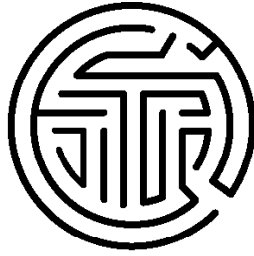




**CENTER FOR ARTS EDUCATION  
NEW YORK CITY PARTNERSHIPS  
FOR ARTS AND EDUCATION PROGRAM  
1996-2001 FIVE YEAR REPORT  
SYNTHESIS**  
*EXECUTIVE SUMMARY*



C C T R E P O R T S  
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**CENTER FOR CHILDREN & TECHNOLOGY**

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## EXECUTIVE SUMMARY

### **E**arly in the first five-year cycle of The Center for Arts

Education's (CAE) Partnership Program, the evaluation team from the Education Development Center/Center for Children and Technology (EDC/CCT) met with the CAE staff to determine the key and guiding questions for the assessment of the program.

These questions remained stable through the first five years, though the emphasis shifted from question to question each year. The primary changes in focus and emphasis occurred as an increasing number of subordinate but related questions were added as the program was implemented and as inquiry results multiplied. The key questions considered were:

1. In what ways is the nature of arts learning qualitatively different when outside cultural resources partner with schools to design/deliver curriculum?
2. How does the integration of arts support school change efforts?
3. In what ways is non-arts student learning improved through the introduction of the arts and through the establishment of partnerships with cultural organizations?
4. Do the arts provoke parent and community involvement in a school—and in what ways is this linked to school change?
  - a. What is the impact (and legacy) of a sustained partnership effort on local cultural organizations, in terms of their capacity, understanding, and experience working with schools?

Beginning in 1997, (EDC/CCT) was contracted to provide formative evaluation of the program to CAE. To collect information for formative feedback, the EDC/CCT research team conducted classroom observations at selected focus schools, interviewed participants, observed CAE professional development offerings, administered survey questionnaires, reviewed all year-end reports and local site evaluation reports, and participated in planning meetings with CAE and others. These data were also used for summative purposes to gauge the impact of the program on the participating schools, practitioners, and—indirectly—students. Individual partnership programs were responsible for gathering student impact data and including it in their evaluation reports for EDC/CCT's review. Beginning in 1999, EDC/CCT was also asked to examine The Department of Education, known at the time of this evaluation as, "The Board of Education" test scores data.

These data provided multiple perspectives on the programs and allowed EDC/CCT to use triangulation methods to confirm effects and implications of the programs. The five-year synthesis report is not presented in chronological sequence, but instead concentrates on themes and topics across the years. This executive summary, however, does follow chronology in an effort to help the reader sort out the complex structure of the program.

## SUMMARY OF FINDINGS, RESULTS, AND IMPLICATIONS FOR ACTION

### *1996-1997*

From the beginning of the program, 30 grants were made in 37 schools, as reflected first in the schools' 1997 end of year reports, the EDC/CCT evaluation team found that the level of enthusiasm and excitement was very high among the partnership teams as indicated by participants spending additional, unbudgeted and often uncompensated time on the projects, spurred on by their own interest and commitment to their projects. Program leaders, early on, reported and revealed a strong commitment to (1) making arts a central part of the core curriculum, (2) the power of the arts to open doors to the multiple intelligences of all students, and (3) the benefits of enriching the core curriculum through integrating the arts.

### *1997-1998*

CAE funded 25 new schools for a total of 61 schools and more than 100 cultural organizations (CO's) in 1997-1998. The center continued to be a catalyst for the growing network of partners and to provide technical and logistical assistance for the local projects.

- At the press conference and ceremony for announcement of the 1997-1998 CAE grant awards, the Chancellor, the Deputy Commissioner of Cultural Affairs, the Director of the UFT Teacher Center, and other Department of Education officials appeared. The Chancellor, the Commissioner of Cultural Affairs, and a Vice President of the UFT also appeared along with CAE management staff and board members at several other arts-related press events and have supported CAE by participating in fundraising events.

While the partnerships studied during this period reflect different stages of maturation (with some building on pre-existing relationships, others in the second year of funding, and yet others in their first year of programming), they shared a similar primary focus on:

- strengthening working relationships among participating institutions as well as collaborating classroom practitioners,
- developing new curricular ideas, and
- devising strategies for optimum implementation, including substantial professional development programs.

Some of the preliminary outcomes exhibited by the partnerships during this reporting period indicated that through the NYCPAE project, the school-cultural organization partnerships were:

- adding to the quantity of arts instruction in all the participating schools,
- adding to the number of students who participate in arts education experiences,

- increasing the amount of integration of arts instruction with core curriculum activities,
- engaging more students and teachers in multiple arts experiences, and
- increasing the variety and richness of the arts programs offered in New York City's schools.

### **1999-2000**

In 1999-2000, CAE awarded 21 new grants in 24 schools bringing the total number of funded partnerships to 81 schools and 135 cultural and community-based organizations, colleges and universities. These partnerships together served more than 50,000 students and 2,000 teachers.

The program had begun, but had not finished, a shift of focus from basic operational logistics to creating new instructional content. This shift was reported by individual teachers and teaching artists, who were increasingly interested in what they see happening in the classrooms and from program administrators and leaders who increasingly wanted to be able to substantiate the positive impact the program was having in their schools.

Pragmatic obstacles — such as planning time, professional development opportunities, and continuity of personnel from artists to principals — continued to challenge the local projects, but many of the participants indicated that they were rising to the challenges to make the programs work for all students.

The EDC/CCT evaluation began investigating focus sites, cross-site meetings, panel review observations, and survey data collected from teachers, teaching artists, project coordinators, and cultural organization (CO) administrators. We found no major discrepancies among reported survey results from all 81 schools and the observations that the evaluation team completed in the 14 focus site schools.

While the local partnerships reflected different stages of development, we saw a common focus on the following issues:

- Expanding arts instruction to all students in the school;
- Providing professional development for participating teachers and, to a lesser extent, participating teaching artists;
- Moving beyond attention to logistical aspects of the project to more substantial issues of teaching and learning;
- Raising the question “what are students learning?” by beginning conversations about assessment of student learning in and through the arts; and
- Acknowledging the importance of administrative-level support in making the partnership work.

The evaluation team, as it did all five years, focused on particular themes for each end-of-the-year report. These themes were decided by CAE and the program developers and were not necessarily

tracked through the entire five-year cycle, as different yearly priorities emerged. The themes, however, did continue to reflect the original guiding questions for the program.

### *Curriculum*

- Students in CAE-supported programs participated in a range of arts-related activities in the domains of dance, drama, visual arts, music, and literature, most of which emphasized art making. Few programs emphasized aesthetic education.
- Partnerships increasingly realized that arts integration requires planning time for teachers and teaching artists and can involve scheduling and other logistical changes.
- Some programs were refining sequential approaches to arts education; others implicitly endorsed the goal of broad exposure to a variety of arts forms.
- Lack of time for partnerships and teaching teams to plan frustrated efforts to create coherent approaches to arts education across the schools and frustrated efforts to create deeply integrated arts curriculum.
- Few partnerships were building aesthetics into their program.

### *Partnership*

Partnerships succeeded in establishing structures for communication and planning.

- Cultural organizations and schools approached their work in very different ways, as did many teachers and teaching artists. Most partnerships navigated these differences effectively, especially when they had a strong sense of the partnership's common goals and vision.
- Arts partnerships needed to overcome the service-delivery (or vendor) model that many teachers and teaching artists were accustomed to operating under.
- Partnerships faced the clash of cultures that often occurs when different institutions come together. This clash between schools and CO's manifested itself as lack of a common language, vision, way of working, way of perceiving successes and failures, system of accountability and administration and took a toll on how some partnerships functioned.

### *Professional Development*

- Partnerships reported success in teacher professional development that emphasized direct interaction with art forms, helping to overcome barriers of teacher fear and inexperience.
- Cultural organizations and schools reported success in co-sponsored professional development opportunities which allowed teachers and teaching artists to share their respective expertise in areas such as classroom management and arts pedagogy.
- Competing district mandates for professional development in other areas often inhibited partnerships' abilities to focus on arts-in-learning opportunities for teachers and forced schools to

make choices about their limited professional development time.

- The process of co-planning and co-teaching as a source of professional development for both teachers and teaching artists led to increased understanding on the part of cultural organizations of the demands placed on schools, and increased exposure on the part of teachers to the means and modes of instruction in the arts.
- Lack of time limited the professional development that occurred through one-on-one program planning and implementation between teachers and teaching artists.
- Some of the professional development activities were reported as very beneficial by teachers, but the EDC/CCT evaluators concluded that unless teaching artists were involved, the process, the effort could work against developing full partnerships where the teaching artists and teachers learned together, sharing their knowledge and forging a new working relationship.

### *Evaluation and Assessment*

- While projects began to raise the question “what are students learning,” few partnerships had the expertise to develop and consistently implement assessments that captured and usefully analyzed student learning.
- Project evaluations provided rich information about the kinds of experiences provided for students, but gave less vivid images of what students gained from these experiences.

### *School Change*

- School change was intricately connected to each of the issues above, and included leadership change as well. In the context of high leadership turnover in New York City schools, partnerships recognized both the need to secure administrative support and the necessity of developing a cohesive partnership and program that could weather administrative and staff transition.
- The extent to which staff arts teachers, a natural source of project sustainability, were involved in the partnership work varied significantly.

### *Leadership*

CAE was committed to the development of leadership, on an institutional basis, through its strategic alliances with the New York Chancellor’s office, the Department of Cultural Affairs (DCA), and the United Federation of Teachers (UFT).

- Through its work with DCA, CAE awarded parental involvement grants to schools engaged in increasing parental involvement grants and stimulating parental leadership in support of arts education programs.
- Because changing personnel, especially in leadership positions, was a reality faced by many of the schools, the CAE network played a crucial role both in helping partnerships develop strategies for continuing through the changes, and also in terms of bringing new administration “into the fold.”



- Most projects had strong administrative or management leadership at the school building level, individuals who took on scheduling and logistics, but this leadership did not often extend to developing and disseminating a vision for how the projects could support school change. Teachers especially felt out of touch with the goals and possibilities of the projects.

Among the recommendations and implications for action made by the evaluation team at this early stage of the program were:

- The program's leadership focus needed to broaden from logistical and management issues to include conceptual and content revision issues.
- The model for partnership development needed to begin to shift from planning meetings to developing practice.
- In its technical assistance work, CAE could probe the partnerships for their "theory of action" — that is, their project goals, how their project design would help them reach their goals and develop the roles of the partners in the project implementation.
- CAE should continue to emphasize professional development for the entire project team, including artists and cultural organization representatives. CAE should continue to emphasize the importance of a two-pronged approach of student AND teacher learning.

In 1999-2000, in addition to its ongoing survey and site-base research, the research and evaluation team began to document how the arts were supporting school change by interviewing a random sample of principals.

At the school level, the program features that were designed to support the initiative's goals included:

- supporting projects that reach ALL children within a school;
- building in extensive professional development for participating partner organizations to ensure high quality, thorough, and well-integrated program planning and implementation;
- promoting arts curriculum and instruction that was comprehensive and complete, including (a) skills-based instruction, (b) aesthetic education, and (c) integrated curricula in multiple arts disciplines;
- assisting partnerships to develop mechanisms and means for sustaining their efforts beyond the life of their grant;
- developing public awareness of and advocacy for the critical need for good arts instruction as a part of the whole child's education, in order to build support and protect the arts through future pedagogical and budget storms;
- supporting partnerships as they encountered political, financial, curricular, and cultural challenges or roadblocks to developing effective arts instruction for students.

Through an array of professional development workshops and through targeted technical assistance provided directly to the schools by its staff, CAE worked to ensure that the partnership programs were addressing these principles.

The data collected for this school year were from several new sources and allowed the evaluation team to view issues from different perspectives. The focus of the evaluation team shifted from looking at the work of CAE and the schools and providing formative feedback to data collection in preparation for the summative analysis of the program in 2001. Interviews with a sample of school principals were added. The evaluation team continued its review of annual local site evaluation reports and analyzed survey questionnaire responses from teachers, teaching artists, project coordinators, and cultural organization administrators. In addition, the evaluation team completed a pilot study of student impact by examining reading and math test scores in a sample of partnership schools and comparison schools.

### *Principal Interviews*

The principals interviewed reported positive changes in school climate and the attitudes of teachers and students toward the arts and more structured support of school reform through teaching practice, curriculum, and parent involvement changes, but only two of the principals interviewed indicated that their schools were making progress toward their goal to increase academic performance in core academic disciplines. As evidence for their assertions, the principals cited test scores, reports from teachers, or examples of student work.

- The principals indicated that local district support for their programs was mixed and ranged from “ambivalent” to “actively discouraging” or placing “a strong emphasis on the arts.”
- Principals indicated that the biggest changes The Partnership Program is grant had brought about in their schools were changes in school climate and attitudes and the support of school reform in more structured ways, through teaching changes, changes in curriculum, and parent involvement.
- Principals cited test scores, reports from teachers, and student work as evidence of achieving their schools’ goals.
- Obstacles to meeting school goals cited by principals included logistical/scheduling challenges, resistance to change in teaching practice, district pressures on test scores, and staff and student turnover.
- Two thirds of the principals interviewed indicated that they would sustain certain program elements, seek resources from private sources, or seek other public funds. None indicated that they would seek additional district funding.

### *Local Site Evaluation Reports*

- The local evaluation reports continued to report on formative processes and did not, for the most part, report impact evidence. Reports of impact were made based on teacher or evaluator assertion rather than on reports of evidence.
- The most often reported change was the development of new arts skills and knowledge in students.
- Some sites reported that they had added examinations of student work, including developing rubrics and systems for assessing that work to their program.
- Teachers, either alone or with the teaching artists, were incorporating the arts into their classrooms in 60% of the reporting cases. Twenty-three percent indicated that their school had “moved the arts to center stage in its approach to education.”
- The reallocation of time or staff was the most highly reported logistical change.
- A small number of reports indicated that that cultural partners were making changes in order to make their project work. These changes included changing the nature of residencies, reworking curricular approaches, and making programmatic content shifts.
- Evaluation reports indicated that teachers grew more receptive to the arts as both a domain and a tool as their project matured. Teachers were reported as more comfortable with the arts, as better understanding the value of the arts in the classroom.

### *Survey Questionnaire Data*

- Survey responses across role groups, teachers, teaching artists, CO administrators, school administrators were largely positive.
- The role groups were uniform and nearly unanimous in their endorsement of school principals as positive supporters of the project.
- CO administrators indicated that their organizations were using curriculum approaches developed through their partnership project.
- CO administrators indicated that they had provided professional development to teaching artists and 90% had offered it to classroom teachers.
- Teachers and teaching artists indicated they would like professional development in curriculum design.
- Teachers indicated that they would like to receive additional professional development in the following four areas: collaborating, planning, instruction, and evaluation and assessment.
- Teaching artists wanted additional professional development relating to evaluation and assessment issues.

- CO administrators indicated that they had access to new funding as a result of the project (other than CAE funds). Only ten percent indicated that the partnership program had limited their access to new funding.
- CO administrators indicated that they would seek funds for new partnership programs after their CAE funded partnership ended.

### *Board of Education Test Scores*

*(Pilot Project 18 schools—the “n” was not large enough to calculate statistical significance so caution is recommended in interpreting or reporting these results.)*

- Reading scores in low needs/arts rich CAE schools dropped in comparison with other comparable schools.
- The rise in reading scores in high need schools was larger in CAE arts rich schools than in comparison schools. The average percentage of students meeting the criteria set by the Department of Education in CAE arts rich schools went from 50.3% in 1996 to 60.0% in 1998, while that in schools that the Department of Education categorized as “similar” schools (based on poverty and limited english proficiency (LEP) data) went from 57.0% to 55.4%.
- Math scores rose more in CAE funded schools than in comparison schools.
- While the averages indicate an increase in percentage of students meeting the math criteria, how this change looks in individual schools can differ dramatically. The change in percentage of students meeting the math criteria ranged from a decline of 1.7 percentage points to an increase in almost 13 percentage points. The increase for several schools was quite dramatic, while that of most other schools was much more modest and reflected both improvements and declines in the percent of students meeting this criterion.

### *Evaluation and Assessment*

The review of the local evaluation reports revealed that:

- Most local evaluators were continuing to conduct formative program evaluations, even though the initial charge to the local projects was to focus their attention on student impact.
- Most of the evaluations had not been set up to identify student impact.
- The focus of this program on partnership relationships had implications for both instruction and learning that were influenced by the confluence of many variables and factors ranging from cooperation of teachers and teaching artists to the integration of discipline content from the various arts and core subjects.
- Approximately one-third of the reports indicated that project participants and leadership were beginning to look at student work.

- Cross data points triangulation revealed consistency of results with the exception of the Department of Education reading and math scores analysis. Unresolved methodological issues led the evaluation team to separate these data from the process until further study could be done.

### ***2000-2001***

In 2001, CAE completed the final year of Phase I of its partnership program. EDC/CCT shifted the focus of the evaluation year to an examination of curriculum design and implementation, while continuing to document other components of the program such as professional development activities, leadership, and instruction. Over five years, CAE multi-year funding was distributed to 81 schools and 135 cultural and community-based organizations, colleges and universities. These partnerships together served more than 54,000 students and 3,400 teachers, teaching artists, and administrators during that time. Ongoing challenges — such as scarce planning time, shared time for professional development activities for teachers and teaching artists, time for scheduling activities and events, and the negative impact of transient personnel (from artists to principals) — continued to face the local projects, but the evaluation indicated the challenges were nearly always met and the overall impression was that the program worked for students, teachers, teaching artists, and administrators. The arts acted as a catalyst for reform, demonstrating new collaborations between school and non-school professionals, new ways of teaching that integrated the arts with core curricular areas, new ways of thinking about student learning, attention to the NYS Learning Standards, and new ways of structuring school time or staffing.

To complete the final report, EDC/CCT evaluation staff reviewed a variety of data, much of it accumulated over the entire five years of the program. Consequently, the final report is more heavily dependent on quantitative survey and inventory data than previous annual reports. The evaluation team continued to do fieldwork including participating in a variety of professional development workshops, arts organization conferences, school site visits, and planning meetings. These data provided multiple perspectives on the programs, and allowed EDC/CCT to confirm effects and implications of the programs. EDC/CCT's calculations indicated that the data are reliable.

### ***The Arts Curriculum and School Reform***

CAE maintained, from the beginning of the program, that adding the arts as content to the school program constituted a significant school reform effort because they were previously widely absent from curriculum and instruction in New York City. The arts curriculum and instruction approaches taken by the Partnership included (a) skills-based instruction in at least two art disciplines, (b) aesthetic education, and (c) the arts integrated with core curricular areas.

- In 2000-2001, more students in the participating schools received sequential arts instruction in all arts areas (50% more than in the 1995-96 school year, which was the year prior to the start of the Partnerships and was established as the base-line year from which to measure change).
- The amount of arts education received by students more than doubled over the course of the partnerships.

- With the addition of the CAE Career Development Program twice as many students in CAE partnership schools received career preparation than in 1995-1996.
- The number of school arts staff doubled since 1996.
- Integration with the core curriculum was the most frequently observed approach. Instruction was linked to core curricular areas such as social studies, history, English language arts, mathematics, and science.
- Teaching artists and arts organizations learned about the NYS Learning Standards and developed new ways to support their implementation in the classrooms.
- Artists and arts organizations faced challenges posed by the schools' standardized testing requirements and developed new ways to support instructional areas linked to state reading, math, and Regents' tests.
- The nature of arts integration varied from project to project, from classroom to classroom, and according to the growing capacity of teachers and teaching artists.
- Examples of arts skills instruction were seen throughout the program sites and the local evaluation reports contained descriptions of teaching artist practices in this approach.
- With the exception of the few certified arts teachers connected with the partnership program, the evaluation team had not seen classroom teachers concentrating on arts skills instruction, nor did the schools' local evaluation reports feature such practices. More commonly, the teaching artists taught the arts skills required for the use of a particular art form in integrated instruction lessons rather than teaching arts skills developmentally or sequentially.
- Teachers and teaching artists did not often use the phrase "aesthetic education" to describe their instructional or curriculum approach in the CAE program. Only one site specifically identified itself with the aesthetic education philosophy, though several others indicated that they emphasize aesthetics.

### *System Level Impact*

Changes at the system level were distributed through the various components of the program and showed up in our data on schools, cultural organizations, and the partnerships themselves.

### *Agency-wide Planning and Management*

- In cooperation with DCA, CAE participated in several policy and advocacy efforts with the Mayor's Office, influencing the creation of ProjectARTS with the Department of Education for all public schools in New York City.
- CAE helped coordinate NYC arts education efforts and planning by creating bi-monthly Management Update Meetings of leaders from the Department of Education, the United Federation of Teachers, the Department of Cultural Affairs, and the Center for Arts Education.

***Program-wide Professional Development and Technical Assistance***

- CAE conducted pre-application and technical assistance workshops for potential project sites and followed funding with Starting Smart sessions on issues and expectations regarding evaluation and assessment and budget and finance.
- CAE conducted four annual cross-site gatherings for 1,475 Center funded project staff from both schools and cultural organizations to discuss partnership issues such as evaluation, curriculum, leadership, and sustainability.
- CAE designed and conducted a citywide gathering focused on Developing a Common Language in Art Education for school and cultural organization personnel.
- CAE conducted a citywide convocation of evaluators and project staff to explore what constitutes and how to collect Compelling Evidence.
- In collaboration with The Project ARTS staff and the Council of Supervisors and Administrators, CAE sponsored a School Leadership Conference for principals and district personnel on Sustaining Change and participated in a second Institute on Using Cultural Institutions as Instructional Resources in August 2001.
- CAE staff participated in and assisted The Empire State Partnerships Project in its Summer Seminar professional development series.
- In collaboration with the EDC/CCT evaluation team, CAE supported a series of four, three-hour meetings in an Evaluators' Exchange Series for independent partnership project evaluators.
- Twenty-four sessions, each consisting of eight, three-hour reflective practice workshops, on Looking at Student Work were conducted by CAE for 54 teaching artists, 43 teachers, evaluators, and Center staff. A total of 41 partnership projects participated.
- Staff development workshops were provided by CAE for 147 members of local project teams and some guests on Resource Development and Proposal Writing.
- CAE partnerships conducted an intervisitation program for 111 participants, including teaching artists, teachers, school and cultural organization administrators, evaluation staff, and a team from the Minneapolis Arts for Academic Achievement Program, who visited five local school projects.
- CAE and the EDC/CCT evaluation team conducted an "Implications for Action" session for all project personnel to review the evaluation reports and to explore ways that evaluation can be a tool for program development.
- CAE and the partnership schools and organizations strengthened their links with citywide support efforts such as the Arts Education Roundtable and shared their work through Roundtable workshop sessions.

***Program-Wide New Initiatives and Activities***

- With DCA, the Center offered grants of up to \$5,000 to 204 schools for a Parents as Arts Partners Program to educate parents about the value of the arts in their children's education and encourage parents to be advocates. About 22,000 parents were served annually in this project.
- CAE and EDC/CCT collaborated on the development and implementation of a National Endowment for the Arts funded research effort on Student Learning In and Through the Arts, supporting teams of teachers and teaching artists as they documented, assessed, and described the student learning and achievement that occurred when an arts-integrated curriculum was taught.

***Collaborative Advocacy and Public Relations Efforts***

- In partnership with the UFT, CAE produced *Promising Practices: The Arts and School Improvement*. CAE distributed 1,100 copies to public schools, district arts liaisons, local politicians, major contributors, and over 200 cultural organizations. The large demand called for a reprint of the publication.
- CAE established and operates a Gallery at 180 Maiden Lane in Lower Manhattan to present student art work from participating schools, with rotating exhibitions managed by CAE staff.
- CAE's advocacy and communications office, with sponsorship from PaineWebber Incorporated, produced a "4R's" Public Awareness Campaign to focus public attention on the arts as an essential component of a child's education that included mass-transit advertising, a full-time hotline service (1,000+ calls), information packets, and a special sub-site on the CAE Web site.
- CAE Staff and members of the evaluation team extended the program's influence by participating in the Arts Education Partnership's (a national arts education advocacy organization in Washington, DC) "Learning Partnerships" meetings and documentation efforts at the national level.

***Changes at the Cultural Organization (CO) Level***

Changes at the cultural organization level were categorized as operational changes, curriculum and content changes, changes in practice, and changes within the community of cultural organizations.



### ***Operational Changes***

- CAE program increased arts in education budgets.
- CO's gained access to new funding sources.
- CO's hired new staff for Arts Partnerships Programs and created new types of positions to support partnerships.
- CO's created new types of positions for project managers and coordinators.
- CO administrators said their organizations had changed the way they develop curriculum and programs.

### ***Curriculum and Content Changes***

- CO's began to work in new arts disciplines, adding, for example, dance, visual arts, and music to their former repertoire.

### ***Changes in Practice***

- CO's began to address education reform issues such as learning standards and student assessments, many for the first time in their institutional histories.
- CO's changed their curricular focus, even in projects outside the scope of the Arts Partnership program.
- CO's reported integrating their arts curriculum with core curriculum areas for the first time.

### ***Cultural Organization Community Changes***

- CO's reported forming new partnerships with schools outside the CAE partnerships program.
- CO's reported that they were using curriculum and teaching methods developed in the CAE partnerships to work with schools outside the CAE partnerships program.
- CO administrators said they had changed the way they evaluated the work of teaching artists.
- CO administrators said they had changed the way they provided planning time to practitioners such as teachers and school administrators.
- Partnerships established structures for communication and planning to ensure that basic program obligations were met.
- The Arts partnerships usually, but not always, overcame the service-delivery (or vendor) model to which many teachers and teaching artists were accustomed.

### ***Changes at the School Level***

The changes noted at CAE partnership school sites included:

### ***Instructional Practice Changes***

#### **Teachers**

- Principals indicated in their interviews that changing teachers' instructional practice was their primary goal and expectation for the Partnership Program. The responses of teachers and teaching artists indicated that this expectation was met successfully.
- Partnerships with artists changed the nature of instructional delivery. Teachers co-taught with teaching artists. Some teachers actively co-designed and taught the integrated lessons, thus developing new abilities to collaborate and co-teach. Others played more passive roles in the classroom, perhaps as observers and sometimes as disciplinarians.
- Teachers were exposed to a wide variety of community resources, from materials brought in by teaching artists, to working with agencies new to them, to developing new roles for parents.
- Teachers came to use new methods of evaluating student progress and learning. One common claim of teachers and administrators was that the arts programs allowed them to see students in new lights.
- Teachers incorporated arts activities into their instruction when the teaching artist was not present.
- Teachers used new classroom management techniques acquired from teaching artists.

#### ***Teaching Artists***

- Teaching artists reported that they experienced significant changes in their own practices, including more carefully listening to the needs of teachers, looking for curricular connections, thinking about student learning and assessment, and learning more about developmentally appropriate instruction.
- The teaching artists came into the classroom as professional artists, and experts in their fields, bringing passion and knowledge about their arts domains, and introducing students and teachers to new role models and ways of being in the world.

#### ***Professional Development***

- Many teachers did not have time to take advantage of professional development activities because they were required to participate in other district or DOE mandated professional development program in math and literacy.
- New teachers were inducted into the culture of the school and practice of arts integration through professional development activities.
- Professional development offerings to teachers varied widely from project to project. On average, projects reported nine professional development sessions per year.

- Teachers indicated that they had increased their own knowledge about art forms through professional development focused on the art forms being taught in their schools. These sessions often were modeled on the types of classes the teaching artists would teach for the students.
- The Student Learning in and through the Arts program invited ten teams of artists and teachers to work with researchers to document their arts integrated lessons. Although the project was designed simply to capture and describe in some detail the nature and effects of the arts integration lessons, it unfolded as a professional development project for teachers and artists.
- Partnerships reported success in teacher professional development that emphasized direct interaction with the art form, helping to overcome barriers of teacher fear and inexperience.
- Cultural organizations and schools reported success in co-sponsored professional development opportunities for teachers and teaching artists, which enabled them to share their respective expertise in areas such as classroom management and arts pedagogy.
- District or DOE mandated professional development in other areas often inhibited partnerships' abilities to focus on the arts as learning opportunities for teachers. Competing mandates from the districts forced schools to make choices about their limited professional development time.
- The process of co-planning and co-teaching was itself a source of professional development for both teachers and teaching artists, led to increased understanding on the part of cultural organizations of the demands placed on schools, and increased exposure on the part of teachers to the means and modes of instruction in the arts.

### ***Structural Changes of Staff, Space, and Time***

- Project coordinators judged those programs to be most successful in which certified arts teaching staff were integrated into the project.
- Teaching artists changed their perception of the effectiveness of their work as they spent more time with their partners.
- Experience with other arts programs prior to CAE Partnerships was highly correlated to the project coordinators' perception of effectiveness in assessing student progress, gaining higher student achievement, and delivering more skilled instruction.
- Some schools reported the development of a "distributed leadership" model where teachers throughout the school took on responsibility for the programs.
- Some schools hired additional arts staff to work with the teaching artists of the CAE Partnerships program.
- The more time teaching artists spent teaching with their partners, the more they thought that working with the teachers benefited classroom practice, and that students were buying into the project, and the more cultural organization administrators thought that the role of the arts was

enhanced in the school.<sup>1</sup> This was a clear finding in favor of more intensive/prolonged arts residencies, proving them to be more effective in injecting the arts into the school.

### *Student Learning As Reported by the Projects*

The EDC/CCT team collected claims of student learning from the local site annual evaluation reports that were sometimes substantiated and sometimes not. That principals, teachers, and teaching artists were convinced of the power of the learning experiences that the arts provided was not in doubt. However, the systemic capacity of practitioners to frame questions, gather evidence, and analyze that evidence so that substantial statements can be made about student learning was extremely low.

- Many teachers and principals felt that standardized test data were not the best place to look for any substantiation of a powerful and engaging curriculum, and student learning.
- Teachers and principals relied on many more indicators than they had used prior to the partnership program,—such as student engagement, attendance, connections they drew between lessons, behavior, and the quality of student work produced in the classroom.
- Many of the judgments that teachers and principals made, and the ways they reached them, remained undocumented.
- There was an increasing tendency from 1998 to 2001 for the local evaluation reports to cite student learning of arts skills, (69% to 86%), learning non-arts content, (31% to 66%), appreciation of the arts (23% to 37%), expanded creativity and imagination (23% to 42%) and achievement of standards, (20% to 34%).
- During the same period, evaluation reports increasingly noted improvement in reading test scores (15% to 24%) a situation that the EDC/CCT analysis of Department of Education reading test scores supports, though the pattern was very unevenly displayed.
- Project evaluations provided rich information about the kinds of experiences provided for students but gave a less vivid image of what students gained from these experiences.

### *Department of Education Data and Analysis*

In a continuation of its first effort to analyze program students' standardized test scores, the EDC/CCT evaluation team conducted an analysis of a stratified sample of NYC standardized English Language Arts (ELA) test scores. Twenty-four Center funded schools were identified as target schools for analysis.

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<sup>1</sup>Technical explanation of these results is available in the full text of this report.

The following data summarized the comparison of our target schools with other public schools in the same Socio-Economic Status (SES) category. The comparison was based on percentage of students meeting the 5th grade NYC criterion for English Language Arts (ELA) (reaching levels 3 and 4 in the exam).

- The mean percent of students meeting the requirement in our target schools for 1999-2001 was 40.1. The mean percent of students meeting the requirement within similar NYC schools was 36.3. This was a total difference of 3.8 percent, meaning, each of our target schools, on average, was located 3.8% above the general NYC school performance for 1999-2001. This difference was not strong enough to conclude that our schools distinguished themselves from the general NYC school performance.
- When breaking down the number by years, the mean difference in 1999 was 6.7%. In 2000 it was 3.3%, and in 2001 it was 1.5%. These findings, too, were not strong enough for drawing conclusions. They also did not support our theory of accumulating impact, according to which we would have expected an upward trend from 1999 to 2001.
- Fourteen (58%) of our target schools were located above the NYC mean, and ten (42%) were located below it. While this information was positive, it still was not large enough to establish causality or to support our expectations.
- Our 24 schools include 17 schools from low SES groups (groups 7-12), and seven from high SES groups (1-6). Interestingly, six of the seven (86%) high SES schools were located above the NYC mean while only eight of the 17 (47%) low SES schools were located above the NYC mean. This finding may indicate that CAE funding raises performance mostly for high-SES schools and less so for low-SES schools<sup>2</sup>.

Altogether, the partnership schools did not differ greatly from the expected mean of NYC schools. When looking at the entire sample, the favorable trend was too weak for us to conclude that the CAE funding had affected student performance on standardized test scores. However, when looking at high-SES schools alone, the improvement was evident.

- A few individual cases, from which we cannot generalize, show impressive results even in the low-SES group, while others are dramatically below the city mean. For example, one school was located 40.7% above the city mean; another was located 32% above it.

### *Role of CAE in Effecting Change*

From administrative issues such as proposal writing and grant management to professional development and capacity building through workshops and seminars on arts and education topics to

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<sup>2</sup> Our 2000-2001 findings do not support the 1999-2000 findings, because the 1999-2000 DOE data analysis focused on “high-arts” schools (defined as those that taught three or more art forms as part of the project) and on 3rd grade test scores. In 2000-2001, we looked at long-term funded schools and looked at 5th grade scores. The analyzed data in 1999-2000 contained only the 1997-1998 school year data (the most recent data available in 1999-2000 and data for the school year after the arts partnership had only been funded for one or two years). In 2000-2001, EDC/CCT analyzed 2000-2001 data (after the arts partnerships has been funded for four or five years). Therefore, the results were more likely to show the cumulative impact of those years of treatment and differed from the first analysis.

public advocacy, CAE staff worked to advance and promote the work of the projects.

- CAE offered workshops to help people successfully apply for the grants and were available for consultation and assistance throughout the grant period.
- The CAE staff also regularly visited the schools to observe the program in the classrooms and convened meetings to adjudicate partnership issues, to rally teacher support, and to help programs think through their mission.
- CAE developed two related funding initiatives to support the Center's overall goals. These included the Parents as Arts Partners Program and the Career Development Program.
- CAE worked to establish a strong network of participating schools. They regularly convened leadership and practitioners from the schools and cultural organizations in meetings, professional development settings, and informational gatherings.
- CAE staff worked to raise the public's awareness of the value of arts education in the city schools. Early in the project, a book reporting promising practices was published in collaboration with the UFT.
- CAE launched an advertising campaign in the spring of 2000 that placed ads in the city's subway and bus systems that celebrated the centrality of the arts to a well-rounded education.
- They also established an exhibition gallery in the Wall Street area of New York, where student work was curated and displayed in the lobby of a building at 180 Maiden Lane. Besides providing a venue where members of the arts education community could gather to view student work and meet with invited funders and education policymakers, the gallery raised the profile of the work of the partnerships by placing it in a publicly accessible venue.
- In collaboration with Project-ARTS and the Council of Supervisors and Administrators, CAE sponsored a School Leadership Conference for principals and district personnel.

### *Findings and Next Steps*

The CAE's Partnerships Program evolved into a highly sophisticated development, implementation, and advocacy program for arts and education in New York City Schools. The evaluation effort that began as a formative design research program and resolved into a summative evaluation format during the fifth year concluded Phase I of the program in 2001. Successful program outcomes included:

- a substantial group of highly successful partnerships between schools and cultural organizations,
- documentation by local evaluators that the arts became highly meaningful to and "owned" by the majority of participating students. "Students now see the arts as something that is their right,"

- infusion of arts instruction into the standard school curriculum of New York City,
- increasing sequential instruction in all arts areas by 50% since 1996,
- improvement in Regents exam scores and academic grades at participating high schools, as reported by local evaluators,
- modestly higher average reading scores, though not statistically significant, in participating schools as compared to similar schools in New York City,
- principals reported that students in the arts program had better attendance rates than fellow students who were not engaged in arts instruction,
- doubling the schools' arts staff since 1996,
- creation of successful and necessary professional development practices for both teachers and teaching artists,
- reshaping of many cultural organizations' education programs and increasing their arts education budgets by an average of 23%,
- increases in funding for arts education both inside the Center's initiative and in other parts of the school system,
- encouragement of the largest public school system in the nation to reinstate the arts across the board through Project-ARTS,
- creation and implementation of a successful series of professional development activities for all participants in the program,
- teachers' professional development more often focused on planning and organization,
- teaching artists' professional development more often focused on curriculum design,
- increased capacity for curriculum development in the arts and for evaluation and assessment of student learning in the arts,
- changes in teachers' instructional practices,
- changes in teaching artists' instructional practices,
- progressively stronger commitment to the program and its instructional practices over time,
- restructuring of school day and school year schedules to accommodate the arts,
- new leadership configurations at the school and system levels,
- development of new and expanded public awareness of the importance of the arts for the education of children,

- creation, in partnership with the DCA, of the Parent as Arts Partners Program to educate parents about the value of the arts in their children's education and encourage parent advocates,
- opening of an arts gallery at 180 Maiden Lane in lower Manhattan to feature student art work from participating schools,
- implementation of a Career Development Program placing students in arts-related industries internships and providing personal growth support,
- creation of an arts education public awareness and advocacy campaign.

The Center received a new five-year grant from the Annenberg Foundation to continue and expand the program described in this report. Following the CAE strategic plan, the five guiding principles of the first phase of the CAE Arts Education Partnerships continued to be supported through a Curriculum Development and Access (CDA) program aimed at documenting and sharing successful arts education programs developed during the first phase of CAE funding; a new School Partnership Grants program to fund new partnerships; a continuation of the Parents as Arts Partners Grants program to expand the Center's support for family arts programs begun during the first phase; an expanded version of the Career Development Program to support internship opportunities in arts related industries for up to 250 high school student; a new program of arts education professional development and exchange conferences, workshops, and seminars; and a new Public Awareness and Advocacy effort to promote arts education in public education.