't know about.

Love the eReserves system in the library.

The DML lab set-up and director, Salem

I teach a section of a course that includes some activities, reflection and readings related to expressive arts. There is support from the other faculty member who teaches this course (and who also designed it). There is also support from the students, once they begin to explore how expressive arts relate to their personal and professional lives.

This has been my first semester here and it has been quite a learning experience. My colleagues have been extremely helpful in my search to teach the best drawing class, the CUSP staff have been wonderful, the library and IT have been super, I just learned that there is an image database at the library that I can use to supplement lectures. I am very excited by the possibilities here.

The flexibility of very few resources means that I need to be creative and innovative in how I teach media/arts related courses. The lack of entrenched silos is great for an interdisciplinary campus. There is good energy around collaboration and mutual support.
Appendix M: Curriculum Survey, Question 15 – Page 1 of 3

**What have been some of the barriers you have encountered in teaching or trying to teach arts-making courses?**

- CUSP faculty have been hired to teach courses that we have created without any dedicated space and/or equipment for those courses. Teaching dance without access to the dance studio, photography without cameras or a dark room, art classes without a place to display the work......CUSP can now easily support two classes each quarter in each of the areas of art--2 photo, 2 acting, 2 dance, 2 drawing, etc. They are the first classes to fill.
- None of the things in question 13 seem to exist.
- Lack of offerings in and awareness of dance--it's hard to get the word out without a dedicated department, and there aren't enough dance offerings in the various departments to make a larger awareness of and audience for dance classes on campus. Also without a cohesive dance department or program, my teaching efforts feel isolated from other teachers, and a bit at random.
- Lack of equipment and dedicated space
- Limited studio space  No exhibition space  No funding for the arts other than courses
- Lack of dedicated spaces for creating, storing and exhibiting work.
- The culture of poor attendance is the biggest barrier to arts-related teaching. Any time there is an activity outside the classroom or a visitor, students seem to consider it optional.
- Lack of a proper track students can progress through the arts. They take an acting class, then... They take it again if they're interested in the subject...
- Not enough trained dancers to create a new choreography. We need to increase availability and marketing of dance classes to expand the performing arts curriculum. No exhibition/informal arts gathering space so students meet one another in enlivening circumstances. No real performance space for student productions, even small-scale ones. The arts provide a direct and visceral set of disciplines and interdisciplines to combat more narrow technical training that may be marketable now, but may not be relevant in 5 years. Being in an arts environment allows entrance into the Academy of students who may have thought these experiences were not attainable. Learning expression and rigor through an arts practice provides a specific kind of freedom.
- I am not able to check out a bunch of gear at once (mics, recorders, cameras) to use for a couple of hours in my classroom. If I am teaching a workshop on audio or video recording, I have to get my students to check out their own gear, but there’s no guarantee there'll be enough available, which makes it hard to teach the workshop. Perhaps we should have gear available ONLY for faculty to use in the classroom.
- There is no progression program for students interested in performing arts.
- The availability of the DML has been a big challenge.
- Students and faculty need support, often with technical side of digital work.
- Assumptions of professional expertise vs. amateurishness.
- Not enough access to digital media labs and staff
Appendix M continued: Curriculum Survey, Question 15 - Page 2 of 3

- I would like more interaction with colleagues in IA and CLA around these courses. The amount of time we can spend together working on shared arts goals and objectives is very very small in relationship to the time we spend on other kinds of program service. Also, as per above, I need a seminar room where people can face each other. I find the tiered class rooms better than nothing, but really it feels awkward to be down at the bottom of the seats all the time. I frequently take a seat amidst the regular seats, but then I can't see the students that well.

- Sometimes issues related to appropriate content have come up -- specifically the idea that other entities at UWB should determine what constitutes appropriate content. Examples are students who draw or photograph nude models, or politically charged content. I have encountered resistance to the public display of such works on campus.

- There are insufficient art spaces on campus and insufficient institutional support for developing the arts

- - Honoraria for guest speakers/artists.

- Classroom set-ups. I have taught BHLTH 450 in our Everett and Mt. Vernon locales as well as on the Bothell campus. Most of the classrooms I teach in have no or little mobility of desks and I have to be very careful that we don't make any messes that I have to clean up after the class. How can one do some art forms without making a mess????

- I don't need an arts classroom every week, just some weeks. Is there a way to have access to one at certain times of a quarter? I could even structure my course around the times I am offered it. Of course I can't do this at our off-campus sites.

- The film studies courses that I teach at UWB do not fall under the category of "arts-making" courses. However, I would like to use this space to foreground the need for UWB to consider having a minor or even a major in Film studies for the following reasons:
  1. The usefulness of film as an educational tool
  2. The sheer number of films being produced in this digital age, in particular in the Third World
  3. The popularity of film courses in UWB
  4. The increasing number of universities offering film studies courses in the US

- Dedicated classrooms. Difficult to access/use lighting equipment. No indoor space to perform for an audience without funding to pay for it and to advertise.

- I wish there were some sound proof rooms so we can make noise without bothering nearby classrooms. (In my over the moon fantasy, there'd be sound proof classrooms that also had multiple isolation booths for recording.)

- Studio space is too small and could use large easels, more floor and wall space, more counter tops, basic tools on hand in studio.

- Time in the quarter - how to introduce art in a thoughtful, contextualized, and rigorous way, as part of the inquiry rather than tacked on - when it is not the main content of the course itself.
Appendix M continued: Curriculum Survey Question 15 - Page 3 of 3

- Faculty who have not taught this course (and thus have not seen how much students get from the expressive arts portion) may wonder if such a focus is academically useful.
- The biggest barrier is the classroom that is not dedicated to studio use alone, small table top easels are not adequate and students do not have ready access to viewing the still life as the tables hamper the ability for each student to see to draw. The still life objects are limited and there is no adequate place to store new ones that could be acquired to supplement this issue.
- The consumer grade equipment limits the quality of student work. Access to drop-in labs for students working on projects is hard. Lack of support for streaming servers is difficult. I feel like we can barely touch the surface of art and media making with our existing facilities and faculty/staff. Those students who want to excel - and raise the bar their peers - are not provided with adequate resources to do so.
Appendix N: Curriculum Survey, Question 16 – Page 1 of 3

What additional recommendations would you make to improve art-making at UWB? From your perspective, how important are these?

- More space to create and display art is necessary, especially for students, and especially in a co-curricular context. Many students would benefit from general access to a space to create art.
- It's important to balance traditionally intellectual curricula with creative arts to give students experience at understanding what is and creating newness.
- The “arts” isn’t as important as getting students trained and into the work force.
- Studio space and exhibition space are of utmost importance. I also suggest that UWB set up a project fund for student projects in the arts, so that there would be a process of obtaining funding for special projects rather than or in addition to courses fees.
- We should also continue to support and fully fund Clamor and expand its role in promoting the literary and visual arts. We should add a musical component to the arts already present at UWB. We should have more faculty teaching art history, contemporary theory and other aspects of the arts.
- We need to continue making arts public, and it would be good to have more performances.
- I'm not sure what I would recommend, but I think that art-making could be significantly improved here.
- More collaboration between different arts classes / programs / faculty.
- We need more digital media lab and visual arts studio spaces immediately. We need more storage for arts projects. We need exhibition space for visual, literary and performing arts. Such a space would allow multi-media presentations or interdisciplinary arts exhibitions/performances to take place. Students are often drawn to photography, but there is no equipment to teach wet photography, even though there is a dark room waiting for such improvements in Beardsley. In the future, sound/music studios that would intersect with the Center for Digital Experience and curriculum for IMD, and the new initiatives the radio station and UWB youtube.
- Have more acting classes to offer a progression: Acting I, II, III etc.
- Very important for a full-service university.
- We need more courses for students to take that focus on the craft of art making.
- I think this is very important to expand on campus. I leave the setting of priorities to faculty more closely involved, but I do favor supporting with dedicated space, etc.
- It is very important that we have a performance / gallery / exhibition space that can serve as a place to bring the different art forms together. It would be great for small written arts readings, especially when students also engage in other art forms.
- It would be terrific to have larger arts performance spaces that can serve for large written art performances and lectures.
- What I think is essential is to have a space for formal display of artwork. This would allow for a level of professional training we simply are not capable of providing at the moment. This would involve creating a dedicated gallery space for the presentation of student work. From my perspective, until we have such a facility we will not be able to actually provide a professional grade educational experience for students.
- Have art instructors and other instructors across disciplines collaborate on classes (maybe in CUSP?). I think this could help pull students into the arts, and the sciences.
- I believe any university must have offerings and spaces for the broad fine arts.
Appendix N continued: Curriculum Survey, Question 16 – Page 2 of 3

- Having more designated spaces that are publicized for galleries and performance. (UW 4?)
- Arts should be more visible on campus.
- Add spaces; faculty across the board in the arts; more student pathways; upper level administrative support; overt links with community arts. Essential
- A dedicated exhibition space would make visual arts consistently present. WE NEED MORE MUSIC on this campus--of a variety of genres and styles.
- Being a university, we need to provide empirical support whenever we can about our efforts, in this case, promoting the arts when there are not many related majors on our campus. For example, I am getting a survey going with the nurses who take my BHLM 450 course about what, if any ideas they got in class, they might be using personally or professionally. In one sense I don't want to do such surveys, as I am teaching the classes for the sake of the arts, and not to show how the arts can be useful in other professions. On the other hand, if such surveys help others become convinced, then so be it. So the more data we collect about what our students do with arts, the better. I also recently wrote one of 3 letters of rec for a student I taught in CUSP years ago who was applying to a highly esteemed PHD computer science program in Europe. This student happens to be an accomplished musician and I incorporated how his musical efforts and participation in orchestras could help him in the field of computer science. Such remarks apparently didn't hurt because the student got accepted!
- Expanding art into the landscape. This Campus could benefit with student art in our landscape.
- More access to computers is top on the list. Next would be sound-proof rooms to make noise in.
- Perhaps flammables cabinet and rag cans so that students can use oil paints. Also, a rag service to clean the rags or a hazardous waste system to dispose of the rags safely.
- I think digital media labs should be available for all the schools and programs at UWB - everyone is now learning how to tell stories and use media - in business, education, nursing, etc.
- I'd continue to bring in writers and speakers, but I'd like to see more visual and performing artists as well.
- Use the resources we have- the art collection in the library is very impressive and I would like to see it used much more for interdisciplinary and cross-cultural studies.
- I don't know who the faculty are for the arts courses, but if this group includes lecturers, it would be helpful for the sustainability of the program if it could be possible for lecturers to have the opportunity for multi-year contracts. This would allow continuity not only in their career development, but would allow for them to make sustained contributions to the program and to the students over time.
- There is a concept of beauty associated with complex systems.
- The relationship and connection between beautiful complex systems and general concepts of beauty needs to be strengthened.
- Non-standard metrics like "beauty" become more important as systems become more complex.
- I think that the biggest hurdle is the dedicated studio space, at bare minimum one full time classroom and an open area where instructors can grade without interrupting another class or needing to request classroom time. The classroom is critical to students success, I see my students very frustrated that they cannot move around the classroom freely and have equal access to seeing what they draw.
Appendix N continued: Curriculum Survey, Question 16 – Page 3 of 3

- These are very important. We cannot loose the ability to use our hands and voices to create art. Digital creations are fine but they just don't compare to hands on. While some forms of art can be created digitally, acting/drama cannot.
- UWB needs to create physical and digital spaces where students can help to co-create a robust culture of art/media making and cultural exchange. We have an awesome student body with a wide range of talents and experiences, but there are very few places where students can speak to each other and share those talents and experiences. UWB would do well to support open 'making' spaces and student publications where we can start to build cultural understanding through the process of making and experiencing art and media.
- I would love to see community involvement. We would also benefit greatly from a large theater space, which would be useful for a wide range of community activities.
Appendix O: Curriculum Survey, Question 17 (39 respondents) – Page 1 of 5

Please discuss your vision for the arts at UWB. Where should we begin? Where should we go next? What could set us apart to draw students specifically to UWB to study the arts
(Please be broad as well as specific.)

- Designating space for student created art is a priority. An art purchase program for students to sell art to the institution could be a good program to drive students to campus.
- What UWB offers (in terms of music, at least) would need to be distinct from what UW Seattle offers. Perhaps a more interdisciplinary music degree with a focus on popular music, hip-hop, production, aesthetics, media literacy, etc. It seems to me that the Center for Serious Play could benefit from a music component as well.
- To draw students specifically to study the arts, you need departments dedicated to various arts, with coordinated curriculum and faculty.
- A central location for information about connecting to the arts on campus -- a website perhaps -- would be a great asset. This way we can each showcase the work being done in our classes, raise awareness about the presence of the arts at MIT, and demonstrate the importance of this work to campus life.
- It is critical for all arts related faculty across campus to bond and form a intraschool cawg. This survey is an excellent place to start. We should not ignore art being taught in STEM. As STEM students can increase their potential to positively affect the world we live in.
- Keep the “arts” at the UW Seattle campus if students want to take art.
- To have dynamic arts programs at UWB we need to have a real commitment to the arts, with a full awareness of what that entails.
   This would be: Faculty with arts backgrounds, qualifications and experience in a number of areas--visual and performing artists, art historians, etc. Studios dedicated to the arts--painting, sculpture, multi-media, music, performance, etc. Exhibition and performance spaces available free of charge to faculty and students Funding for projects in the arts, including one-time projects, exhibitions, publications, etc
- I would like to see more sequential courses (with enforceable prreq’s) in drawing, painting, public art and eventually sculpture. This would help develop minors that don’t simply entail sampling all of the arts--but would allow students to sample, but with an area of focus. I also believe some sort of oversight with each student in a visual arts minor is essential to help make sense of the experience (an arts mentor or an ongoing 1 credit course to make meaning and find connections). The down fall of the Seattle UW Interdisciplinary Visual Arts program is that students dabble and sample rather aimlessly and often aren’t able to make any larger connections across their courses.
   In a few years, the Public Art program at UW Seattle campus will likely fade out when professor John Young retires. Because public art coursework is so strongly represented at UWB, I believe this area of study could set us apart and attract students specifically to our campus(perhaps a minor, eventually growing into an MFA). There are not may public art programs nationally and there are many faculty teaching it here from a variety of different perspectives.
- As a PT faculty at a community college as well as at UWB I can say that there are very limited options for students (especially film/video students) who want to transfer to a university and still work hands-on with their art. We need to consider BFA options or expanding our craft options to really be marketable to students interested in doing more than just talking and theorizing about art.
I would hope that the goal would be to provide as much here at Bothell so that our students would not have to go to the Seattle Campus to fulfill their needs/desires with regard to their course of study. We really, really need additional faculty in the arts who are not focused on the production of art. The discourse around the arts is skewed very, very heavily toward production, which actually *undermines* the value of the arts. It is crucial that we develop a stronger, less presentist, and more analysis-focused arts curriculum in order to make a robust demonstration that the arts are our most crucial discourse for articulating a philosophy of being.

We really, really need additional faculty in the arts who are not focused on the production of art. The discourse around the arts is skewed very, very heavily toward production, which actually *undermines* the value of the arts. It is crucial that we develop a stronger, less presentist, and more analysis-focused arts curriculum in order to make a robust demonstration that the arts are our most crucial discourse for articulating a philosophy of being.

I like the idea of an "artist" degree where a student would take drawing classes, dance classes, music classes, theatre classes, literary writing classes, etc. we could draw together a lot of the talent and skills we already have into a truly unique and exciting program.

We could build out, with fairly modest and incremental growth over the next 5-7 years, an arts curriculum to augment what is in place already by adding faculty in performance, and visual and literary arts. With a more robust core of practicing artists, they could mold a responsive curriculum that would incorporate traditional and experimental art forms that would blend into the digital realm. Adding sound/music by year 5 would draw a lot of students already trained in some sort of musical performance. Playing to our strengths of interdisciplinarity and cross-genre, cross-program coursework, I can imagine joint exhibitions across classes and schools/programs. Imagine IAS or Digital Media students taking a class with Nursing and Health Studies students on ways for the arts to contribute to healthfulness. Imagine collaborating with Education students for preparing teachers to offer arts classes in the schools to resist the temptation from politicians to teach to the test. With appropriate theatre and exhibition spaces, students would gravitate to celebrate each others' successes. Eventually, the cross-fertilization of the arts would bring recognition to UWB and provide a nexus for creativity. We could build toward an arts building by year 10 nourished by multiple arts degrees.

I would like to see additional cross-over between the arts (visual, literary, and performance) and the sciences. For example, student paintings of biological molecules (real, abstract, interpretive, etc), creating audio based on scientific data, or writing original screenplays about scientists or even the scientific process would be very rewarding for both arts students that would learn some science and for science students that would learn how their work can make an impact through artistic interpretation.

Some students really do want to learn production (media) in relationship to their career goals. Currently, the media production courses are inherently set up for beginners; all of them. Without the ability to scaffold courses and add prerequisites, it's hard to move students into intermediate and advanced media production. Thus far, in my courses, I've had students who are very serious about media production waiting for students who have never touched a MAC before.

A stronger conversation and a curriculum design should be implemented to across disciplines to foster creativity and innovation within performative arts

Integration of the arts in explicit, authentic, innovative ways.
We have some new options with the greenhouse going in, and the wetlands (although the sports fields are a fairly incongruous setting between the aesthetics of the campus and of the natural area... but perhaps that also helps with art. I think we could explore eco-art connections, as well as Land art in the areas that cannot be built on, etc. We also have a very strong social justice slant to our curricula, and connecting art to CBLR and to specific majors (e.g., community psychology) could foster interesting partnerships.

I believe that the interdisciplinary arts direction that UWB has set out for itself is cutting-edge. All the new media that has come into existence in the last decade or two is redefining the arts, but we need to take care that we are hiring artists to work in digital media. I appreciate the fact that there is much enthusiasm for the arts at UWB, but it can sometimes be jarring for those of us who actually teach arts-making courses. That is, just because a course engages certain media, particularly film or digital media, doesn't automatically make it an arts course. Just like anything else in the university, arts-making should be taught by people with the requisite degrees or professional experience. For example digital story-telling as it is sometimes taught at UW Bothell, simply doesn't have the sense of questioning or query into narrative, media, and image that an arts course has. I think people working in areas which border on the arts should try to engage arts people on campus more. That is, it frequently feels to me, as if we must interject ourselves into discussions, elbow attention for our own expertise. Who would ever think, for instance, of offering a course on surveying the wetlands without engaging a scientist, or a scientific perspective, at the very least. The arts should be open and inviting. But the perspectives and conversations of those faculty members who have been hired on to teach in the arts need to be engaged!

From my perspective we should begin with a flexible mind, acknowledging that contemporary art no longer requires firm disciplinary facilities or training. Next is to acknowledge that, despite our flexibility, the production of art still does require the ability to formalize and present the fruits of creative labor. This requires investment in presentation and production facilities so that we can train students to present the work they make, and to provide a space where community can gather to appreciate the creative outputs created on campus.

It would be easy to make of UWB a noteworthy creative institution, but would require support for the truly innovative visions current faculty have for how the arts on campus could grow. This is not a top-down solution. It would require faith (and investment) in the ability of current faculty to deliver on the creative visions already in discussion on campus.

I think if you keep UWB's goals in mind in creating arts curriculum and co-curriculum, then you will draw students to UWB. Start with the campus goals. Next, think about the more specific goals that faculty have for the arts, and then move to the outcomes (what the students will be able to show that they can do, having learned here). Those outcomes should lead you to what the arts should look like here.

Build from what offerings have already been established. Look to advancement to help with this, ultimately getting something like a ‘chair’ position or a named annual performance or lecture, etc held on campus. Designate and build open and protected spaces (ex. glass display cases) for the display of fine arts work by students.

More visibility of the arts-based courses and planning for performance space and events.

Integrate some art making into all courses--poetry, drawing, photography, music, sculpture, etc. to reverse the deadliness of purely abstract reasoning.
More interdisciplinary arts

The visual and media arts are taking shape nicely. Turn next, and simultaneously, to theater, dance, and music. Clarify sequencing and structure of curricular pathways for students. I'd focus on disciplinary arts training, punctuated links between the arts, and projects in the community (locally or globally). Have a course on "Arts and Careers"

I want the campus to be seen as a well-rounded campus. Being someone who first taught on the old campus, I think the campus was known then as broad and interdisciplinary. I do not want us to become a STEM-central school - how sad that would be for all of us who have worked so hard to make this campus into what it is today. Our DC courses in CUSP already provide lots of insights to students about how the arts and other disciplines work together. Continued opportunities beyond the first year are important to maintain these connections. An arts-related minor or two would be great for students who have an interest in the arts but are majoring in something else. One or two art majors would establish the arts more on campus and bring in some more tenure lines for art faculty. Having more and more full-time art faculty also increases the level of art awareness and provides opportunities for other faculty like myself to interact with faculty with terminal degrees in the arts.

1. Open up the definition of art to include film as a tool integral to broadening student knowledge base and reflection
2. Expose students to non-Euro-American centric art, such as Third World film
3. Offer students a broad range of art-related medium to critically reflect on the interconnectedness of the world
4. Get students involved in organizing university-based community events such as film festivals (currently being prepared by the brand new Film Festival Club at UWB)

Have FIVE credit classes available and make the classes connect between departments so that students can improve their skills and build upon what they have already learned as they move from 100 to 200 level and higher. Use basic classes as prereqs for upper division.

I feel like our interdisciplinarity is our strength and having a focus (minor? major? MFA?) on Interdisciplinary Performing Arts or could draw on a number of different faculty teaching here in various fields (video, animation, music, theater, creative writing / script writing, visual arts, etc.) That seems like a direction where we might have a leg up over other universities around here; as opposed to, say, a straight Visual Arts major, for which a student might be better served by the programs at UW-Seattle.

I was thinking...Individual arts classes put on shows and create art of various kinds, but the visibility of the arts program here might be enhanced by a larger coordinated production that could bring a number of different arts classes together. It could be, for example, a Spring production arranged around a certain theme. Students in a writing class work on creating scripts and monologues that students in an acting class perform. Musicians in my music class create and perform (or play recordings of) songs related to the theme. Visual artists create murals or backdrops or sets or multi-media installations where the actors act and the musicians sing. Visual artists could also work on posters and images for publicity. Writers could write creative press releases. (There is a PR side of being a working artist that you don't get a lot of experience or training with in art school!) Having a number of students from a number of different classes working on this big production might make it more likely that we could pack a large theater with students, friends, and family, and that would generate buzz and positive press, bringing more students into the arts, etc. Just an idea.
More and larger studios are a must. It would be great for students to be able to take more art in depth, as many of them express interest in getting MFAs. Competition for getting into these programs is fierce, and students need to be able to work intensely to prepare high-level work portfolios that will allow them to be competitive. Being able to study hybrid programs both within art (e.g., painting & sculpture, etc) and between the arts (e.g., visual art and performance, etc) would draw students.

I think CUSP could focus more on teaching "new" literacies of 21st century that include creative thinking, media literacy (which encompasses all the arts), creative collaboration, and other aspects of being a creative person with agency in a media-saturated world.

The Innovation Forum was a good opportunity for artistic performance. Keep working on making it a forum for live visual, theatre, and music performance. Also, can some type of visual arts studio be set up somewhere?

My focus in the arts centers more about music and dance than around other arts. I would like to see more classes, as well as majors and minors, in these areas. This is not to say that painting, drawing, sculpture and acting, etc. should not also be developed, because they should. I think the arts can be valuable for anyone, not just those actually majoring in them.

The integration of science, technology and art establishes a dynamic creative space that should be recognized and leveraged by UWB. Music, patterns, colors and story telling are all acceptable components of modern art. Technology should be infused into human activities in a manner that creates beauty and peace.

I think that a minor in the arts would be an excellent way to start growing the program, and that a minor should consist of: Intro to Drawing, Drawing II or Intermediate Drawing, 2D Design, 3D Design, Art History Survey I & II, and Life Drawing I & II. Strong animation and new media classes would attract students, a minor in New Media or Animation would be a super big draw to art students in my opinion.

Create/build a performance center for stage as well as music. Have classes that teach drama, singing, orchestra/band. Have an art studio for all types of drawing/painting, sculpture - clay, stone, ceramics

Collaborative, student driven, participatory, interdisciplinary approaches to making and experiencing culture at UWB would set us apart. See art as an integral part of campus life, woven through each of the programs and majors, while also occupying its own autonomous space. Build cultural resources at UWB that are an asset to the surrounding communities

It seems, at a basic level, we have a considerable need to build faculty and resources first. I imagine that this would start as a strong program (say in IAS) that offers a minor that later expands into a major.
Appendix P: Curriculum Survey, Question 18 – Page 1 of 2

Do you have any additional comments about developing the arts at UWB?

The following are the actual comments provided from the 25 respondents.

**Value of arts to students of all majors at UWB**

- It would be great to have campus-wide conversations about how to integrate the arts into various courses. This is not to take away from classes that are arts-focused, but rather to expand our understanding of how the arts inform so much of what we do.
- I just attended the chocolate fair and spoke with two parents and their 3 children, all currently UWB students. One of the students took my BCUSP arts-related course several years ago; now he is going to law school. His sister is an IAS SEB major but has done watercolors for Chancellor Chan and others. I come across professionals all of the time who are well engaged in the arts or want to be so more. These are all constant reminders that people need or use the arts in their lives, so why should our campus’s curriculum not provide opportunities for people to develop in the arts, despite what major they might be in?? Participation in the arts provides healing and growth.
- The arts deserve a place in the academy not because they are entitled, but because a society filled with citizens who are technically trained but ignorant of cultural capital will ultimately fail. Ars longa, vita brevis.
- I am thrilled that there is an Arts Task Force. This is a great step forward to UWB. The questions here are the beginning of a STEM campus turned into STEAM. ONWARD!
- I believe it is important to keep the arts front and center while also keeping the reality of the difficulty of having a career in the arts. If we rely on having individuals “choose between” rather than integrate or value their multiple interests, the arts will remain a small presence, and the masses will be excluded. For example, few people will become paid actors; however a community can support multiple community theatre groups.
- Reframe “the arts” as creative and innovative activities, histories, and practices that everyone needs to learn in the 21st century.
- Our campus has quite a bit of beauty in the spaces where nature has been preserved. Everywhere else—in the classrooms, hallways, walkways, meeting rooms—it is a sterile environment. I would like to see every “manmade” space be sensorily enriched by student, faculty and staff art.
- This area is enormously underserved, which does a disservice to the idea of a university and to our students. My hope is that it will become a very high priority for the next 5 years.

**On campus resources for the arts**

- Creative practice does not seem to be completely supported or accepted by some UWB faculty and staff. The college needs to be open to part-time and full-time faculty whose primary scholarly activity is creative if they want to be taken seriously as an arts college.
- We need to have the full support of the upper administration, with a realistic view of what it takes to have a viable arts program in a university.
- Student soloists and ensembles from the Music School and artists from the Art School could provide an excellent opportunity for developing the arts on campus.
Appendix P continued: Curriculum Survey, Question 18 – Page 2 of 2

- Just to circle back to questions 7 and 8: I would like all those things. But I don't know what we have the resources and student interest to support.
- Once facilities are in place, it will be incredibly easy to expand artmaking classes. Ideally there would be at least two dedicated studio classrooms, one for Design and one for Drawing and Painting, but I will settle for one classroom to start.
- In my opinion a good arts program would have a practical side. It's not just about making good art and honing your craft. It would also teach the practical skills that a working artist needs to have: writing press releases, writing a good artist statement and artist resume, writing grants, viral marketing campaigns, what kind of part time job is good to have while getting your art career off the ground?, what local places (galleries, theaters, clubs, local journals and presses, etc.) can I get my art seen in?, are there commercial avenues for making money with your art (aside from the straight "make money by selling art at a gallery or publishing a book")?, how do I find and become part of an arts COMMUNITY where I'll meet like minded artists who help each other and connect each other to the valuable (and often unadvertised) support structures for artists?, etc., etc. (P.S. I would volunteer to teach such classes!)
- My answer to questions 16, 17, and 18: is that basically you need to decide what role you want the arts to play at UWB. Are they a bonus or enrichment to existing tracks of study? In that case, the current situation, perhaps with a few more options or requirements is in the ballpark. If you want UWB to be a hub for study of the arts, you need major investment in faculty and facilities, to create a depth of curriculum that is coordinated and focused, and has a more visible presence. For example, in my field of dance, it makes a difference to go to the time schedule, and see a whole category for dance, versus having to search out the options in the subdepartments of IAS and CUSP, not to mention the expanded progression of curriculum that would go with an actual dance department.

Comments of support for the arts on UWB

- Although I don't teach arts courses, I am supportive of them
- Just that I'm in favor!!!
- I think that it will be huge benefit to our campus community...
- I fully support!
- Thanks for your work
- Thanks for working on it.
- Move forward!
- I'm on board to help however needed.
- Be good to yourself and have fun....

Comment not in favor of the arts at UWB

- The "arts" are a waste of money and space. Seattle campus has the facilities to accommodate such studies.
Appendix Q: Arts in Healthcare – a brief summary for Arts Task Force
Andrea Kovalesky
March 6, 2013

In the last 25 years the role of the arts in healthcare has expanded notably. Until the mid 1980s art therapy (the intentional use of art combined with psychological support and guidance) was the primary means of the arts being combined with healthcare. But then a few key studies such as by Roger Ulrich (1984) provided early insights about how architecture and hospital design could enhance health and healing. Rooms with views of nature, gardens on hospital grounds, artistic wayfinding features and a variety of wall colors/textures are but a few early findings that are now commonly used throughout health care settings. Along with these advances have come volunteer and staff artists who brought music and other artistic activities initially into lounges and waiting areas, and eventually patient rooms.

Further studies have provided evidence that patients with many types of illness concerns can reduce their pain levels and hospital stays and improve their moods through participating in expressive art activities (art-making) without any assistance from mental health staff. Ways that both art-looking and art-making can be used as complementary interventions with traditional medical treatments are being explored continuously. For example, scientists are learning more and more about how the right, more creative, artistic side of the brain and the left, more verbal/analytical side can work together to support brain functioning in persons with dementia. Another example concerns prescriptive harp music being played at the bedside of patients nearing death (music thanatology) to help decrease their discomfort. A variety of professional organizations and corporations such as the Global Alliance for the Arts in Health, Planetree, and Aesthetics Inc. enhance these efforts, bringing architects, artists and scientists together to work towards holistic healthcare delivery.

At UWB the Nursing and Health Studies Program has been offering various courses on the arts in healthcare since 2002, to CUSP students, BS in Nursing students and all MN students. Our goal is to familiarize students with this contemporary aspect of healthcare and to assist them in creating and implementing evidence-based artistic interventions to promote health for themselves, colleagues, patients, and family members.
Appendix R: Washington State--Professional Educators Standards Board

There are two sets of relationships in our Education Program of which to be mindful in preparing future teachers of arts for Washington State schools. First, at UWB presently, the Teacher Certification program in Education requires a number of credits in the arts as pre-requisites. IAS offers many potential classes from which students can choose to satisfy this part of their coursework. Second, the state has already developed a complex series of learning objectives by arts disciplines, seen in the following lists, with which teachers who want specific endorsements in the arts areas must be competent. Further endorsements in the arts beyond the certification require additional coursework, and once again, our campus offers many of these relevant classes.

Capitalizing upon these opportunities to offer more obvious pathways through collaboration between the Education Program and IAS to open doors toward additional endorsements will attract new students as undergraduates pursuing arts pathways and as post-graduates in teacher preparation. So, the connection already exists between UWB’s Education and IAS, but we need to be cognizant of the detailed arts education rubrics for students in the Washington State K-12 public education. We have a two-fold opportunity for undergraduates opting to attend UWB and to post-graduate students in the T-Certification Program. Students coming to our campus as undergraduates may have extensive training already, and teachers preparing to go out to teach in the public schools need to attain mastery of the arts skills to teach the next generation of students. The greater good is for the students in both groups to have experience in the arts and to gain competencies in art disciplines or inter-disciplines. Our goal is to respond to both groups: the students with previous background in the schools to develop and deepen their relationships to the arts and the teachers we prepare to go out in the schools to be more facile in their own presentation of the arts in the K-12 classrooms.

Program Support

The following standards are applicable from pre-school through senior high school in Washington State for Endorsements for the arts:  http://program.pesb.wa.gov/add-new/endorsement/list

The endorsement competencies are broken down into the following artistic categories:

- Choral music (Pages R-2 to R-5)
- Dance (Pages R-6 to R-8)
- General music (R-9 to R12)
- Instrumental music (R-13 to R-16)
- Theatre arts (R-17 to R19)
- Visual arts (R20 to R26)
Choral Music Endorsement Competencies - Grades P-12

1.0 Concepts, Vocabulary, Skills and Techniques: Competent vocal/choral music teachers understand and are able to demonstrate skill in music theory and practice. (EALR 1)
1.1 Understand music notation systems and vocabulary.
1.2 Understand the common elements of music (beat, rhythm, pitch, melody, harmony, texture, timbre/tone color, form, and expression (dynamics, style, tempo, phrasing) and their interaction:
   • Theory
   • Form and analysis
   • Composing
   • Arranging
   • Performance
1.3 Understand a variety of musical styles, literature of diverse cultural sources, and music of various historical periods.
1.4 Understand physical problems that may develop if the voice is used inappropriately, and other basics of choral instruction, including the changing voice.
1.5 Understand the organization, training, and placement of singers in a choral setting.
1.6 Understand advanced performance techniques adequate to facilitate growth in students:
   • Tone Production
   • Extended range
   • Intonation
   • Improvisation
   • Musicality
1.7 Understand conducting:
   • Beat patterns and gestures
   • Diverse repertoire selection
   • Score preparation
   • Rehearsal of large and small choral ensembles
1.8 Understand appropriate repertoire for different ages and ensembles.
1.9 Understand methods and rehearsal techniques for:
   • Choirs
   • Solos and chamber ensembles
   • Basic performance techniques for voice
1.10 Concentration in a major applied area (instrument or voice) with experience in:
   • Solo performances
   • Small ensembles
   • Large ensemble

2.0 Artistic Processes: (EALR 2)
2.1 Understand the creative process in composition or improvisation.
2.2 Understand the performing process as a soloist and member of small and large ensembles
2.3 Understand the use of a responding process in music.
03.0 Communication through Music: (EALR 3)

03.1 Understand that music can be used to express ideas and feelings.
03.2 Understand that music can communicate for a specific purpose.

4.0 Connections: (EALR 4)

04.1 Understands the relationship of choral, general, and instrumental music.
   • Awareness of conducting techniques for band and orchestra.
   • Awareness of methods and rehearsal techniques for band and orchestra.
   • Awareness of basic performance techniques for winds, strings and percussion.
   • Awareness of skills in composition and orchestration.
   • Awareness of appropriate band and orchestra repertoire for different ages and ensembles.
   • Awareness of wind, string, and percussion as teaching tools.
   • Awareness of current general music approaches and materials (e.g. Orff-Schulwerk, Kodaly, Dalcroze).

4.2 Understands the relationship of music to the other arts.
4.3 Understands the relationship of music to the other content areas.
4.4 Understands and identifies careers related to music.

05.0 Teaching as a Profession: Competent choral music teachers have necessary music teaching competencies.

05.1 Understand the role of the music teacher as a resource person in integrating music into the total school curriculum.

05.2 Understand child growth and development, including areas of exceptionality (example: highly capable to special needs) and principles of learning as they relate to music.

05.3 Understand a variety of assessment techniques.

05.4 Understand technology used to enhance music instruction and performance.

05.5 Understand legal and ethical issues regarding integrity and ethical behavior:
   • Professional conduct, as stated in Washington’s Code of Professional Conduct.
   • Local, state, and federal laws and regulations and ethical practices that affect teaching and learning and the music education profession.
   • Detailed knowledge of the copyright law as it regards music and music education

06.0 Instructional Methodology: Music Competencies Concepts, Vocabulary, Skills and Techniques

06.1 Demonstrate composition skills including:
   • Written notation
   • Improvisation
   • Arranging for choral ensembles
   • Computer software applications

06.2 Demonstrate advanced performance techniques to facilitate growth in students:
   • Tone production
   • Extended range
   • Intonation
   • Improvisation
   • Musicality
6.3 Demonstrate ability to conduct:
- Beat patterns, gestures, and a kinesthetic interpretation of the score
- Diverse repertoire selection
- Score preparation, reading, and analysis
- Rehearsal and performance of choral ensembles

6.4 Demonstrate understanding of appropriate repertoire for different ages and ensembles:
- Evaluation and comparison of a variety of method books
- Selection of repertoire appropriate for large and small ensembles
- Diverse genres of music including choirs, chamber ensembles, and world music.

6.5 Demonstrate understanding of methods and rehearsal techniques for:
- Choirs
- Solos and chamber ensembles
- Vocal jazz ensembles

6.6 Demonstrate ability to create accurate and musically expressive performances with various types of performing groups and general classroom situations.

6.7 Demonstrate ability to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations including transposing scores to better suit vocal ranges.

6.8 Demonstrate ability to play keyboard and other classroom instruments appropriate to his/her teaching needs.

6.9 Demonstrate ability to use the singing voice as a teaching tool.

6.10 Demonstrate aural skills including:
- Singing and playing from notation
- Rhythmic, melodic, and harmonic dictation
- Error detection and correction
- Recognize historical, cultural, and stylistic contexts
- Blend and balance

6.11 Demonstrate the ability to teach effective use of the voice.

6.12 Demonstrate the ability to teach appropriate choral techniques individually, in small groups, and in larger classes.

The Artistic Process:

6.13 Explains the use of creating, performing and responding processes.

Communication:

6.14 Selects a repertoire that utilizes a variety of expressive ideas and feelings.

6.15 Creates lessons and performance opportunities in which music is selected for a specific purpose.

Connections:

6.16 Creates lessons integrating music and other content areas.

Teaching as a Profession:

6.17 Demonstrate the ability to adapt music teaching techniques, methods, and materials to meet the needs of special populations.

6.18 Demonstrate administrative aspects of the music program, including:
- Scheduling to optimize music instruction
- Recruitment
- Support groups
- Selection, purchase and maintenance of resource materials
• Equipment and performance attire
• Budget management
• Performance
• Field trips
6.19 Manage the instructional environment including:
• Developing effective delivery skills, including a sense of pacing and an ability to analyze tasks and respond to student behavior
• Facilitating individual and group discovery, inquiry, and performance of diverse types and styles of music
• Establishing and maintaining good rapport with students
• Communicating classroom and performance expectations to students and families in a fair, legal and consistent manner
• Establishing and maintaining consistent and fair standards of classroom behavior
• Creating a safe environment conducive to music learning
6.20 Ability to demonstrate effective classroom and rehearsal management techniques at various levels to different age groups and in a variety of classroom and ensemble settings.
6.21 Demonstrate ability to apply a variety of individual and group assessment techniques:
• Monitor student understanding, progress and performance
• Provide oral and written feedback
• Adjust instructional strategies
6.22 Uses individual and group assessments to determine instruction.
6.23 Demonstrate ability to plan instruction, based on:
• Washington Essential Academic Learning Requirements (EALRs)
• Understanding children’s musical development
• Curriculum development and assessment
• Integration with the other arts and non-arts disciplines
• Diverse student population
• Genres and styles from various cultures
• Appropriate use of technology
• Scheduling
6.24 Demonstrate ability to foster professionalism in school and community settings including:
• Understanding professional organizations and associations; professional publications, journals, materials, and resources, continuing education, professional development and lifelong learning
• Cultivating professional relationships and collaborating with school colleagues, organizations, and other community agencies to improve student learning
• Awareness of characteristics of the community and its schools with respect to religion, ethnicity, culture, and socio-economic environment
• Communicating effectively with parents or guardians, other agencies, and the community at large
• Involvement in professional organizations and associations, continuing education, professional development and lifelong learning
• Knowledge of professional journals, materials and resources

2007 Standards
Dance Endorsement Competencies - Grades P-12

Common values and beliefs of The Arts are:
- The Arts define and celebrate civilization
- The Arts are the universal language
- Study in The Arts develops executive cognitive skills in creating, performing, and responding that prepare students for life in the 21st century and beyond.
- Technology in The Arts should be a transparent tool to support and enhance knowledge and skills of The Arts.

1.0 Concepts, Vocabulary, Skills and Techniques:
The competent dance teacher possesses knowledge of the basic concepts, vocabulary, skills, and techniques of dance including elements, organizational principles, dance styles, techniques, and kinesthetic intelligence as primary tools for dance. The competent dance teacher: Related to (EALR 1)

1.1 Understands the elements of dance—space (place, range, direction, level, shape, pathway, and relationship); time (tempo, beat, and rhythm); energy; and movements.
1.2 Understands basic principles of anatomy, nutrition, kinesiology, movement analysis, and injury prevention.
1.3 Understands principles of organizing movement (e.g., sequence).
1.4 Understands dance styles and genres (e.g., tap dance).
1.5 Understands body and mind as components of kinesthetic intelligence.
1.6 Understands the relationship and interactive responsibilities of the artist/performer and audience.

2.0 The Artistic Process:
The competent dance teacher possesses the knowledge and skills needed to communicate by creating, performing, and responding to dance. The competent dance teacher: (Related to EALRs 1, 2, and 3)

2.1 Understands that the meaning and purpose of dance come from its expressive and communicative properties.
2.2 Understands the artistic processes of creating, performing, and responding.
2.3 Understands choreographic processes (e.g. conceptualizing, problem solving, and refining).
2.4 Understands choreographic forms (e.g. abstract, narrative, ABA, rondo, canon, theme and variation, and call/response).
2.5 Understands the supporting elements of dance production (e.g., scenery, costumes, lighting, sound, props, media, and technologies).
2.6 Understands the responding process (describe, analyze, interpret, evaluate).

3.0 Connections:
The competent dance teacher relates knowledge and skills within and across the arts, to other content areas, and in professional careers. The competent dance teacher: (Related to EALR 4)

3.1 Understands the relationship of dance to other arts.
3.2 Understands the relationship of dance to other content areas.
3.3 Understands and identifies careers related to dance and its production.

4.0 History and Cultural Context:
The competent dance teacher understands and analyzes the role of dance within a variety of cultures and from different historical periods. The competent dance teacher: (Related to EALRs 1 and 4)
4.1 Understands how dance shapes and reflects ideas, beliefs, or themes in a variety of cultures throughout history.
4.2 Understands how societal changes, technology, and media have influenced dances.

5.0 Contemporary Issues:
The competent dance teacher investigates and understands the relationship between dance and contemporary issues. The competent dance teacher:
5.1 Understands the value of representing diversity, equality, and fairness in dance instruction.
5.2 Understands the use and misuse (plagiarism) of pre-existing art works.
5.3 Understands the relationship of the first amendment to dance education.
5.4 Understands the role of dance in the school curriculum, including the philosophical and social basis for dance education.

6.0 Instructional Methodology:
Concepts, Vocabulary, Skills and Techniques – The competent dance teacher:
6.1 Demonstrates an understanding of Washington State’s Essential Academic Learning Requirements for Dance.
6.2 Defines and demonstrates the basic concepts and vocabulary of dance.
6.3 Applies basic principles of anatomy and kinesiology or movement analysis to dance and recognizes dance injuries and methods for injury prevention.
6.4 Demonstrates principles of organizing movement (e.g., sequence).
6.5 Analyzes the similarities and differences of various historical and cultural dance styles and genre (e.g., ballet, modern, world dances).
6.6 Explains how the body and mind are components of kinesthetic intelligence.
6.7 Develops and models appropriate interaction between the artist/performer and the audience.

The Artistic Process:
6.8 Demonstrates an understanding of child/adolescent development, the principles of learning, and the role of dance in education.
6.9 Demonstrates an understanding of current age and needs-appropriate methods (e.g., differentiation and accommodation) and materials in dance education.
6.10 Demonstrates an understanding of current best practices in assessment of student learning including the state developed arts classroom-based performance assessments (CBPAs) for dance.
6.11 Demonstrates use of expressive qualities, movement elements, and technical proficiency in creating and performing dance.
6.12 Explains the artistic processes of creating, performing, and responding.
6.13 Creates and performs dance using choreographic processes.
6.14 Creates and performs dance using choreographic forms.
6.15 Demonstrates the use of the supporting elements of dance production.
6.16 Analyzes and critiques dance using the basic concepts and vocabulary of dance.

Connections:
6.17 Integrates dance with other arts.
6.18 Integrates dance with other content areas.
6.19 Describes and discusses careers related to dance and its production.

History and Cultural Context:
6.20 Describes the role and function of dance and movement in various cultures from different historical periods.
6.21 Analyzes important influences, developments, and innovations in the history of various dance genres.

Pedagogy:
6.22 Applies techniques for assessing students’ needs, knowledge, and skills.
6.23 Demonstrates developmentally-appropriate learning experiences in dance.
6.26 Sets personal goals and standards for improvement.

Contemporary Issues:
6.27 Teaches tolerance and acceptance of others, avoiding cultural misappropriation.
6.28 Articulates and justifies the appropriate use of pre-existing artistic works.
6.29 Applies first amendment issues to decision making in dance education.
6.30 Articulates rationale for the role of dance in the school curriculum, including the philosophical and social basis for dance education.
6.31 Demonstrates an understanding of the need for continuing study, self-evaluation, reflection, and professional growth.

2007 Standards
1.0 Concepts, Vocabulary, Skills and Techniques:

Competent general music teachers understand and are able to demonstrate skill in music theory and practice. *(EALR 1)*

1.1 Understand music notation systems and vocabulary.

1.2 Understand the common elements of music (beat, rhythm, pitch, melody, harmony, texture, timbre/tone color, form, and expression (dynamics, style, tempo, phrasing) and their interaction:
   - Theory
   - Form and analysis
   - Composing
   - Arranging
   - Performance

1.3 Understand a variety of musical styles, literature of diverse cultural sources, and music of various historical periods.

1.4 Understand physical problems that may develop if the voice is used inappropriately, and other basics of vocal instruction, including the changing voice.

1.5 Understand conducting:
   - Beat patterns and gestures
   - Diverse repertoire selection
   - Score preparation
   - Rehearsal of large and small ensembles
   - Choral and instrumental ensembles

1.6 Understand appropriate repertoire for different ages and ensembles.

1.7 Concentration in a major applied area (instrument or voice) with experience in:
   - Solo performances
   - Small ensembles
   - Large ensemble

2.0 Artistic Processes: *(EALR 2)*

2.1 Understand the creative process in composition or improvisation.

2.2 Understand the performing process as a soloist and member of small and large ensembles.

2.3 Understand the use of a responding process in music.

3.0 Communication through Music: *(EALR 3)*

3.1 Understand that music can be used to express ideas and feelings.

3.2 Understand that music can communicate for a specific purpose.

4.0 Connections: *(EALR 4)*

4.1 Understands the relationship of choral, general, and instrumental music.
   - Awareness of conducting techniques for choir, band and orchestra.
   - Awareness of methods and rehearsal techniques for choir, band and orchestra.
• Awareness of basic performance techniques for choir, winds, strings and percussion.
• Awareness of skills in composition and orchestration.
• Awareness of appropriate choir, band and orchestra repertoire for different ages and ensembles.
• Awareness of wind, string, and percussion as teaching tools.

4.2 Understands the relationship of music to the other arts.
4.3 Understands the relationship of music to the other content areas.
4.4 Understands and identifies careers related to music.

5.0 Teaching as a Profession:
Competent general music teachers have necessary music teaching competencies
5.1 Understand the role of the music teacher as a resource person in integrating music into the total school curriculum.
5.2 Understand child growth and development, including areas of exceptionality (example: highly capable to special needs) and principles of learning as they relate to music.
5.3 Understand a variety of assessment techniques.
5.4 Understand current general music approaches, philosophies and materials: (e.g. Orff-Schulwerk, Kodaly, Dalcroze)
5.5 Understand technology used to enhance music instruction and performance.
5.6 Understand legal and ethical issues regarding integrity and ethical behavior:
   • Professional conduct, as stated in Washington’s Code of Professional Conduct.
   • Local, state, and federal laws and regulations and ethical practices that affect teaching and learning and the music education profession.
   • Detailed knowledge of the copyright law as it regards music and music education.

6.0 Instructional Methodology:
Music Competencies Concepts, Vocabulary, Skills and Techniques
6.1 Demonstrate composition skills including:
   • Written notation
   • Improvisation
   • Orchestration and arranging
   • Computer software applications
6.2 Demonstrate performance techniques to facilitate growth in students:
   • Tone production
   • Extended range
   • Intonation
   • Improvisation
   • Musicality
6.3 Demonstrate ability to conduct:
   • Beat patterns, gestures, and a kinesthetic interpretation of the score
   • Diverse repertoire selection
   • Score preparation, reading, and analysis
   • Rehearsal and performance of vocal and instrumental ensembles
6.4 Demonstrate understanding of appropriate repertoire for different ages and ensembles:
   • Evaluation and comparison of a variety of method books
   • Selection of repertoire appropriate for large and small ensembles
• Diverse genres of music including bands, choirs, orchestras, chamber ensembles, jazz and world music.

6.5 Demonstrate knowledge of approaches and rehearsal techniques for general music classroom ensembles: (e.g. Orff-Schulwerk, Kodaly, Dalcroze, world music, percussion).

6.6 Demonstrate ability to create accurate and musically expressive performances with various types of performing groups and general classroom situations.

6.7 Demonstrate ability to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

6.8 Demonstrate ability to play keyboard and other instruments appropriate to his/her teaching needs including transposing accompaniments to better suit vocal ranges and/or available classroom instruments.

6.9 Demonstrate the use of wind, string, and percussion instruments appropriate to the general music classroom.

6.10 Demonstrate ability to use the singing voice as a teaching tool.

6.11 Demonstrate the ability to teach effective use of the voice.

6.12 Demonstrate aural skills including:
   • Singing and playing from notation
   • Rhythmic, melodic, and harmonic dictation
   • Error detection and correction
   • Recognize historical, cultural, and stylistic contexts
   • Blend and balance

6.13 Demonstrate the ability to teach appropriate vocal techniques individually, in small groups, and in larger classes.

The Artistic Process:

6.14 Explains the use of creating, performing and responding processes.

Communication:

6.15 Selects repertoire that utilizes a variety of expressive ideas and feelings.

6.16 Creates lessons and performance opportunities in which music is selected for a specific purpose.

6.17 Creates lessons integrating music and other content areas

Teaching as a Profession:

6.18 Demonstrate the ability to adapt music teaching techniques, methods, and materials to meet the needs of special populations.

6.19 Demonstrate administrative aspects of the music program, including:
   • Scheduling to optimize music instruction
   • Recruitment
   • Support groups
   • Selection, purchase and maintenance of resource materials
   • Equipment and performance attire
   • Budget management
   • Performance
   • Field trips

6.20 Manage the instructional environment including:
Developing effective delivery skills, including a sense of pacing and an ability to analyze tasks and respond to student behavior.
• Facilitating individual and group discovery, inquiry, and performance of diverse types and styles of music
• Establishing and maintaining good rapport with students
• Communicating classroom and performance expectations to students and families in a fair, legal and consistent manner
• Establishing and maintaining consistent and fair standards of classroom behavior
• Creating a safe environment conducive to music learning

6.21 Ability to demonstrate effective classroom and rehearsal management techniques at various levels to different age groups and in a variety of classroom and ensemble settings

6.22 Demonstrate ability to apply a variety of individual and group assessment techniques to:
• Monitor student understanding, progress and performance
• Provide oral and written feedback
• Adjust instructional strategies

6.23 Demonstrate ability to plan instruction, based on: Washington Essential Academic Learning Requirements (EALRs)
• Understanding children’s musical development
• Curriculum development and assessment
• Integration with the other arts and non-arts disciplines
• Diverse student population
• Genres and styles from various cultures
• Appropriate use of technology
• Scheduling

6.24 Demonstrate ability to foster professionalism in school and community settings including:
• Understanding professional organizations and associations; professional publications, journals, materials, and resources, continuing education, professional development and lifelong learning
• Cultivating professional relationships and collaborating with school colleagues, organizations, and other community agencies to improve student learning
• Awareness of characteristics of the community and its schools with respect to religion, ethnicity, culture, and socio-economic environment
• Communicating effectively with parents or guardians, other agencies, and the community at large
• Involvement in professional organizations and associations, continuing education, professional development and lifelong learning Knowledge of professional journals, materials and resources

2007 Standards
Instrumental Music - Grades P-12

1.0 Concepts, Vocabulary, Skills and Techniques:
Competent instrumental music teachers understand and are able to demonstrate skill in music theory and practice. *(EALR 1)*

1.1 Understand music notation systems and vocabulary.
1.2 Understand the common elements of music (beat, rhythm, pitch, melody, harmony, texture, timbre/tone color, form, and expression (dynamics, style, tempo, phrasing) and their interaction:
   - Theory
   - Form and analysis
   - Composing
   - Arranging
   - Performance

1.3 Understand a variety of musical styles, literature of diverse cultural sources, and music of various historical periods.

1.4 Understand the skills and techniques necessary to play wind, string, and percussion instruments.

1.5 Understand advanced performance techniques adequate to facilitate growth in students:
   - Tone production
   - Extended range
   - Intonation
   - Improvisation
   - Musicality

1.6 Understand conducting:
   - Beat patterns and gestures
   - Diverse repertoire selection
   - Score preparation
   - Transposition of wind instruments to concert pitch.
   - Rehearsal of large and small instrumental ensembles

1.7 Understand appropriate repertoire for different ages and ensembles:
   - Evaluation and comparison of a variety of method books
   - Selection of repertoire appropriate for large and small ensembles
   - Diverse genres of music including bands, choirs, orchestras, chamber ensembles, and world music

1.8 Understand methods and rehearsal techniques for:
   - Bands and orchestras
   - Solos and chamber ensembles
   - Basic performance techniques for winds, strings, percussion

1.9 Concentration in a major applied area (instrument or voice) with experience in:
   - Solo performances
   - Small ensembles
   - Large ensembles

2.0 Artistic Processes: *(EALR 2)*
2.1 Understand the creative process in composition or improvisation.
2.2 Understand the performing process as a soloist and member of small and large ensembles.
2.3 Understand the use of a responding process in music.

3.0 Communication through Music: (EALR 3)
3.1 Understand that music can be used to express ideas and feelings.
3.2 Understand that music can communicate for a specific purpose.

4.0 Connections: (EALR 4)
4.1 Understands the relationship of choral, general, and instrumental music.
   • Awareness of conducting techniques for vocal ensembles.
   • Awareness of methods and rehearsal techniques for vocal ensembles.
   • Awareness of basic performance techniques for the singing voice.
   • Awareness of compositional skills in choral writing.
   • Awareness of appropriate choral repertoire for different ages and ensembles.
   • Awareness of current general music approaches and materials (e.g. Orff-Schulwerk, Kodaly, Dalcroze).
4.2 Understands the relationship of music to the other arts.
4.3 Understands the relationship of music to the other content areas.
4.4 Understands and identifies careers related to music.

5.0 Teaching as a Profession:
Competent instrumental music teachers have necessary music teaching competencies
5.1 Understand the role of the music teacher as a resource person in integrating music into the total school curriculum.
5.2 Understand child growth and development, including areas of exceptionality (example: highly capable to special needs) and principles of learning as they relate to music.
5.3 Understand a variety of assessment techniques.
5.4 Understand current methods and materials.
5.5 Understand technology used to enhance music instruction and performance.
5.6 Understand legal and ethical issues regarding integrity and ethical behavior:
   • Professional conduct, as stated in Washington’s Code of Professional Conduct
   • Local, state, and federal laws and regulations and ethical practices that affect teaching and learning and the music education profession
   • Detailed knowledge of the copyright law as it regards music and music education

6.0 Music Competencies, Concepts, Vocabulary, Skills and Techniques:
6.1 Demonstrate composition skills including:
   • Written notation
   • Improvisation
   • Orchestration and arranging
   • Computer software applications
6.2 Demonstrate advanced performance techniques to facilitate growth in students:
   • Tone production
   • Extended range
   • Intonation
   • Improvisation
Musicality

6.3 Demonstrate ability to conduct:
- Beat patterns, gestures, and a kinesthetic interpretation of the score
- Diverse repertoire selection
- Score preparation, reading, and analysis
- Rehearsal and performance of instrumental ensembles

6.4 Demonstrate understanding of appropriate repertoire for different ages and ensembles:
- Evaluation and comparison of a variety of method books
- Selection of repertoire appropriate for large and small ensembles
- Diverse genres of music including bands, choirs, orchestras, chamber ensembles, and world music

6.5 Demonstrate understanding of methods and rehearsal techniques for:
- Bands (i.e.: concert band, jazz ensemble, marching band, etc.), and orchestras (i.e. full orchestra, string orchestra, chamber ensemble, etc.)
- Solos and chamber ensembles
- Jazz ensembles
- Marching band

6.6 Demonstrate ability to create accurate and musically expressive performances with various types of performing groups and general classroom situations.

6.7 Demonstrate ability to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

6.8 Demonstrate ability to play keyboard and other classroom instruments appropriate to his/her teaching needs.
- Demonstrate ability to use the singing voice as a teaching tool.
- Demonstrate ability to use wind, string, and percussion instruments as teaching tools.

6.9 Demonstrate aural skills including:
- Singing and playing from notation
- Rhythmic, melodic, and harmonic dictation
- Error detection and correction
- Recognize historical, cultural, and stylistic contexts
- Blend and balance

The Artistic Process:

6.10 Explains the use of creating, performing and responding processes.

Communication:

6.11 Selects a repertoire that utilizes a variety of expressive ideas and feelings.

6.12 Creates lessons and performance opportunities in which music is selected for a specific purpose

Connections:

6.13 Creates lessons integrating music and other content areas.

Teaching as a Profession:

6.14 Demonstrate the ability to adapt music teaching techniques, methods, and materials to meet the needs of special populations.

6.15 Demonstrate administrative aspects of the music program, including:
- Scheduling to optimize music instruction
- Recruitment
- Support groups
• Selection, purchase and maintenance of resource materials
• Equipment and performance attire
• Budget management
• Performance
• Field trips

6.16 Manage the instructional environment including:
• Developing effective delivery skills, including a sense of pacing and an ability to analyze tasks and respond to student behavior
• Facilitating individual and group discovery, inquiry, and performance of diverse types and styles of music
• Establishing and maintaining good rapport with students
• Communicating classroom and performance expectations to students and families in a fair, legal and consistent manner
• Establishing and maintaining consistent and fair standards of classroom behavior
• Creating a safe environment conducive to music learning.

6.17 Ability to demonstrate effective classroom and rehearsal management techniques at various levels to different age groups and in a variety of classroom and ensemble settings.

6.18 Demonstrate ability to apply a variety of individual and group assessment techniques:
• Monitor student understanding, progress and performance
• Provide oral and written feedback
• Adjust instructional strategies

6.19 Uses individual and group assessments to determine instruction.

6.20 Demonstrate ability to plan instruction, based on:
• Washington Essential Academic Learning Requirements (EALRs)
• Understanding children’s musical development
• Curriculum development and assessment
• Integration with the other arts and non-arts disciplines
• Diverse student population
• Genres and styles from various cultures
• Appropriate use of technology
• Scheduling

6.21 Demonstrate ability to foster professionalism in school and community settings including:
• Understanding professional organizations and associations; professional publications, journals, materials, and resources, continuing education, professional development and lifelong learning
• Cultivating professional relationships and collaborating with school colleagues, organizations, and other community agencies to improve student learning
• Awareness of characteristics of the community and its schools with respect to religion, ethnicity, and culture, and socio-economic environment
• Communicating effectively with parents or guardians, other agencies, and the community at large
• Involvement in professional organizations and associations, continuing education, professional development and lifelong learning
• Knowledge of professional journals, materials and resources

2007 Standards
Theater Arts - Grades P-12

Common values and beliefs of the arts are:

- The Arts define and celebrate civilization
- The Arts are the universal language
- Study in The Arts develops executive cognitive skills in creating, performing, and responding that prepare students for life in the 21st century and beyond.
- Technology in The Arts should be a transparent tool to support and enhance knowledge and skills of The Arts.

1.0 Elements, Techniques and Foundations:
The competent theater arts teacher possesses knowledge of basic vocabulary of theatre including elements, techniques and foundations. Competent theatre arts teacher: \( EALR \ 1 \)
1.1 Understands the elements, techniques and foundations of theater:
   - Elements---theme, character, setting, plot, conflict, action, and dialogue.
   - Techniques---movement, voice, and character development
   - Foundations---acting, directing, play writing, improvisation, management and design.

2.0 Production:
The competent theatre arts teacher possesses knowledge and skills needed to produce theatre within the given educational theatre setting. The competent theatre arts teacher: \( EALR \ 1 \)
2.1 Understands the principles of design and technical production including set, lights, costume, props, sound and makeup.
2.2 Understands different literary genres and selection of plays for an audience.
2.3 Understands directing principles and various techniques.
2.4 Understands various acting techniques and their use.
2.5 Understands theatre facilities and theatre management skills.
2.6 Understands appropriate safety procedures and relevant legal requirements in a theatrical setting.

3.0 Artistic Processes:
The competent theatre teacher possesses knowledge and skills of the artistic processes and their steps: creating, performing, and responding. The competent theatre teacher also: \( EALR \ 2 \)
3.1 Understands the purpose and function of the creating process in theater.
3.2 Understands the purpose and function of the performing process in theater.
3.3 Understands the purpose and function of the responding process in theater.

4.0 Communication Through Theater:
The competent theater teacher possesses knowledge and skills of communication tools in theater and: \( EALR \ 3 \)
4.1 Understands the purpose of theatre as a communication tool.
4.2 Understands the purpose of student expression of ideas and feelings through theater.
5.0 Dramatic Literature:
The competent theatre arts teacher understands and analyzes dramatic literature from historical and contemporary eras within a variety of cultures, genres and periods. The competent theater arts teacher: *(EALR 4)*

5.1 Understands the distinguishing characteristics of periods, cultures and genres in dramatic literature.
5.2 Understands the historical development of theatrical performance and production.
5.3 Understands the processes for generating new dramatic literature.

6.0 Connections Within and Across the Arts:
The competent theater arts teacher is able to relate knowledge and skills within and across the arts. The competent theater arts teacher: *(EALR 4)*

6.1 Understands theater as a collaborative process.
6.2 Understands the connections of theater to other arts.
6.3 Understands the connections of theater to other subject areas.
6.4 Understands the connections of theater to life and the world of work.

7.0 Pedagogical Knowledge and Skills:
The competent theater arts teacher understands and is able to apply pedagogical knowledge and skills appropriate to the teaching theater. The competent theater arts teacher: *(EALR 4)*

7.1 Understands theater as a learning process of child development.
7.2 Understands theater as it applies to the learning of special needs students.
7.3 Understands the need for continuing study, self-evaluation and professional growth.
7.4 Understands the role of diversity in theater education.
7.5 Develops and teaches lessons based on Washington State’s Essential Academic Learning Requirements for Theater.
7.6 Develops age-appropriate theater experiences to meet learning goals.
7.7 Identifies and applies techniques for assessing student backgrounds, aptitudes, skills, interests, and special needs appropriate to a school theater program.
7.8 Develops a professional growth plan.
7.9 Articulates the rationale and applies concepts of diversity in theater education.
7.10 Applies current best practices of assessment in theater.

8.0 Contemporary Issues:
The competent theater arts teacher investigates and understands the relationship between theatre arts and contemporary issues. The competent theatre arts teacher: *(EALR 4)*

8.1 Understands the use and misuse of preexisting art works.
8.2 Understands the relationship of the first amendment to theater education.
8.3 Applies knowledge of plagiarism, copyright and royalty laws to theater work.
8.4 Considers first amendment issues and audience appropriateness to decision making in theater education.
8.5 Understands and articulates logical rationale for the role of theater in the school curriculum, including philosophical and social foundations for theater education.
9.0 **Instructional Methodology:**
The competent theater arts teacher:
9.1 Identifies and applies various techniques in vocal production.
9.2 Identifies and applies various techniques in movement.
9.3 Identifies and applies various techniques within improvisation.
9.4 Identifies and applies various techniques within acting.
9.5 Identifies and applies various techniques within directing.
9.6 Identifies and applies various techniques within play writing.
9.7 Identifies and applies theater management skills.
9.8 Identifies and applies design and technical production skills in scenery, lighting, sound, costume, props and makeup.
9.9 Identifies and applies knowledge of different literary genres to selection of performance season for an audience.
9.10 Applies safety and legal requirements in a theatrical setting.
9.11 Applies creating process to original and design work.
9.13 Applies the responding process through self and aesthetic evaluation and critical responses.
9.14 Applies communication in selection, interpretation and critical response of theater work.
9.15 Develops opportunities for student expression of ideas and feelings through theater work.
9.16 Analyzes dramatic literature from a variety of historical periods, cultures, and genres and applies it within a theatrical context.
9.17 Creates new works through the play writing process.
9.18 Applies the collaborative process to theater work.
9.19 Integrates theater with other arts.
9.20 Integrates theater with other subject areas.
9.21 Integrates theater into life and work.

**2007 Standards**
Common values and beliefs of The Arts are:

- The Arts define and celebrate civilization
- The Arts are the universal language
- Study in The Arts develops executive cognitive skills in creating, performing, and responding that prepare students for life in the 21st century and beyond.
- Technology in The Arts should be a transparent tool to support and enhance knowledge and skills of The Arts.

1.0 Development, Individuality, and Diversity:
Competent visual arts teachers understand the psychological, physical, emotional, and intellectual development of students, value individuality, and recognize and celebrate cultural and ethnic diversity. The competent visual arts teacher:

1.1 Knows and understands students’ abilities, characteristics, learning styles and how cognitive and emotional development influences the acquisition of skills.
1.2 Understands and demonstrates an awareness of student equity and diversity
1.3 Demonstrates an understanding of artistic development as a complex multi-dimensional process affected by physiological, experiential, social, physical, societal and cultural factors.
1.4 Recognizes that established stages of visual arts artistic development are general rather than specific and that each student, regardless of age, progresses on an individual basis in achieving visual arts competencies.
1.5 Recognizes and celebrates student learning differences, guides students in creating, experiencing and understanding visual arts relevant to their life experiences and interests through creating, performing and responding activities.
1.6 Demonstrates commitment to the celebration of diversity, practices equity and fairness, and the use of multicultural content of visual arts to promote opportunities of the acceptance of others.

2.0 Content of Visual Arts:
The competent visual arts teacher understands, knows and applies the four Arts Essential Academic Learning Requirements (EALRs) in WA State which are:

- The student understands and applies arts knowledge and skills;
- The student demonstrates thinking skills using artistic processes;
- The student communicates through the arts;
- The student makes connections within and across the arts, to other disciplines, life, cultures and work;
- The competent visual arts teacher also:

2.1 Knows and applies concepts and vocabulary of the elements and principles of organization of visual arts.
2.2 Knows and applies concepts and vocabulary of visual arts production.
2.3 Knows and applies concepts and vocabulary of visual arts criticism.
2.4 Knows and applies concepts and vocabulary of visual arts history.
2.5 Knows and applies concepts and vocabulary of visual arts aesthetics.
2.6 Knows and applies concepts and vocabulary of visual arts technology.
2.7 Demonstrates strong studio skills and a well-developed understanding of personal art making processes, qualities, skills, talents, and techniques.
2.8 Demonstrates the ability to express one’s own feelings and values through the meaningful creation of artworks using different media, styles, and forms of expression.
2.9 Demonstrates the ability to express meaningful interpretations and judgments about an individual’s own artworks and the artworks of other artists.
2.10 Interprets and critically evaluates visual arts through oral and written discussions.
2.11 Demonstrates knowledge about the cultural and historical contexts surrounding works of visual arts and that visual arts communicate, challenge and shape cultural and societal values.
2.12 Demonstrates knowledge about aesthetic and artistic purposes of art.
2.13 Explores philosophical and ethical issues related to the visual arts.
2.14 Approaches the making and study of art from a variety of perspectives and viewpoints, such as those that originate from formalist, social, and political thinking.
2.15 Demonstrates knowledge about contemporary visual arts and the visual arts world, and recognizes the value of studying artworks from popular culture, folk cultures, and world cultural groups.
2.16 Demonstrates knowledge about the use of traditional and new technologies within the visual arts and visual arts education.
2.17 Understands the roles that computer graphics, computer software, and the Internet play within the visual arts and educational settings.

3.0 Curriculum, Alignment and Contemporary Issues:
Competent visual arts teachers apply content knowledge to develop comprehensive, sequential, and standards-based instruction using educational elements and principles or organization in the visual arts that respond to the needs of students, within the context of the school, community, and state/district standards (EALRs). The competent visual arts teacher investigates and understands the relationship between visual arts and the “real world” including contemporary issues and:
3.1 Aligns professional practice with state standards (EALRs), national standards and district goals.
3.2 Demonstrates the relationship between visual arts and contemporary issues.
3.3 Demonstrates the ability to make and create interdisciplinary connections within and across the arts to other disciplines, life, cultures, and work.
3.4 Understands and utilizes the creative process DAIE (describe, analyze, interpret, evaluate), through the artistic process of creating, performing, and responding (CPR) including critical response/critiquing.
3.5 Demonstrates the ability to articulate course curriculum with Washington State EALRs (essential academic learning requirements) and local district guidelines;
3.6 Applies knowledge of appropriation and plagiarism to visual arts instruction;
3.7 Knowledge of first amendment issues relating to decision making in visual arts education.
3.8 Articulates logical rationale for the role of visual arts in the school curriculum, including philosophies and social foundations for visual arts education.
4.0 Instructional Environment:
Competent visual arts teachers are responsible for creating and managing instructional environments necessary for appropriate and successful student learning based upon a strong visual arts knowledge base, knowledge of students, and a range of pedagogical strategies. The competent visual arts teacher:

4.1 Knowledgeable about student learning in the content of visual arts.
4.2 Practices instructional collaboration with peers and colleagues.
4.3 Facilitates the development of intellectual values such as critical thinking and higher order thinking skills through active engagement with the visual arts.
4.4 Recognizes that knowledge of visual arts is essential to providing meaningful learning opportunities for all students in the visual arts.
4.5 Embraces a respect for diversity and promotes principles of fairness and equity.
4.6 Demonstrates the ability to try to break down stereotypes about visual arts and art learning that may exist among administrators and faculty in other subject areas.
4.7 Chooses and evaluates a range of subject matter, symbols, and ideas and develop a personal voice/style of visual arts.

5.0 Assessment:
Competent visual arts teachers employ a variety of assessment strategies, incorporating the vision of the state for regarding performance assessment as an integral part of instruction, i.e. Curriculum + Instruction + Assessment for learning, as a joint venture through which both student and teacher understanding is enhanced regarding what needs to be learned, what needs to be taught, how well it has been taught, and how well it has been learned. The competent visual arts teacher:

5.1 Seeks and accepts qualified advice and constructive critiques of own teaching practice from arts supervisors, building/district administrators and colleagues/peers.
5.2 Self-evaluates the effectiveness of own instruction and influence on students.
5.3 Searches for patterns of student accomplishment and behavior in the classroom that reflect on personal/own teaching effectiveness.
5.4 Assures that students have real opportunities for success through careful instructional planning based upon appropriate and achievable educational goals, best practice, and state expectations (EALRs) and building/district expectations.
5.5 Evaluates student progress as a whole in relationship to own immediate, short-term and long-term instructional objectives.
5.6 Analyzes own strengths and weaknesses as an effective teacher and employs that knowledge for professional development.
5.7 Observes and analyzes teaching practices of mentors.
5.8 Develops a capacity for on-going, objective self-examination, an openness to innovation, and a willingness to change for continual effort to strengthen own teaching practices and methods.
5.9 Demonstrates the ability to formulate questions that address the effectiveness of student visual arts programs with regards to program, school, and district goals including Washington State EALRs.
5.10 Develops performance assessment strategies to deal with broad issues of program effectiveness.
5.11 Recognizes and utilizes the most effective forms of communication needed to convey results to various audiences, including many of the same assessment strategies used in the classroom such as exhibits, portfolios, test scores, and utilizing the developed classroom-based performance assessments (CBPAs) for visual arts in WA State.

5.12 Conveys instructional results in a meaningful and understandable form appropriate for popular audiences through visual arts celebrations, websites, published videos, photo histories, newsletters, e-mails, brochures, arts fairs, museums, etc.

6.0 Professional Development
The competent visual arts teacher:

6.1 Utilizes reflection and professional growth.

6.2 Knows and understands school and the community responsibilities.

6.3 Knows and understands the professional community.

6.4 Inquires into own teaching practices, and the practices of others, in order to further develop and refine instruction.

6.5 Examines own thinking and assumptions about self, students, and the field of visual arts education.

6.6 Articulates own teaching philosophy and the unique ways in which visual arts learning and instruction contributes to cognitive, emotional and social growth.

6.7 Develops a professional resume, portfolio, and an awareness of the importance of continuing to document own teaching effectiveness throughout own career.

6.8 Demonstrates the ability to research and study different teaching strategies, philosophies, and practices.

6.9 Understands research literature and knows how to access publications, research, Internet sites, and professional documents in the fields of visual arts and education.

6.10 Continues to develop as an artist and appreciator of visual arts, engaging in own studio work and seeking opportunities to learn more about visual arts.

6.11 Demonstrates a willingness to provide leadership in educational and professional roles.

6.12 Seeks to be a contributing member of the total school community and to be seen as a “team player.”

6.13 Demonstrates a willingness to work with colleagues to improve and evaluate professional development plans and practices.

6.14 Demonstrates a willingness to work with colleagues in the schools to foster a professional culture that has a significant place for the visual arts.

6.15 Recognizes the value of working with educators from other schools, districts, colleges and universities, arts organizations and museums.

6.16 Demonstrates a willingness to communicate the vital role that the visual arts play in education to the larger community, including school administrators, parents and colleagues in other disciplines.

6.17 Knows the importance of actively participating as members, being a part of policy committees and educational councils, and collaborating with other educators and colleagues at all levels regarding the visual arts and arts education as a core academic subject area in WA State.

6.18 Demonstrates the ability to add to own understanding the history of the education and arts profession and the foundations of visual art education.
6.19 Knows the importance of making presentations at professional, school, parent, and community meetings and demonstrates the ability to do so.
6.20 Realizes the importance of research and its impact on “best and current” practices in the classroom.
6.21 Knows the importance of contributing to the literature of the profession.
6.22 Knows and understands that one’s own professional growth can be enhanced through participating in seminars, workshops, advanced degrees/programs and conferences.
6.23 Knows and understands the importance of associations, museums and professional organizations connected to their profession.
6.24 Knows and understands the importance of being current and knowledgeable regarding new developments in teaching and schooling at local, state, national and international levels.

7.0 Instructional Methodology
The competent visual arts teacher:
7.1 Develops a repertoire of teaching strategies appropriate to the learning styles of all students (aural, visual, kinesthetic, and tactile) based on the understanding that students have differing learning styles and multiple intelligences.
7.2 Observes students and student work to understand individual differences that exist in the classroom relating to:
   • Learning styles and multiple intelligences;
   • Pace of learning and adaptations made for individual differences, intellectual capacity, cultural, gender and ethnic diversity, and special needs and/or disabilities
   • Artistic and aesthetic values of different cultures (artistic and aesthetic responses of students to works of visual arts).
7.3 Demonstrates the ability to make informed decisions about topics and issues relating to one’s teaching assignment.
7.4 Demonstrates the ability to assign specific assignments, works of art, readings, videos, and other resources to share with students regarding one’s teaching assignment.
7.5 Demonstrates the ability to present and discuss issues, assignments and resources consistent with the academic and personal interests, backgrounds, and needs of students in alignment with one’s teaching assignment.
7.6 Develops instruction to make the traditional, popular, and contemporary art worlds accessible to students.
7.7 Creates and uses both individual and group performance assessments.
7.8 Demonstrates the ability to use individual and group performance assessment to inform instructional practices and student achievement.
7.9 Utilizes, develops and aligns curriculum, instruction and performance assessment design with national, state and local district expectations.
7.10 Develops comprehensive, sequential, standards-based lessons and unit plans based on long-term goals.
7.11 Demonstrates the ability to incorporate historical, critical, and aesthetic concepts into instruction.
7.12 Utilizes visual arts content that is appropriate for specific levels and the ability to adapt and modify based upon individual student learning styles, needs, strengths, talents, and skills.
7.13 Demonstrates the ability to incorporate critical thinking skills and the artistic processes of creating, performing and responding (CPR) into lessons.
7.14 Understands visual arts career educational goals and the ability to promote visual arts career opportunities to students.
7.15 Knows how to create effective instructional environments conducive to student learning.
7.16 Utilizes pedagogy in visual arts.
7.17 Implements a comprehensive, sequential, standards-based and creative approach to visual arts education that integrates studio, art history, aesthetics, art criticism, and artistic perception.
7.18 Encourages students to experiment with and expand their repertoires of media and techniques in their visual arts, creating the connections between their own approaches and those used by other artists.
7.19 Assists, guides, and supports students in recognizing multiple ways that visual arts elements and principles are used to create visual compositions which express ideas, themes, and subjects.
7.20 Introduces students to different forms of theoretical and philosophical approaches to visual arts, engage them in thoughtful oral and written inquiry into the nature of visual arts.
7.21 Creates instructional environments that are physically, emotionally, and intellectually safe. These are supportive, shared, and collaborative environments that promote the learning of all students, including those with special needs and celebrating individual differences, gender and cultural/ethnic diversity.
7.22 Establishes appropriate learning environments where students are safe, self-managed, and actively engaged in the learning process.
7.23 Empowers, encourages and celebrates students who take responsibility for their own independent and productive learning.
7.24 Integrates a variety of instructional resources to enhance learning for all students.
7.25 Demonstrates well-developed planning skills that take into account long- and short-term instruction.
7.26 Translates visual art content and other related curricular concepts into sound pedagogical practices that reflect the needs of students and the inherent characteristics of meaningful visual arts instruction.
7.27 Demonstrates the ability to have a well-developed repertoire of teaching methods and practices within their instructional environments.
7.28 Empower students to discuss, examine, and share aspects of their art making orally and through writing; Assists students in recognizing alternative interpretations and the exploration of multiple ways of understanding works of visual arts.
7.29 Exhibits and demonstrates well-developed communication skills and are familiar with appropriate ways of asking questions, facilitating discussions, and promoting critical thinking with students and peers/colleagues;
7.30 Creates instructional and learning environments that reflect the use of newer and current technologies as instructional, transparent learning tools for arts making in the 21st century.
7.31 Demonstrates the ability to learn about the pedagogical practices and instructional programs of other teachers with the purpose of forming interdisciplinary connections and collaborations, making visual arts a more articulated and central part of the school curriculum.
7.32 Develops professional, effective, and empowering relationships with students that demonstrate student engagement and achievement in the visual arts classroom.
7.33 Assesses student learning.
7.34 Differentiates authentic individual progress.
7.35 Assesses and improves curriculum and instruction.
7.36 Promotes student visual arts work/creations.
7.37 Develops a repertoire of assessment strategies consistent with instructional goals, teaching methods, and individual student needs to more accurately assess skills and understandings central to the content of visual arts. Assessment strategies are in alignment with state, national and district goals, standards and expectations.
7.38 Uses multiple methods of performance assessment, i.e. State developed classroom-based performance assessments for the visual arts (CBPAs); formative, summative, formal, informal, and a range of performance assessment strategies such as portfolios, journals, senior projects, competitions, AP and IB classes, class critiques and discussions.
7.39 Engages students in self-evaluation, notebooks, photographs, sketches, plans, checklists, rubrics. Also includes response/reactive written or oral and antidotal reflection.
7.40 Utilizes the formula of Curriculum + Instruction + Assessment for learning.
7.41 Creates fair and equitable assessments to assess higher-order thinking and problem solving as well as individual skills, knowledge, and understandings.
7.42 Assesses higher-order thinking and problem solving as well as discrete skills, knowledge, and understandings.
7.43 Recognizes the individuality of students and individual responses to assignments.
7.44 Ensures that all students have an equal opportunity to display what they know and are able to do in alignment with what the state wants all students to know and be able to do regarding the visual arts K-12 EALRs.
7.45 Provides insightful critiques to students considering the learning and creative processes of student work as well as the finished product and in the context of previous work.
7.46 Models good assessment processes that assist students in assessing their own work and the work of their peers.
7.47 Provides validation and recognition of a variety of student accomplishments and positive behaviors.
7.48 Demonstrates the ability to see, accept, and support new ideas for teaching and continually seeks to refine own teaching skills through professional development opportunities, demonstrating “life long” learning practices.
7.49 Demonstrates the ability to report results of visual arts assessments to students, families, administrators, and the public with intent to improve student achievement through assessment results.

2007 Standards
Appendix S: Demand for Arts
Prepared by Annette Anderson, Curriculum Development Director, UW Bothell

College-bound seniors taking more arts and music: Despite the evidence of decreases in K-12 arts education, the percentage of college-bound seniors with four years of arts or music grew over the past decade—from 15 percent to 20 percent of all SAT test takers. Additionally, The College Board also reports that students with four years of arts or music average about 100 points better on the verbal and math portions of the SAT.

A. UWB First Year Students

Are there demand data for the arts from entering first year students?

Table I includes data from Autumn 2012 collected for four student status categories used by admissions:

1) **Registered**: students who were accepted and registered to attend
2) **Offered**: students who were accepted but did not register
3) **Incomplete**: students that did not complete the application
4) **Prospects**: students who expressed interest in UW Bothell but did not apply

There were 2279 records classified as freshmen. The data in Table I reflect the top ten degree programs selected out of 22 programs by freshmen. This equals 2111 records or 93% of the total records. Combined includes all four student status categories.

Table I: Top 10 Degree Programs selected by Freshmen

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Registered</th>
<th>Combine</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IS: LEPP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science Tech &amp; Society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Stud/Undecided</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Environmental Science</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SEHB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Culture, Lit &amp; Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Business</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Community Psych</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Biology</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 UWB Admissions Office
B. Transfer Students

Demand data on UWB transfer students?

Table III includes data from Autumn 2012 collected for four student status categories used by admissions:

5) **Matriculated**: students who were accepted and registered to attend
6) **Offered**: students who were accepted but did not register
7) **Incomplete**: students that did not complete the application
8) **Prospects**: students who expressed interest in UW Bothell but did not apply

There were 527 transfer records. Table II includes the top 12 degree programs. General Studies was one of the top ten choices for matriculated students but not in the combined classes while Science, Technology and Society was in the top ten for combined classes but not in the top ten for matriculated students. There were 527 transfer records and the table represents 83% of the transfer records.

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C. Demand for Arts

1) If there are demand data, which arts are the most sought after?

Arts account for 4.6 percent of all majors. Median earnings for those with a Bachelor’s degree who majored in Arts are $44,000.1 Sixty-one percent of all people in these majors are women, and 39 percent are men. However, women with these majors make, in the aggregate, $8,000 less than men. About 23 percent of people with these undergraduate majors obtain a graduate degree and, as a result, get an average earnings boost of 23 percent.²

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² Georgetown University, Center on Education and the Workforce:  
http://www9.georgetown.edu/grad/gppi/hpi/cew/pdfs/arts.pdf
Table III: Popularity of Majors\(^3\)

<table>
<thead>
<tr>
<th>Popularity of Majors</th>
<th>Arts Major Group</th>
<th>Commercial Art &amp; Graphic</th>
<th>Drama &amp; Theater Arts</th>
<th>Film Video &amp; Photographic Arts</th>
<th>Fine Arts</th>
<th>Music</th>
<th>Studio Arts</th>
<th>Visual &amp; Performing Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Bachelors</td>
<td>1,539,384</td>
<td>445,432</td>
<td>161,540</td>
<td>101214</td>
<td>490,604</td>
<td>224,859</td>
<td>67,218</td>
<td>48,517</td>
</tr>
<tr>
<td>Percent of Major Group</td>
<td>100</td>
<td>29</td>
<td>10</td>
<td>7</td>
<td>32</td>
<td>15</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Percent Obtaining Grad</td>
<td>23</td>
<td>9</td>
<td>24</td>
<td>13</td>
<td>23</td>
<td>41</td>
<td>28</td>
<td>23</td>
</tr>
<tr>
<td>% Employed</td>
<td>92</td>
<td>92</td>
<td>91</td>
<td>92</td>
<td>92</td>
<td>95</td>
<td>91</td>
<td>93</td>
</tr>
</tbody>
</table>

Table IV: Bachelor's conferred by field of study: Selected years 1970 through 1010\(^4\)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Area, ethnic, cultural, gender, and group studies</td>
<td>2,579</td>
<td>2,887</td>
<td>4,776</td>
<td>6,212</td>
<td>8,621</td>
</tr>
<tr>
<td>Communication, journalism, and related programs</td>
<td>10,324</td>
<td>29,428</td>
<td>51,650</td>
<td>55,760</td>
<td>81,266</td>
</tr>
<tr>
<td>English language and literature/letters</td>
<td>63,914</td>
<td>31,922</td>
<td>51,064</td>
<td>50,106</td>
<td>53,231</td>
</tr>
<tr>
<td>Foreign languages, literatures, and linguistics</td>
<td>20,988</td>
<td>11,638</td>
<td>13,937</td>
<td>15,886</td>
<td>21,516</td>
</tr>
<tr>
<td>Liberal arts, general studies and humanities</td>
<td>7,481</td>
<td>21,643</td>
<td>30,526</td>
<td>36,104</td>
<td>46,953</td>
</tr>
<tr>
<td>Philosophy and religious studies</td>
<td>8,149</td>
<td>6,776</td>
<td>7,423</td>
<td>8,535</td>
<td>12,504</td>
</tr>
<tr>
<td>Total</td>
<td>113,435</td>
<td>104,294</td>
<td>159,376</td>
<td>172,603</td>
<td>224,091</td>
</tr>
</tbody>
</table>

\(^3\) Georgetown University, Center on Education and the Workforce: http://www9.georgetown.edu/grad/gppi/hpi/cew/pdfs/arts.pdf

\(^4\) SOURCE: U.S. Department of Education, National Center for Education Statistics, Higher Education General Information Survey (HEGIS), "Degrees and Other Formal Awards Conferred" surveys, 1970-71 through 1985-86; Integrated Postsecondary Education Data System (IPEDS), "Completions Survey" (IPEDS-C:91-99); and IPEDS Fall 2000 through Fall 2010, Completions component. (This table was prepared May 2011.)
2) Are there other data for demand for arts classes from majors and non-majors once the students are working through their undergraduate careers, that is, if the arts are present on campus, do students who entered without arts in mind, gravitate to the arts along the way?

3) Are there demand data for grad students seeking the arts?

Table V: Degrees conferred by Title IV Institutions by level and field of study

<table>
<thead>
<tr>
<th>Field of study</th>
<th>Total</th>
<th>Associate’s degrees</th>
<th>Bachelor’s degrees</th>
<th>Master’s degrees</th>
<th>Doctor’s research/scholarship</th>
<th>Doctor’s prof. practice</th>
<th>Doctor’s degrees—other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture and related services</td>
<td>12,163</td>
<td>548</td>
<td>7,144</td>
<td>4,32</td>
<td>124</td>
<td>27</td>
<td>0</td>
</tr>
<tr>
<td>Area, ethnic, cultural, and gender studies</td>
<td>6,922</td>
<td>169</td>
<td>5,561</td>
<td>1,04</td>
<td>147</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Communication, journalism, and related programs</td>
<td>63,661</td>
<td>2,505</td>
<td>56,944</td>
<td>3,73</td>
<td>476</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>English language and literature/letters</td>
<td>45,366</td>
<td>1,227</td>
<td>37,072</td>
<td>6,06</td>
<td>998</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Foreign languages, literatures, and linguistics</td>
<td>19,591</td>
<td>1,340</td>
<td>14,840</td>
<td>2,69</td>
<td>716</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>History</td>
<td>27,444</td>
<td>521</td>
<td>23,692</td>
<td>2,64</td>
<td>581</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Liberal arts and sciences, general studies, and humanities</td>
<td>306,236</td>
<td>272,804</td>
<td>31,961</td>
<td>1,42</td>
<td>44</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Multi/interdisciplinary studies</td>
<td>49,061</td>
<td>16,804</td>
<td>28,408</td>
<td>3,45</td>
<td>397</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Philosophy and religious studies</td>
<td>6,842</td>
<td>124</td>
<td>5,771</td>
<td>69</td>
<td>248</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Visual and performing arts</td>
<td>68,883</td>
<td>11,501</td>
<td>48,753</td>
<td>7,49</td>
<td>1,063</td>
<td>69</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total fields</strong></td>
<td><strong>2,090,201</strong></td>
<td><strong>640,122</strong></td>
<td><strong>1,049,057</strong></td>
<td><strong>322,24</strong></td>
<td><strong>36,746</strong></td>
<td><strong>41,92</strong></td>
<td><strong>111</strong></td>
</tr>
</tbody>
</table>

* Degrees by field of study (2-digit Classification of Instructional Programs [CIP] level) are based on the 2010 version of the CIP.

NOTE: Title IV institutions are those with a written agreement with the Secretary of Education that allows the institution to participate in any of the Title IV federal student financial assistance programs.
### Table VI: Distribution of Educational Attainment

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Percent of employees aged 25 to 44 in the occupation whose highest level of educational attainment is</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Less than high school diploma</td>
</tr>
<tr>
<td>Fine Artists, Including Painters, Sculptors, and Illustrators</td>
<td>3%</td>
</tr>
<tr>
<td>Art and Design Workers</td>
<td>2.80%</td>
</tr>
<tr>
<td>Arts, Design, Entertainment, Sports,</td>
<td>3.10%</td>
</tr>
<tr>
<td>Total</td>
<td>8.90%</td>
</tr>
</tbody>
</table>

### D. Space & Facility - What is the square footage or foot print for the UWB student? How does that compare with other universities' or colleges'?

How many square feet are dedicated arts spaces or multi-use arts spaces at our comparison institutions?

### E. Puget Sound

What art forms are being taught in the Puget Sound region?

### Table VII: Art Forms at Regional Institutions

<table>
<thead>
<tr>
<th>Institution</th>
<th>Public</th>
<th>Independent Private Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Programs</td>
<td>Western</td>
<td>Evergreen</td>
</tr>
<tr>
<td>Aesthetics</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Art</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Art History</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Creative Writing</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Ceramics</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Dance</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Design</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Drama and Theatre Arts</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

5 Career One Stop: https://d5nx8fruw4z.cloudfront.net/atrk.gif?account=Vfvyf1a0mz00g8"
| Film Studies | - | - | 1 | - | - | - |
| Fine Arts and Studio Art | - | - | 1 | - | - | 1 |
| Multimedia Arts | - | - | - | - | - | - |
| Music/Musical Arts | 1 | 1 | 1 | 1 | 1 | 1 |
| Painting | - | - | - | - | - | - |
| Photography, Film, and Video | - | - | - | - | - | - |
| Printmaking | - | - | - | - | - | - |
| Sculpture | - | - | - | - | - | - |
| Visual and Performing Arts | - | 1 | 1 | - | - | - |
| Textile Arts | - | - | - | - | 1 | - |
| Totals | 6 | 8 | 7 | 3 | 5 | 5 |

### F. State and National Demand

A list of Washington State’s fastest growing occupations includes Multimedia Artists and Animators at #12, Film & Video Editors at #22 and Art Directors at #23. These are the occupations with a typical entry-level education of a 'bachelor's degree' projected to grow the fastest from 2010-2020. These occupations exceed the national average of 10.12% for growth.7

**Table VIII: Employment Data for WA State**

| | | | | | |
|---|---|---|---|---|
| United States | | | | |
| Fine artists, including painters, sculptors and illustrators | 2010 | 2020 Change | % | Job Openings |
| 25,700 | 27,700 | 8 | 810 |
| Washington | | | | |

**Fine Artists, Including Painters, Sculptors, and Illustrators**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>590</td>
<td>630</td>
</tr>
</tbody>
</table>

*Job Openings refers to the average annual job openings due to growth and net replacement.

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6 Career One Stop
7 Career One Stop: http://www.careerinfonet.org/oview1.asp?printer=&next=oview1&level=edu3&optstatus=0011101111&id=1&nodeid=3&soccode=271013&stfips=53&jobfam=27&group=1&showall=no