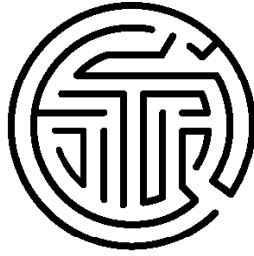




**FINAL EVALUATION REPORT ON  
THE  
CENTER FOR ARTS EDUCATION'S  
*NEW YORK CITY PARTNERSHIPS FOR ARTS  
AND EDUCATION PROGRAM***



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PREPARED BY  
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**CENTER FOR CHILDREN & TECHNOLOGY**

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## BACKGROUND ON ARTS PARTNERSHIPS PROGRAM

*It gives a soul to the school. It gives a heart. I believe it has provided for significant instructional improvement and achievement. When you look at the children's writing and see what they are reading about, and their interest and their exposure {you see} this is not a luxury—it is critical. It makes the school the kind of place I want to work in.*

*—Brooklyn elementary school principal*

*This is the revolution I have waited my whole career for. Because it is a much more holistic approach to teaching and learning. —Queens high school principal*

In 1993, the Walter H. Annenberg Foundation announced the beginning of its Annenberg Challenge initiative earmarked \$500 million to support systemic change initiatives in the country's urban school districts. Annenberg funded three sites that focused on school reform through the arts, and one that was rural in nature. New York City received a 2:1 matching grant of \$12 million awarded to the Center for Arts Education (CAE), a newly formed intermediate agency founded to advocate for and support arts education in the New York City public schools.

In their recently (2001) commissioned report, *Lessons and Reflections*, the Annenberg Foundation and the Annenberg Institute for School Reform report that the three Annenberg funded arts projects forced teachers to take a closer look at youngsters who were not succeeding by traditional academic measures. "A student's ability to dance or draw or play an instrument does not automatically solve that child's problems with reading and math, but it does allow teachers to see that child in a new light."

The report describes how the Center for Arts Education's citywide request for proposals stimulated 430 schools—more than one in three—to come forward.

*'There had never been such a response to an external organization's RFP,' said Hollis Headrick, the Center's executive director. City officials took note and within two years had added \$75 million to the school budget to hire new music and art teachers. Harold Levy, the school chancellor, told the Center for the Arts leadership, 'If you had not existed, we would have had to invent you.' And Mayor Rudolph Giuliani credited the Annenberg program with serving as 'a remarkable catalyst to restore arts education throughout the entire public school system.' He called the arts 'an extraordinary window through which other disciplines are learned, including important reading skills in the early elementary grades.'*

Most of the CAE funding was re-granted through a competitive process to partnerships between schools and arts organizations, through a school reform initiative called the CAE New York City Partnerships for Arts and Education Program. All related (CAE) programs were designed to support partnerships between schools and cultural organizations and to provide all students in New York City with rich experiences and education in the arts. Key to the theory behind the program is that arts education is a vital part of all students' lives not just for the select few; and that partnerships that build upon the high caliber of New York's cultural resources can alter and enhance

the nature and quality of education, providing the city's schools and students with unparalleled opportunities to learn from and with some of the most preeminent artists, arts institutions and programs in the world. Through this work, school change and improvement were effected and supported.

Features 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 is 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 encounter political, financial, curricular, and cultural challenges or roadblocks to developing effective arts instruction for students.

In the funded partnerships, the arts acted as **a catalyst** for reform. Successful implementation of the projects demanded 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 in many cases new ways of structuring school time or staffing. The arts were also **a focus** of reform in a school system that had, after the fiscal crises of the 1970s, largely eliminated the arts from the school curriculum. The initiative successfully brought back the arts—in a variety of disciplines and approaches—to NYC school children. It also brought a system focus to arts education, promoting, in part, a district investment of \$225 million in mandated arts funding from FY 98 through FY01. Discussions about school improvement included a focus on the arts, along with literacy and other content domains.

To encourage partnerships and programs, CAE required all projects to focus their design and efforts on five guiding principles:

- developing committed partnerships, where the strengths and missions of the school and cultural organizations complemented one another;
- providing arts curriculum and instruction that included (a) skills-based instruction in at least two art disciplines, (b) aesthetic education, and (c) integrated the arts with core curricular areas;

- building in extensive professional development for teachers and teaching artists;
- including program evaluation and assessment of student learning;
- supporting existing school reform and school improvement plans;

CAE formed partnerships with the NYC Board of Education (BOE), the NYC Department of Cultural Affairs (DCA), and the United Federation of Teachers (UFT), to implement the program and to align it with other initiatives and priorities in the city. These partners met regularly to discuss common interests and initiatives. 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 programs were addressing the guiding principles. CAE worked with these partners in awarding grants, and also in its other advocacy and support activities, which included:

- 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;
- providing professional development workshops for classroom practitioners as well as project administrators;
- supporting partnerships as they encountered political, financial, curricular, and cultural challenges or roadblocks to developing effective arts instruction.

Over four and one-half 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 annually. Additionally, CAE undertook many other programs and initiatives to support the partnerships and to increase public support for arts education in New York City.

### Description of the program evaluation

In 1997, the Education Development Center/Center for Children and Technology (EDC/CCT) was contracted to provide formative evaluation of the Arts Partnership program. The formative nature of the work required data collection and analysis that could help CAE better support the work of the partnerships.

Each partnership was responsible for developing an evaluation process using school or cultural partner staff or an outside evaluator to document individual program effectiveness and to gather student impact data for annual reports submitted to CAE. These project reports were reviewed and analyzed by the EDC/CCT research team, with the goal of providing feedback to CAE about the needs of the field and to describe the school-based evaluation efforts.

For the first two and one-half years, the EDC/CCT research team plan included work in nine focus



schools, where a variety of participants were interviewed and visited repeatedly over time. Classroom observations were conducted as a way of grounding areas of inquiry that could be explored, at scale, in interviews and through survey instruments. The research team also spent extensive time attending CAE professional development workshops, proposal reviews, and cross-site gatherings.

For the last two years, the research team focussed its attention on the development, administration, and analysis of a variety of instruments, as well as the analysis of the annual evaluation reports submitted by the partnerships. Additionally, because the partnership evaluation reports contained little information about student learning, the research team undertook two efforts to gather student learning data. The first was an examination of test score data collected by the BOE. The second was a collaborative research project, where researchers worked with ten teams of artists and teachers to help document their integrated curriculum and its effects on student learning. This documentation required working with teachers and teaching artists to clarify instructional goals, and create student assessment tools, thus taking on certain aspects of embedded professional development for participants.

Data collected by the research team, and considered in this report, include:

- Pre-/Post-Partnership Arts Resource Inventory surveys (number of respondents=123 of 160)
- Surveys of Teachers (number=337 of 2000), Teaching Artists (number=163 of 500), Project Coordinators (number=55 of 80), and Cultural Organization Administrators (number=53 of 135)
- Interviews with principals (number=21 of 80)
- Review of Annual Evaluation Reports (number=176)
- Board of Education Test Scores for a sample of schools (number=24 of 80)
- Curriculum, Instruction, and Learning Analysis (number=10 schools of 80)

Additionally, fieldwork, although less structured than in the beginning of the evaluation process, continued by way of participation in a variety of professional development workshops, arts organization conferences, site visits, and planning meetings. This work was important to alerting us to ongoing developments of trends in the projects. These data provide multiple perspectives on the programs, and allow us to use triangulation methods to confirm effects and implications of the programs.

## Vision Of And Rationale For Arts Education

The arts curriculum and instruction approach taken by the Arts Partnership program included (a) skills-based instruction in at least two art disciplines, (b) aesthetic education, and (c) integrated the arts with core curricular areas. Integration with the core curriculum was the most frequently observed approach perhaps because most teacher participants were general classroom teachers and most classroom featured core curriculum instruction. Schools and cultural organizations were

asked to provide both arts skills instruction and instruction that linked to core curricular areas such as history, English language arts, mathematics, science, or other areas.

A result of requiring projects to link their arts curriculum to core curricular areas was that many of the city's cultural organizations were led to consider education issues, goals, and mandates for the first time. (Although some of the city's cultural organizations, and particularly its arts in education organizations, had struggled with these issues for many years.)

For example, many teaching artists and arts organizations learned about the NYS Learning Standards, and developed new ways to support their implementation in the classrooms. Many artists and arts organizations grappled with challenges posed by standardized testing, and developed new ways to support instructional areas linked to state tests. Artists and cultural organizations began to consider how their work supported school reform and improvement. Cultural organizations changed their curriculum, and hired new types of artists, in order to link their work directly to school goals around such issues as literacy or conflict resolution.

Many schools and teachers, on the other hand, feeling pressures of high stakes testing and other accountability measures, looked to the arts both as a means of helping them toward their goals and also, in some cases, as a relief from rote textbook work that many felt the new accountability measures required.

Linking the arts to the core curriculum opened up a new territory of curriculum development, and a new place for conversations to happen about the nature of learning, active learning, and the arts. At the same time, in many schools, arts instruction was being restored through Project ARTS (Arts Restoration to the Schools) funds (see below) from the BOE. As a result, students at CAE-funded schools received arts instruction delivered by certified arts specialists and cultural organizations, and integrated arts instruction provided by visiting teaching artists and their teachers.

The nature of arts integration varied from project to project and from classroom to classroom. And over the first year or so of the program there was much discussion among the CAE staff and the EDC/CCT research team, and the partnerships themselves, about what constituted arts integration, versus arts enrichment, or arts interdisciplinary instruction. The definitional differences varied around issues of degree—to what degree was the presence of the arts discipline integral to teaching the lesson. To what degree was it peripheral, or additional? Is it necessary to have a balance between arts instruction and core curriculum instruction? To what degree did mathematics, for example, enhance the learning of sculpture? In truly integrated instruction, each discipline builds on the strengths of the other, and instruction would be less effective, were it not for the integration. However, the capacity of teachers and teaching artists, with little prior experience in curriculum development, especially integrated curriculum development, was highly variable.

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<sup>1</sup> Prawat, R. S. (1989). "Promoting Access to Knowledge, Strategy, and Disposition in Students: A Research Synthesis" *Review of Educational Research*, 59, 1-41, and in Garner, R. C. & Tremblay, P. F. (1994). *On Motivation, Research Agendas, and Theoretical Frameworks*. *Modern Language Journal*, 78, 359-368,

In some cases, the integration was highly developed—for example, in a high school English humanities course, study of Shakespeare’s Hamlet was developed collaboratively by the 12th grade Humanities teacher and a Shakespearean actor. Students read the plays, interpreted and rewrote scenes and monologues, watched different versions of the play in film, researched the time period, and received instruction from the actor in character interpretation and direction. The goal of the lesson was to stress interpretation of the texts—as a way of moving beyond the barriers that the language posed to this 12th grade class, and as a way of creating personal connections between the student and the text. Rewriting and then acting out the scenes required a close textual reading, understanding of character and motivation, as well as plot. It also required students to use their skills in reading, interpretation, writing, directing, and acting. Their experience of the text of Hamlet would have been entirely different without the theatre integration. The experience of theatre and acting was grounded in their grappling with a challenging text.

In some cases, the integration was more superficial. In a kindergarten class, a musician worked with the classroom teacher to teach students singing techniques, including rhythm, pitch, and use of tone. The songs the students worked on were the alphabet song, as well as other songs whose subject matter related to other curricular areas the students were studying. The teacher felt that the music instruction reinforced learning she was trying to develop with the students. She also felt that the musical instruction itself, and the inculcation of a love of singing, was an important part of what her class could provide the students.

Other CAE-funded integrated lessons included multi-media investigations, where students researched topics on the internet or in libraries, developed presentations that incorporated painting and creative writing, considered ways to present and tell the story of what they had learned, in exhibitions or in productions.

In most of the integrated arts lessons we observed or reviewed in reports, the key common element was the emphasis on the personal investment that the arts required (and allowed) students to make in the subject matter. Students studied late 19th century immigration and the Triangle Shirt Company fire, for example, visiting the site where the factory stood. At the site, the teacher reported that the students were silent as they connected the history they had learned with a busy NYC street corner, finding the past in the present, and perhaps thus developing a new relationship with history. Students interviewed immigrants in their own families or neighborhoods, again connecting the past to the present, and expanding their own personal connection with immigration and immigrants. In their classrooms they created paintings and poems that reflected their understanding of the experiences of immigrants of the turn of the century. The creative processes of interpretation and invention that the arts demand stimulated and honored the individual perspectives of each child. This, as research bears out, is where student engagement begins. Engagement within the classroom community, within their own intellectual framework, and with the subject matter in the curriculum. Engagement, when nurtured with stimulating curriculum, leads motivation, and motivation has long been identified by cognitive researchers as essential to transfer of learning in integrated instruction<sup>1</sup>, and integrated arts curriculum proves itself as a powerful way

to achieve this level of engagement in the schools.

For example, a fourth grade social studies unit had students working on a project called the Seven Wonders of the World. The project included research on the Internet, a geography component, work in the media lab, and work with the artist to create paintings of each of the Wonders. The paintings were then scanned into the computer and, along with the text written by the students, were made into travel journals. The principal at this school stated that the students, now fifth graders,

*have not forgotten or will ever forget [what they learned]. The kinds of projects that they are doing now, where you tie the curriculum to the arts, are situations that produce learning that stays with the children. [These situations] are beyond the tests....*

## Arts Skills Instruction

Examples of arts skills instruction were seen throughout the program sites and the local evaluation reports contain some brief descriptions of teaching artist practices in this approach. With the exception of the few certified arts teachers connected with the program, the evaluation team did not see classroom teachers concentrating on arts skills instruction, nor do the 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. However, even when the instructional program mixed or integrated arts skills instruction and integrated arts instruction, students learned about art and how to make it. Teachers at one school were asked by their evaluator about the impact of the arts residencies on students. To the question on “development of specific arts-based skills,” 35% rated it as “greatly increased” among their students, and 60% rated it as “increased.”

Drama/theater residencies, for example, were described as introducing students to theater games, improvisation and role-playing. “Once the material for the dramatization was selected, the TA taught acting and stage directions to students, helping the students to make the spoken words take on 3 (sic) dimensions.”

A visual arts program was described as using a variety of visual arts materials and techniques to provide students with art experiences, but the intent of the lesson remained “...connecting their learning to the literacy, social studies or science curricula.” The TA’s responsibility was to design visual arts projects that included puppets, dolls, collage, architecture and model building, painting, and topographical contour maps. At another school with a visual arts emphasis, the class worked on murals, integrating the theme of ‘city scenes’ from their readings. “The visual artist demonstrated brush stroke techniques and dipping brushes into paint. She talked with them about observing details and including them in the paintings.”

In a more purely arts skills instructional programs in music, the children learned to read musical

notation (tonal and rhythmic). They were taught proper fingering techniques, correlation of note names and notated pitch on a musical staff. Lastly, they learned some basics of musical ensemble playing and proper etiquette, like starting, stopping and staying together and not playing when it would be inappropriate. These students were successful learning to play the recorder and to perform for an audience.

There were also more purely arts skills instructional program in the visual arts. A collage residency, for instance, introduced students to the technical processes of collage, including cutting, tearing, gluing and reassembling. Students learned the principles of collage: assembling a new picture from found forms, and they built skills and an understanding of the materials and the concepts behind collage.

A high school senior, in a program that integrated the art of opera with social studies and English curricula, described the impact of studying opera as an art form on his learning:

*The opera program is important because it introduces you to art, and when it introduces the arts you will get to learn many things. And what it is like basically [,] many kids are not exposed to arts at the early age and by the time they grew up they won't [have] time to go deep in order to know it or approach it the way we should approach it. The program gives you just that. It gives the opportunity to know what is an art and what is the outside world and how to interact with other people. It also gives [you] the courage to follow your dreams.*

## Aesthetic Education

Though the phrase aesthetic education was not often used by teachers or teaching artists in describing their instructional or curriculum approach in the CAE program – only one site specifically identified itself with the aesthetic education philosophy—there were many examples of work that emphasized greater or deeper understanding of the arts and aesthetic experiences, reflection on and interpretation of arts experiences, and historical and social components of the arts experiences. Evaluators had to infer or interpret activities or materials as aesthetic in nature rather than to simply collect clearly labeled or identified data about aesthetic education.

Several projects engaged museum educators and other cultural organization staff in addition to teaching artists. [The term “teaching artist” tended to be used generically by project staff at the local sites, even though the CAE program publicly made an effort to maintain the distinction.]

## The Arts In Support Of 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, simply because they were so widely absent from curriculum and instruction. As the program developed, however, the character of the arts as catalysts for school reform was more clearly and elaborately detailed. The Arts Partnership programs required certain actions or accommodations by teachers, teaching artists, school administrators, and cultural organization administrators in order to meet the terms of the CAE award.

### *Instructional goals were clarified*

For example, effective implementation required that, at a classroom and at an institutional level, the goals of the partnerships be clarified and refined over time. Partners needed a rationale for coming together, and they needed common frameworks for staying together. In some cases, partnerships fell apart, and new partnerships were formed. A Manhattan elementary school, for example, wanted a strong presence of the arts organizations in their school. They did not want the organization to come, deliver programs, and leave, but rather to sit down and plan together, to develop the school's path toward a rich learning environment. When the museum they were working with was unable to commit the time to this process, the school ended the partnership, and sought out other partners who would have a stake in the school's curriculum and progress. This process clarified for the school what it was looking for in a partner. It was not only the arts domain; it was the arts within a framework of school change.

A second grade teacher, playing a leadership role within her elementary school's Arts Partnership project, described how the program clarified goals at the classroom level:

*[The arts] help with planning. In order to create the drama residencies, the grade teams have to sit down with the artists and with a coordinator and map out that part of the curriculum. So I know it facilitates a lot of other curriculum discussions. They are listening to each other more. ...this grant has helped tighten up the grade teams even more.*

A principal from a Manhattan high school reported that:

*The arts partnerships have allowed for better curriculum design because the grants compensate the teachers for their planning time. Usually there is no time for planning, because there is no compensation available for the teachers.*

Because the partnerships required more planning time, the schools that committed to the projects had to create more planning time. Planning time is a key element in most school reform initiatives. This time was also designated specifically for practitioners, creating new opportunities for professional development, especially as the practitioners were mixes of teachers and teaching artists, each with their own areas of expertise to offer one another and learn from.

### *Students were addressed as individuals*

The integrated arts curriculum provided multi-modal avenues to learning. For example, activities required reading and description, song, movement, fine arts making, linked to understanding grammatical structures or historical events or mathematical concepts. A large number of the arts integrated lessons used multiple art forms, such as reading poems and creating expressive dances, that embedded the literacy goals of the teachers. One elementary school principal claimed that the success in the arts provided the "starting point" for students to find success in other areas.

The process of art making requires personal expression, and differing degrees of risk on the part of students. Sharing artwork within a classroom requires and fosters a community of trust, where

individuals do not fear to express aspects of themselves or their histories. This experience is widely reported by teachers to spill over into other parts of the curriculum.

*Students seemed more tolerant of each other's ethnic differences. The generally non-English speaking class became more willing to 'open up'. They used more verbal communication, where as in the beginning they had been quiet and shy. —Middle school teacher*

*They are learning how to stick to a task, no longer devastated by little mistakes; to have pride in their artistic products; and to express deep and personal emotions in front of others, without shame or fear. They are also acquiring the ability to give supportive criticism to others, and to take similar criticism without anger and loss of self-esteem. —Evaluator's analysis of interview data from PS102*

*The arts provide a vehicle where what is learned is not forgotten. Art is a personal experience. The students internalize this [learning] experience. —Principal*

The diverse cultural and linguistic backgrounds of the students were embedded in their creation of poetry, song, and theatre; and the celebration of cultural diversity allowed many children in the NYC public school community to connect personally with the subject matter and their classroom. A middle school principal described a young girl who was an immigrant from Africa. She had been very shy, and her English was not strong, and the other students had difficulty accepting her. As a part of their arts studies that focussed on African cultures, her father came into the class to read stories to the class. This action, reported the principal, opened up the minds of the students to seeing the African student in a new light.

An evaluator from an elementary school reported that a survey of teachers revealed that 100% of them felt that the students' awareness of and appreciation for different cultures had "greatly increased" or "increased" as a result of the arts integrated curriculum that had centered on six multicultural units (Caribbean, African, Latino/Spanish, Chinese, Native American, and European) and integrated dance, music, and visual arts with writing. Each class followed the six themes during the year.

*The variety of activities has grown tremendously: students constructed paper maché crow in response to Jamaican folk tale, wrote a poem about breadfruit, used cut out Caribbean fruits to solve math problems; studied a kente cloth, integrating math (patterns) and social studies, made African beaded necklaces using paint and shells, drew self portraits relating to poem about loved ones (written by African author); made paper collages of African animals in their respective habitats, wrote stories and created tri-a-rama. Studied a print of African woman painting a mural and compared it to murals in our community; students learned about making dyes and mixing colors; students designed and made postcards from Spain, created a 3-D Spanish marketplace; made Spanish travel brochures, Spanish fans, made Spanish flags; studied Chinese calligraphy, learned Chinese paper cutting, wrote a Chinese fable; used Chinese tanograms to create animals from a story, constructed a dragon and discussed the importance*

*in Chinese culture; making different types of houses, counting in Swahili, making masks; learned the significance of the buffalo dance, made Native American head gear, learned lacrosse; made dioramas of Native American villages, wrote Native American myths; sketched illustrations to poems; and studied jazz café life in the late 1950's.*

### *Teachers experienced embedded professional development*

Teachers were required to co-teach 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 or sometimes as disciplinarians. In both roles teachers had the opportunity to step back from the consuming process of teaching to observe their students learning and engaging in the curriculum. This provided time for reflection and for the development of new insights into how their students learned and behaved in class.

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 new roles developed for parents.

With the new arts integrated lessons came new ways for teachers to evaluate student progress and learning. For example, while non-verbal students may have difficulty speaking or writing about their emotions (a common part of the second grade curriculum) they might exhibit good understandings of the words in self-choreographed dances. In fact, one of the most common claims of teachers and administrators is that the arts programs allowed them to see students in new lights.

*I now see my students in a different light. Sometimes in class I have one opinion of them. Yet, involved in such a project, they often shine. —Middle school teacher*

*I was most satisfied and gratified by the reflective aspects of the students' work. They showed a depth of feeling and intuitiveness that surprised me... I was able to learn about my students from their projects. —Elementary teacher response on a evaluator administered questionnaire.*

*Very often children with attention, language or other learning difficulties... will find negative ways to control classroom situations when they sense that the work has become too difficult. Fourth grade teachers noted that 'at-risk' and special education children in their classrooms 'just shone; they were also able to mix better socially with their peers and take part without controlling. —Evaluator at a Manhattan elementary school*

### *Breaking down walls between classrooms and communities*

The partnerships linked schools to community organizations. While some schools partnered with agencies that might exist in other boroughs (such as a school in Queens partnering with the Metropolitan Museum of Art), many schools partnered with agencies that were within their communities, or which came to their communities, as many arts in education agencies did.

*I wanted to build on the fact that this is a community high school. And I think that the grant itself—by giving us the parent workshop to get parents involved with hands-on activities with*



*their kids, and going out to cultural events—focused the attention on the high school community as a cultural place. As a place that offers those kinds of experiences, not only to kids but also to the parents. Especially in Queens ... People always say they are “going to the city” as if they don’t live in it. There is a certain sense that the cultural part of New York City is in Manhattan. That is one of the reasons we went with [local Queens’ arts organizations]. The idea of strengthening our own community as a cultural center was very important to me. — Queens high school principal.*

New teachers came into classrooms, and they often brought project evaluators or administrators with them, opening doors that often remain closed. The teaching artists came into the classroom as professional artists, 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.

The arts also served to break down walls that divide classrooms from classrooms. A principal from a Queens elementary school explained that:

*Many of the upper-grade teachers are working with lower-grade teachers, together with their classes, so that they can write and complete artwork together. The older children can help the younger children. And [we] invite the younger children to performances put on by the older children. So that they know that when they get to that grade, they are going to be able to do that. So that becomes a motivation for learning.*

Another remarked:

*There used to be a problem in high schools of teachers saying ‘I teach chemistry and you only teach art or music.’ It goes back to the days when students had majors and minors in subjects. I think [the arts partnership program has allowed us to do] a good job with the staff of reducing that distinction. That is a really important distinction because that distinction is translated to the kids. —Queens high school principal.*

## Systemic Weaknesses That Impede Reform

While many of the school reform changes cited above had to happen for the programs to be implemented, such as co-teaching and links with the community, of course the full realization of these reforms, as well as others, varied from school to school.

The Arts Partnership program, in its varying degrees of success at each school, revealed the systemic weaknesses, existing in so many of America’s school systems, that impede reform efforts and school improvement. Some of the issues that challenged project implementers include:

- **Time** to plan, reflect, and assess the partnership programs, on an institutional and a classroom level

- Sufficient **professional development** for teachers and teaching artists to gain the skills and understanding of a variety of areas (such as art domains, classroom management, childhood development, student assessment)
- Experience in **evaluating and assessing** student learning, especially in ways that provide formative feedback that can change instruction to support learning.
- The daily compartmentalization of both time and content domains, that created barriers for extending learning and making connections
- The **constant flux** of school and cultural organization staff and leadership, as well as shifting mandates from school system administrations including a failure of district and citywide leadership to require that the arts be used and aligned with other school improvement efforts.
- The pressures of **high stakes testing** that force teachers to focus their time and efforts on developing test-taking skills at the expense of richer and messier learning experiences that may not translate directly to the test. These pressures force teachers to avoid taking risks in their curriculum.

Despite this litany of systemic challenges to this and all other school reforms, implementing the Arts Partnership programs forced participating schools and cultural organizations to tackle these challenges in their own ways. Some were more successful or persistent than others were. In some schools, block scheduling created new ways to provide teachers with time to plan and reflect. In other schools weekly or monthly meetings were created where teachers and artists could plan their curriculum. In some cases these meetings led teachers to begin to examine student work, to reflect on what they were learning about their students, and to develop ways to assess student learning. In other schools teachers failed to attend professional development offerings, or to take advantage of release time, despite the restructuring and scheduling undertaken by the school administration.

While systemic challenges must be acknowledged, the reform efforts must be examined in terms of how effectively they take into account these challenges, while at the same time providing stimulating and powerful learning experiences for students. In the next section we will examine how the Center of Arts Education Arts Partnership program fared in this regard.

## IMPACT OF THE PROGRAM AT THREE LEVELS

This report examines the impact of the Arts Education Partnerships program at three levels—the system level, the school level, and the classroom level.

### Impact At The System Level

Changes at the system level are distributed through the various components of the program and show up in our data on schools, cultural organizations, and the program itself. Some of the impact of the program, however, extends beyond the participating organizations to larger city-wide and national organizations such as the Mayor's office, the Minneapolis Public Schools, or the Arts in Education Partnership program at the Council of Chief State School Officers. Among these system-level impacts over the five years of the CAE program, we saw:

- CAE helped coordinate NYC arts education efforts and planning by creating bi-monthly Management Update Meetings of leadership from the Board of Education, the United Federation of Teachers, the Department of Cultural Affairs, and the Center for Arts Education.
- 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 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 Project ARTS and the Council of Supervisors and Administrators, CAE sponsored a School Leadership Institute for principals and district personnel on Sustaining Change and conducted a second Institute on Using Cultural Institutions as Instructional Resources in August 2001.
- 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 workshops, on "Looking at Student Work" were conducted by CAE for 54 teaching artists, 43 teachers, and for 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

- In cooperation with the Department of Cultural Affairs (DCA), CAE participated in several policy and advocacy efforts with the Mayor's Office that led to the creation with the Board of Education of Project ARTS for all public schools in New York City.
- With DCA, the Center offered grants of up to \$5,000 to 204 schools for a program to educate parents about the value of the arts in their children's education and encourage parent advocates. 22,000 parents are served annually in this project
- The CAE Career Development Program provided orientation, training, and 15-week internships for 47 students from 13 schools, at 37 work-sites.
- In partnership with the United Federation of Teachers, CAE produced Promising Practices: The Arts and School Improvement, a publication which the Center distributed to 1,100 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 three rotating exhibitions managed by Center staff.
- CAE staff participated in and assisted The Empire State Partnerships Project in its Summer Seminar professional development series.
- CAE partnerships participated in and 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.
- Cultural Organizations began to grapple with education reform issues such as learning standards and student assessments, many for the first time in their institutional histories.
- CAE funded Cultural Organizations created new types of positions to support partnerships
- Cultural Organizations changed their curricular focus even in projects outside the scope of the Arts Partnership program.
- 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 (1000+ calls), information packets, and a special subsite on the CAE Web site.
- Several principals credited the CAE program with prompting the system's creation of Project ARTS.
- 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.

- CAE and the EDC/CCT evaluation team conducted an Implications for Action session for all project personnel to review the evaluation report and to explore ways that evaluation can be a tool for program development.
- CAE Staff and members of the evaluation team extended the program's influence by participating in Arts in Education Partnership (a national arts education service organization in Washington, DC) meetings and documentation efforts at the national level.
- 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 document, assess, and describe the student learning and achievement that occurs when an arts-integrated curriculum is taught.

These impacts are supported by a pattern of collaborative and partnership work with various agencies. Work at the top levels of city agencies, with full participation and support from political, civic, and educational leaders is a hallmark of the CAE Partnerships project. By engaging leaders at these levels and sustaining agency commitment through several changes in leadership within the Board of Education (three chancellors and several Board Chairs) is described as a tribute both to the individuals involved and to the power of the arts to motivate. The CCT team conducted exit interviews with representatives of each of the partnering agencies to document the extent of the impact of the program on the city's support system.

The Commissioner of the Department of Cultural Affairs (DCA) accounted for the early personal and official ruminations that led to the creation of the New York City Annenberg Challenge for Arts Education. Officials in the Mayor's office, the Commissioner's office, several foundations and public funding agencies, the United Federation of Teachers, and the Board of Education went through periods of excitement, skepticism, and finally enthusiasm for organization and action that led to the creation of an application to the Annenberg Foundation Challenge Initiative. When the proposal was funded, an Intermediate Agency (CAE) was created to administer the program. The Center for Arts Education joined with DCA staff, and United Federation of Teachers staff to conceive the operational plans for Arts Education Partnerships at a system level. Formal relationships developed from the beginning with the BOE, the UFT, and the DCA and modeled the kinds of partnerships expected between cultural organizations and schools. Representatives of these agencies met regularly to discuss and plan programs and initiatives related to arts education in the city's schools. The model is unique in New York City educational history and, as the Commissioner remarked, "...it probably is the most successful Annenberg grant in terms of its specific purpose. Certainly it is the one that has gained approval over and over again from the Annenberg people. The fact that there is to be a second phase is terribly important." It is also important that the official evaluation of the program record some of the ways and the motivations that kept top leadership engaged over the five-year program.

The Commissioner described the reactions to the Mayor's speech announcing the decision to fund the reintroduction of the arts to the schools. "Twenty-five years ago a decision was made that is now to be rescinded. The arts are going back into the New York City public schools." These comments generated more applause than anything he had said all morning. The Mayor added, "Painting, sculpture, music, theatre, dance, poetry, these are as important as any of the other humanities or any other sciences." He ended his remarks on the subject with what The Commissioner sees as "...perhaps the most important reason of all. They bring beauty into the lives of the children who often have very little in their own." The Commissioner later asked the Mayor why he felt so strongly about this. He replied, "Because my life was saved by a music teacher. I was in parochial school," he said, "I was a bright kid, but I had no focus and I was sort of drifting toward the street. A music teacher came and took me to the opera and that night at the old opera house when the lights went down and the stage curtain opened, I discovered a whole new world and that caused me to think and read and begin to work. That's why I feel so strongly about that." In response to the creation of the Annenberg funded program and to back his support for the arts, the Commissioner reported that the Mayor ultimately added \$75M a year for Project ARTS to be spent on arts education only with no monies going out of the city treasury unless certified for the purposes of arts education.

The then Chancellor of the New York Public Schools, Rudy Crew, had dinner with the Commissioner on the day he left office. A person seated at the next table leaned over to them and said, "Chancellor, we're going to miss you. Do you know what your greatest asset, greatest accomplishment was?" The man said, "Project ARTS."

For the Commissioner, the CAE initiative should continue to have a principal and major role in the city, but he says that will depend upon the skills of the CAE "leadership in being able to continue to work on a cooperative, partnership way."

The creation of Project ARTS and the assignment of city money to the Board of Education to support the project led to the creation of a new position for a Special Assistant to the Chancellor for the arts. That person was charged with creating and implementing a program to bring the arts back to all 1100 public schools in the city and was provided with a staff to accomplish this daunting task. Along with the CAE Partnerships Program and the Empire State Partnerships program, these three entities represented a substantial financial, organizational, and program change in public school education. As a system-level change, the impact was substantial, but there remains much to be done. Pressure from the state and city to improve literacy education restricted what could be accomplished in the arts, and the arts initiatives themselves were not always realized fully. A Board of Education representative, for example, felt that the lack of curriculum development through the program and the employment of several different versions of standards rather than a commitment to the New York State Learning Standards were failings in the program. She also felt that the program was rushed into being too quickly and that the partnership component needed much more thought. Not all the partnerships deserve, in her view, to be supported or continued.

Several of DCA's representatives pointed to ways that the program could be improved. They wished for more and different kinds of cooperative work with the CAE staff. One representative would have liked to be involved in site visits. She also indicated that the program could make better use of higher education in the city, saying to the faculty, "Here, as part of your research, we want you to take this school or that school," and find out what goes on on a daily basis in that school—what made this happen or what made this not happen. She feels that the small Staff of CAE was overwhelmed by the magnitude of the program. Another DCA representative regretted that the program had not firmed up its relationships with the city's corporate leaderships through collaboration with such groups and the Arts and Business Council.

A representative of the UFT who was originally described as "tough and skeptical" by a member of the advisory group, described being in a school to discuss other union business when a teacher asked, "What is this rumor we hear about the possibility of restoring the arts and the Annenberg grant that might do this? I want to know about this because it's terribly important to everybody." The representative put aside what he had to talk about and really made what was going on clear. He said, "If ever I needed underscoring about the importance of it, I just had it." In another context, he said, "Our members wanted the arts for their students, and we went to work to get them what they needed." This senior UFT officer described the Annenberg grant as providing staff development as major way to institutionalize the arts in the curriculum.

Another representative of the UFT talked about how the Center for the Arts Education grants, even though they could not reach every school, have "...brought the arts to the forefront and become a catalyst for schools to work with outside agencies." She said that the collaborating agencies' representatives had to get to know each other during the bumpy first year. She saw some of the cultural organizations bringing in the packaged programs from the past and not making changes. She also felt that the writing of curriculum did not work, with individual lesson plans and groups of lessons taking the place of a full curriculum concept. In her view the center's Looking at Student Work initiative was one of the best contributions, but it didn't always fit existing school curriculum designs.

Through it all, the partners seemed to work with a minimum of what the Commissioner of DCA called "turf wars" and "ego bumping."

### *Changes for Cultural Organizations*

There were also changes that occurred within the community of cultural organizations in New York. (See Appendix A for a profile of the types of cultural organizations that participated in the Arts Partnership program.) These changes can be categorized into operational changes; curriculum and content changes; and changes in practice; and changes within the community of cultural organizations. Survey and inventory data indicate the following changes among the Cultural Organizations. See Appendix B for a complete profile of Cultural Organization Program features.

- CAE program increased arts in education budgets by average of 23%.
- CO's began to work in new arts domains adding, for example, dance, visual arts, and music to their historical repertory of theatre and video arts.
- 43% of CO's gained access to new funding sources.
- 40% of CO's hired new staff for Arts Partnerships Programs.
- 33% created new types of positions for project managers and coordinators.
- More than 25% reported integrating their arts curriculum with core curriculum areas for the first time.
- 40% of CO's report forming new partnerships with schools outside the CAE partnerships program.
- 50% reported that they were using their curriculum and teaching methods developed in the CAE partnerships to work with schools outside the CAE partnerships program.
- 75% of CO administrators said their organizations had changed the way they develop curriculum and programs.
- 69% of CO administrators said they had changed the way they evaluated work of teaching artists.
- 67% of CO administrators said they had changed the way they provided planning time to practitioners such as teachers and school administrators.

### *Operational Changes*

Cultural organizations throughout NYC experienced a great deal of growth during the period of the Arts Partnership program, which coincided with a large arts in education initiative funded by the New York State Council on the Arts (the Empire State Partnerships project), as well as Project ARTS funding. Administrators from cultural organization participating in the Arts Partnership program reported in surveys (n=53) that the program had increased their arts in education budgets on average by 23%. This growth allowed organizations to begin to work in new arts domains, create projects at a different scale, and to branch out in the types of work that they did. For example, an organization like Working Playground that had traditionally focused on theatre and video began to hire visual and literary artists, as well as dance instructors and music composers, to provide multi-arts programming to the schools they worked with.

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<sup>2</sup> "Statistically significant relationship" means that we place confidence of 95% in the decision to generalize the findings from the sample to the population. There is only a 5% probability that the findings are attributed to chance and not to a real relationship between the variables. This is a statistical procedure and does not indicate "significance" in the ordinary language sense of "meaningful."

<sup>3</sup> The calculation of "effect size" provides us with information regarding the actual strength of the relationship, not just the statistical probability that a measure might be wrong. Effect size varies from 0-2, and an effect size of 0.5 is considered to



About 43% of the organizations reported that their participation in the program had allowed them to access new funding sources (while 10% said that their participation had actually limited their access to new funding). More than 40% of the organizations hired new staff to work on their Arts Partnership programs, and about one-third said that they had created new types of positions to do the work of the partnerships. These positions were often for project managers and coordinators, to handle scheduling and communications logistics, and sometimes for new types of artists who brought specific skills to the work.

Statistical analysis of survey data shows statistically significant<sup>2</sup> relationships between organizations who created new types of positions, and their administrator's concept of the way their teaching artists operated in the classroom. Administrators who created new types of positions indicated that their artists are adapting to individual student needs and are integrating their art with the core curriculum (effect size 0.8, 1)<sup>3</sup>.

### *Curricular and Content Changes*

More than one quarter of the cultural organizations reported that they were integrating their arts curriculum with the core curriculum for the first time, through the Arts Partnerships programs. Around 40% of the organizations credited their participation in the Arts Partnership program with leading them to form new partnerships (outside of the Arts Partnership program) with other schools or with other cultural organizations. About half of the organizations stated that they were using their Arts Partnerships curriculum or teaching approaches in work done with schools outside of the partnerships.

### *Changes in Practice*

When we asked cultural organization administrators about the way their institutions approached their work, 75% replied that they had changed the way they developed programs or curriculum; 69% said that they had changed the way they evaluated the work of teaching artists; and 67% said that they had changed the way they provided planning time to practitioners. These types of changes indicate that the specific challenges of working closely with schools, administrators, and teachers were requiring either more reflection upon a way of working, which brought about changes, or else changes required by virtue of new challenges or venues for the work.

*When teaching artists first came to the school they were quite confident in their craft, but they had no clue about the kids. They really had no knowledge about different developmental stages and what we could expect [from a child], and then hold students accountable for.*

Now, the principal reported, the teaching artists had grown immensely through meeting with teachers, observing classrooms, and attending staff development sessions.

## Changes At The School Level

Among the changes noted in survey and questionnaire responses and deduced from the pre-post-inventory data from CAE partnership sites are (See Appendix A for a complete profile of school-level program features):

- Partnership with artists changed instructional delivery.

Teachers incorporated arts activities into their instruction when the teaching artist was not present.

- Teachers used new classroom management techniques acquired from teaching artists.
- Many teachers did not have time to take advantage of professional development activities because they were required to participate in other district and BOE mandated professional development in math and literacy.
- Teachers increased knowledge about art forms.
- New teachers were inducted into the culture of the school and practice of arts integration through professional development activities.
- 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 effectiveness of their work as they spent more time with their partners.
- Prior 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.

In interviews with a sample of 21 principals from the 81 Arts Partnerships schools, 14 of them explained, without being prompted, how they were using the program to leverage school improvement in their buildings. Of those that didn't explicitly describe how the program supported their own goals for their schools, the rationale for undertaking the project tended to be explained in terms of helping students develop self-esteem, and helping underachievers experience success at school.

*Kids who have many styles of learning have the opportunity to express themselves in ways that weren't just pencil and paper form. [It is our goal] to honor the many different ways of learn-*

*ing...if you acknowledge that children have different learning styles and different learning strengths, [and you bring in the arts] you are now bringing in another way that a child can successfully learn.*

In their 2001 annual reports (n=71), project evaluators reported about 41% of the time that the Arts Partnerships had improved the school climate. This was a significant increase in reports over previous years. For example in previous years, evaluators made this statement only in between 12 and 20 percent of the reports. From the start of the initiative, in 1998, to the final year, this statement was made 165% more often. This finding may indicate that it takes time for the effects of the school change program, and the arts curriculum, to start to move out from the locus of the classroom, and the teacher-teaching artist-student interchange, to the entire building.

*Examples they gave of improved climates included that the school had “become a museum” with artwork lining the walls. Or that the school had become “more inclusive, less elitist.” Many noted that the arts had brought “an air of excitement” to the building, especially on days when artists were present. One teacher noted that the arts integration had “uplifted the morale of the staff and the teachers.”*

Some principals wanted to use the projects specifically to engage parents in the school, To make their school a community resource where parents would come to learn, and to experience new and positive activities with their children. Many parents, who themselves might have had negative experiences with schools, or who came to the schools usually on disciplinary matters, could experience visiting the school to have fun and to learn, and to see their children engaged in the arts.

*I found that exposing parents to the arts was a great need in this building. There are many parents who really don't leave [this neighborhood], and there are many children who don't leave. To give them this experience. To make them aware of the arts experiences that exist in Queens. For them to share with their children. And to just involve [the parents] in the school. And for some parents the arts were used as a catalyst to get them into the building. Even though at parent teacher conferences we could have a 99% attendance, they were still not doing things with their children. So this gave them another way of becoming familiar with some of the things that are available locally—and also with suggestions of things they can do.*

When we asked them specifically about their goals for the projects, principals overwhelmingly (95%) stated that that they wanted the programs to increase student awareness and enjoyment of art. They also looked to the projects to increase student academic achievement (71%), although fewer principals (38%) felt that the programs would increase test scores.

*The biggest and most powerful, positive change [brought about by this project] has been linking kids with something that would motivate them, expand their horizons, and get them to attend school more regularly; participate in some sort of cultural experience—have a different appreciation for it. Overall, we have seen higher passing rates in subject course areas, but it is hard to say whether the [students] have higher passing rates in Regents exams, because the*

*Regents exams themselves have changed since we have started the program. But I certainly believe that the integrated arts education has to be at the foundation of preparation for new Regents exams, because preparation isn't as static as it used to be – it is more interdisciplinary. The essays demand a greater interdisciplinary preparation by the kids.*

*[The project has] provided life experiences that [the students] would not otherwise have. Many of our children are missing some of those wide ranges of experiences that make some of their current learning make sense. They don't have opportunities to do and see some of the things they have had exposure to [in the classroom]. And so, we have discovered that [since the partnership] their writing is meatier, it has more substance, and it is definitely more descriptive.*

Principals interviewed indicated that their goals for staff were to change teacher practices (in 86% of those interviewed), although improving methods of assessment was low on the list (14%) of principal's goals.

*I wanted teachers to be able to gain another experience, first of all. And also to gain knowledge of how to take curriculum and expand the arts into the curriculum areas. Not to present it as a staff development [and say:] "Now go back to your school and do something." But [rather], do it with your class, and the artist, and now you will know how to do it for as long as you teach. You will keep learning and also you will have someone to fall back on [the teaching artist].*

A Manhattan elementary school principal stated that her goals for teachers were to become:

*More comfortable with various art forms ... and to see the possibilities that are intrinsic both in the art form and the people who are working in that field. And to exploit the possibilities in the area of curriculum work.*

A Queens high school principal noted that their:

*Professional development goals are to broaden the horizons of the teachers. You know, once you have identified kids as different kinds of learners, then the professional development has to be what can you use to reach them. So that teachers who are getting exposed to the Museum of Modern Art or the Met collection are now using slides to introduce content areas in social studies or in English...they are thinking outside of the box.*

In a comparison of inventories of teaching methodologies, administered both before the partnership grants and in the final year, we found that many instructional methodologies germane to the arts were introduced over the course of the project. For example, the use of field trips increased by 15% (from 83% to 98%), and the use of productions and projects increased by 17% (from 81% to 98%).

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<sup>4</sup> M. Coeyman. "This Band Was Made for You and Me," The Christian Science Monitor, Tuesday, June 26, 2001, 13.

One elementary school in Queens reshaped its music instruction practice while, at the same time, accomplishing its primary goal of involving a wider community in all its school activities. The school created an orchestra that is open to all the school's students, parents, teachers, and administrators. The orchestra follows one unique practice; all members must be willing to start from scratch with an instrument they've never played. In addition, all the orchestra members must,

*...accept an unorthodox style of music education. Rather than relying on the standard practice of studying music basics first and then learning a piece, this group began in the fall by jumping immediately into the three pieces they would perform at the end-of-school concert, using the study of those pieces to learn about music.<sup>4</sup>*

The teacher in this school thought that music should be taught differently from the way it is usually taught, but his primary, nonmusical goal was to "...bring the community in." One student whose mother played a saxophone in the orchestra said, "she practices a lot more than I did, but she just can't play like I can."

In comparing inventories of assessment tools, we found mixed results. While some arts-oriented tools like portfolio assessment, student self-reflection and teaching artist records were in greater use in the partnership's final year, there has also been a lesser use of exhibitions and presentations, and a greater use of teacher-made tests. One notable change is the shift towards greater involvement of the teaching artist in the assessment process: The use of teaching artist records grew from 14% in 1995-96 to 100% in 2000, and the use of teaching artist-administered tests grew from 3% in 1995-96 to 80% in 2000. Nevertheless, while the change in teaching artist involvement is likely to be a direct result of the participation in the project, the general mixed findings indicate that the use of alternative assessment tools for the arts was not stressed during the time of the grant.

### *Efforts to Sustain and Build*

Several CAE schools submitted their Partnership Plan for Sustainability in which they outlined strategies and actions that they would use to sustain the program after the initial funding period. One school, for example, felt that:

...the most effective approach in sustaining change in the school is to make sure that the integrated arts curricula developed in the last three years are taught every year. Using developed curricula will reduce the time and money needed to design new curriculum.

Several of the schools indicated that they would expand their involvement of parents in their sustainability efforts.

To assess how schools built sustainable changes in arts resources, the EDC/CCT research team conducted an inventory both before the Arts Partnership projects began, and in the final year of the projects. What we found, not surprisingly, was an increase in the use and availability of a variety of arts resources—funded through CAE as well as Project ARTS and in some cases NYSCA. (See

Appendix B for inventory data.) We found that in every year of the project, more arts materials are present, adequate to teachers' needs, and accessible by teachers. For example, only 33% of the respondents in 1995-96 checked arts-related textbooks as present, while in 2000 76% of the respondents did.

All reporting schools indicated that they will sustain the arts partnership to some extent. New specialized project features such as student art clubs, choruses/bands, or new arts staff positions will be kept. Most will sustain the same components of the program that were in place either prior to receiving CAE funding or that were implemented with grant funds, but they also indicated that without additional funding they would be making no future additions.

Nine schools (11%) will allocate funds next year to hire a new staff arts teacher (either as an addition or to make up for a loss of one of their partnership positions). Five schools (6%) will be expanding the arts program. Some schools (stated explicitly in about 10 reports, and implicitly in about 20 more) will experience a forced scale down in the scope of the arts education in the school for financial reasons.

The schools gave the following specific reasons for sustaining their projects or elements of the project:

- One school will sustain the program because reading scores of students went up.
- Two schools chose to sustain the areas that demonstrated that they assist English language learners with their communication skills and confidence.

The schools credit the following more general reasons for sustaining their project:

- Success of the program
- The program has turned into an integral part of the school/curriculum
- Ideology—belief systems(they believe it contributes to the students academically or believe it contributes to the students personally)
- Improved student motivation
- Improved attendance
- The arts support the school's literacy goals

The most common funding resources mentioned were Projects ARTS, NY Foundation for the Arts grant, Cultural Organization funding resources, and PTA fund raising. Other schools indicated that they would seek Empire State Partnership funding or expand their Project ARTS involvement.

[Since these data were collected, Project ARTS has undergone reorganization and the availability of these funds is uncertain.] In one case, the project planned to support its sustainability efforts by adding new curriculum components in math and music as a way of expanding in school advocacy and support.

All twenty-one of the principals we interviewed indicated that they intended to sustain as much of the partnerships as they could, with funding being the primary inhibitor. One principal distinguished between “coping” post CAE funding and “sustaining” the projects.

*At the cross-site conferences, [CAE staff] are asking us to cope, they are not asking us to sustain. We may be able to cope, but...sustainability without funding is not viable. Most of the money we get goes to the arts organization to pay for artists. ...we want to keep the same level of programming, but I don't know how we're going to do that without continuation of funds.*

Most principals stated that they would like CAE to continue to help them acquire funds to support the programs. Nevertheless, principals used various means of building sustainability into their projects.

At a Manhattan K-12 Charter School, for example, the principal credited their Arts partnership grant with starting a school drama program and hiring a music teacher with their own funds. The principal reported that the school had begun to apply for outside funding to support some of their arts programs.

Some principals indicated that their schools developed a distributed leadership model where teachers throughout the school took on responsibility for the programs. Other schools hired additional arts staff (using Project ARTS funds) who could interface with teaching artist staff. Other schools began to develop new funding proposals. One principal described how they the school planned to pair teachers experienced in their Arts Partnership project with newly hired teachers so that they could share their arts integrated instructional strategies.

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#### ARTS RESOURCES AVAILABLE IN PARTNERSHIP SCHOOLS

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Comparison of Arts Resources	1998-1999	2000-2001
Arts-related textbooks present in school	33%	76%
Arts supplies are adequate	50%	87%

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While arts supplies were present in the schools throughout the entire grant period, only 50% checked them as adequate in 95-96, compared to 87% in 2000. Most commonly present resources are arts supplies (98%) and audio-visual equipment (96%; In 1996, 100% checked audio-visual equipment as present). Least common are studio resources (48%) and related software (54%). Most notable changes were noted in the presence of Internet access in the school (increased from 35% in 95-96 to 80% in 2000) and the presence of arts-related textbooks.

In an analysis of survey data, we found that the most common form of professional development attended by teachers is a small group meeting for lesson development and planning (a mean of 11 times per year). Moreover, those schoolteachers who were involved in more frequent small group meetings (attended 15 or more times during 99-2000) found arts resources to be less adequate. A comparative statistical analysis of the survey data substantiates statistically significant relations.

Teachers who attended small group meetings more frequently, also found Cultural organization resources to be less sufficient (effect size 0.55), CAE technical assistance to be less adequate (effect size 0.58), and Center funds to be less accessible (effect size 0.64). Two possible explanations may be:

1. Meetings affect teachers regarding the use of resources. Meetings induce more use of arts resources, and the familiarity with those resources moves teachers to recognize them as less adequate.
2. Teachers who are generally more involved in the project and hold a more positive approach towards it, tend to both attend more meetings and use more resources.

## Changes At The School Level

### *Changes In Curriculum And Instruction*

- More students received sequential arts instruction in all arts areas (50% more than in the 1995-96 school year),
- The amount of arts education received by students has more than doubled in the past three years.
- About twice as many students in the CAE Career Development Program are receiving career preparation as were in 1996.
- The number school arts staff has doubled since 1996.

The core of the Arts Partnerships program was the design and implementation of arts instruction and integrated curriculum, developed and delivered by teachers and teaching artists working together. The change in both what students experienced in the classroom—the core curriculum brought to life through the arts—and how they experienced it—through the passion and expertise of the teaching artists for the art form, working with the passion and expertise of the teacher for classroom learning—could transform the way students learn in school.

Curriculum development and offerings through the initiative were extremely varied, with most examples being single lessons, arts events, or arts making activities. These types of educational phenomena fall short of the more elaborate definitions of curriculum as an educational course of action that embodies all aspects of the school experiences of children. None-the-less, the beginning efforts documented by local evaluators and the program evaluation team show promise. CCT and CAE joined to secure an additional two-year grant from the National Endowment for the Arts to initiate a focused study with 10 teams of teachers and teaching artists, all of whom have had prior experience working together.

The team documented the curriculum development process, illuminating the choices made by the teams, analyzing how specific arts domain strengths are drawn upon, documenting how student learning is monitored, and analyzing connections between the curriculums developed and the New



York State Arts Learning Standards. The research documents complex actions as they occur in the classroom and looks at them with the teaching artist and teacher to try to make meaning of them together, to identify patterns, or to illuminate unexpected events. In the first phase of the study, researchers conducted four classroom observations of each team to document:

- specific teaching approaches and attributes that are related to the arts (such as discussion of standards of quality, drawing upon personal experience, and hands-on arts-making);
- specific student actions or behaviors that occur in the classroom related to the arts instruction (such as exhibition of inventiveness, experimentation, perseverance, personal expression, and emotion);
- demonstrated levels of student engagement, the ability to make connections between the arts lesson and other curricular or personal areas, and understanding of lesson content or goals.

In the second part, slated to occur over two academic years, researchers are to meet with each teacher/teaching artist team to:

- clarify and articulate their specific student learning goals for the arts lesson;
- develop embedded assessment tools to formatively develop effective instruction and capture evidence of students meeting these learning goals;
- identify the Learning Standards implicit or explicit in the lessons.

Data from this study are joined with our mapping of the development of the partnerships and arts curriculum units in this program evaluation to detail the linking of cultural resources with schools and create a topographical map of student learning in these schools. Complete program profile data are in Appendix C.

**ARTS DISCIPLINES TAUGHT**

Percentage of projects in which each discipline was taught, and percent of participating classrooms in which each discipline was taught:

	Projects	Classrooms
Visual Arts (Arts domains such as graphic design, architecture, or fashion which are often introduced to students as both artistic and commercial enterprises)	80%	49%
Commercial Arts	13%	6%
Dance	76%	48%
Theater	80%	44%
Music	74%	44%
Creative Writing	58%	31%

**GRADE LEVELS SERVED**

Percentage of classes at each grade level served by the project

K-5	63%
PK	3%
6th-8th	18%
9th-12th	16%

**ARTS INTEGRATION**

Art forms: Most common art form integrated in all grades is Visual Arts, followed by Music.

**Academic subjects: Ordered from the most commonly integrated to the least:**

	VA	CA	Dance	Theater	Music	CW
Reading/ELA	91%	15%	43%	72%	63%	76%
History/Social Studies	91%	15%	48%	63%	57%	56%
Mathematics	61%	17%	35%	17%	50%	24%
Science	54%	13%	28%	11%	22%	30%
Health/PE	17%	2%	54%	19%	28%	11%
Early childhood/pre-K	28%	0	13%	13%	24%	15%
Foreign Languages	19%	2%	17%	9%	17%	11%

We see that the curriculums developed at the sites are varied in nature. Often the effort was to make the core curriculum deeper and make it more engaging for students. For example, at one of the CAE high schools there are six different yearlong “arts studios” co-taught by a teacher and a teaching artist. This is one of the more intensive and sustained of the CAE arts programs—in terms of student contact hours with the arts, and also in terms of professional development for teachers and artists. Students are placed by grade level in a studio of their choice. Each week throughout the year, students attend a 2-hour art studio class that is designed to develop their arts skills in a given domain (acting, dance, visual arts, videography, design, and poetry).

At this school, many of the students, particularly in the first two years of the program, were starting with very little exposure to and experience with the arts. In the face of the lack of students' prior experience with the arts, the project's initial goals of "integrating" the arts with non-arts areas were altered to "linking" the arts to the non-arts. In theatre classes, for example, in the first year of the project, 9th/10th graders wrote and performed plays around the idea of imperialism, the theme for the Humanities curriculum for that year. In the second year of the project, the program was changed so that 10th graders read and performed plays from the WWII period, their focus in their Humanities courses, with a focus not on the play's content but on the reading and performance of the play. The content links were thus made more oblique but were intended to be mutually reinforcing. And in fact, in the theatre course where scenes from *The Diary of Anne Frank* were being rehearsed, a researcher observed the Humanities teacher discussing with students the Nazi occupation of the Netherlands when students began to consider the stage sets for scenes from the play. Disagreement about the size of the stage attic space led to discussions about how and why Jews were hidden in the homes of the Dutch. In the exchange, the teaching artist who had been leading the class faded into the background as the Humanities teacher led the discussion. After a while, when the students seemed satisfied with the conversation, the teaching artist took over again to move the rehearsal along.

In this example, while direct integration of the arts into the curriculum have faded, it is also true that arts skills are not being developed sequentially across grade levels or even within a grade. Teaching artists have developed arts skills rubrics, but they are not seeking to move each student along a continuum of development. The overall program, which allows students to change studio arts class each year or to stick with the same one, does not differentiate between novices and experienced and is not structured for the sequential development of essential skills. Instead, the program is to a degree "product-oriented" (with a balancing emphasis on "process"), with periodic panels of outside practicing artists coming in to provide critical feedback to student performances or exhibitions. Through this and other project components, the program has successfully connected a relatively isolated group of high schoolers—economically and socially—with the NYC arts community. It has built local community support for the school including funding alliances.

The accomplishment of which the project coordinator speaks most highly is the extent to which the arts programs have come to "matter" to the students in the school. "Students now see the arts as something that is their right," said one administrator. Teachers too are beginning to demand participation in the program, she reported. Art and "culture" have become a central feature in the whole school curriculum. Teachers are asking that the arts become part of their regular weekly planning meetings.

In other cases, the effects of the arts curriculum was to develop new ways of looking at student work and learning. For example, a principal who noted her school's commitment to portfolio assessment stated that the partnership had provided her students new ways to exhibit their learning across the disciplines. Those who had interest in the visual arts could express their learning visually; others could express it in poem or in song. "The partnership has really helped us in

terms of our development of portfolio assessment," a principal noted.

At another school, the student assessment rubrics developed by the teacher and teaching artist (along with their students) to assess the classroom work were shared with the larger school faculty. The faculty in turn began to adapt and implement student-developed rubrics throughout the curriculum. In this school that worked with learning themes, the nature of the interdisciplinary rubric was well suited to the school's philosophy and curriculum.

At a school for emotionally disturbed students, some of whom had been incarcerated, a theatre organization provided twenty 90-minute sessions over 10 weeks using improvisational theatre techniques to enhance the students' reading of *Antigone*. The residency was structured to first introduce basic theatre skills, mostly through theatre games, to the students. They then had students do improvisations from folk tales selected by the arts organization. Finally they worked with the students to develop improvisations which were later performed for a public (school community) audience.

The goals for the project were to enhance the literacy skills of the students by getting them to read out loud, to read for understanding, and to make meaning of what they were reading. Use of improvisation could demonstrate the meaning that students were making of the texts.

No formal assessment strategies were developed to determine if literacy skills per se were increased during this residency or school term. However, teachers whom we interviewed reported that this group made sophisticated meaning of the reading in their improvisations. They felt that the students took the performances very seriously and were successful in their efforts. They also commented favorably on the trust the students had developed with the teaching artists, revealed in rapport and ease of interactions. Further they indicated that attendance was highest on days when the teaching artists were present.

Teaching artists, whom we interviewed, viewed their lessons as successful when they could get all students engaged in the activities. Many classes, they said, started with kids turning their chairs away from the group so that their back faced their classmates. This kind of behavior was not atypical in this school. Early into the residencies, the teaching artists said, students modified their behavior to participate in the program. When improvisations at first became loaded with student-actors solving dramatic disputes by killing off the characters, the teaching artists pointed out that by settling their characters' disputes through murder, the students were abruptly ending the drama and their participation in it. That the students soon moved away from this mode of acting to ones that would allow for further exploration of character and plot was a sign to the teaching artists that the students were valuing what they were learning.

### Changes in Teacher Practices and Professional Development.

In interviews, many principals noted that the program had promoted changes in practice for their teachers. "It has made them look, think, and talk about their profession differently. Their instructional delivery is now different because of the partnership with the artists."

The partnerships very often required teachers to work collaboratively. As reported in the surveys and evaluation reports of many schools, project planning was done by grade level or, in the case of secondary school, by discipline. Teachers came together to plan the curriculum, schedule events, and engage in professional development activities. An elementary school principal noted that the Arts Partnership program had provided her teachers with a common language that had helped to forge bonds with one another. A high school principal noted that:

*at the shared planning time [teachers] are able to talk to one another and talk about their approach to the subject area and how [another teacher] would reinforce it. There was none of this before. There is now a much greater willingness, particularly among the younger staff members who have just come on board, to share.*

### Changes in Teachers' Uses of the Arts in Instruction.

Principals and others reported in surveys and interviews that many teachers incorporated arts activities into their instruction when the teaching artist was not present in the classroom. They used new classroom management techniques acquired from the teaching artists. They practiced songs or scenes from the integrated lessons to prepare students for the teaching artist visits. They began to explore ways in which arts integration could further enhance other curricular areas.

#### VIEWS OF USES OF THE ARTS

*Project participants were asked to rate the teachers' use of arts integration on a scale of 0="completely disagree", to 6="Completely agree".*

	Classroom Teachers	Project Coordinators	Teaching Artists	Cultural Organization Administrators
Teachers are using approaches from the arts in other subject areas	4.51	4.67	5.04	4.91
Teachers are giving the arts a greater presence in the classroom environment	4.71	4.74	5.15	5.09

All participants agree on a high level of arts integration. TA's express the strongest support, while teachers express the weakest support

### Views of Professional Development at the Sites.

As reported in evaluations and surveys, the professional development offerings to teachers varied widely from project to project. On average, projects reported nine professional development sessions per year. In surveys, teachers reported most often (77%) that their professional development focused on issues of planning and organization; whereas teaching artists reported slightly more frequently (75%) that their professional development focused on curriculum design.

Much of the professional development focused on providing teachers with increased knowledge about the art forms being taught in their schools. In many cases, these sessions were modeled on the types of classes the teaching artists would teach for the students.

*[Attending] the arts classes allow [teachers] to see the variety of activities modeled and to participate in the activities. And what I have found is then it creeps its way into the classroom, becomes part of a teacher's [practice]. The teacher owns it and, therefore, I think it makes the classroom a better learning environment. I frequently see that in-group time or transition time [the teachers] are using some of the activities they have learned and practiced in the [Arts Partnership music class]. I think all of my teachers have [made this change].*

Besides skill development or aesthetic education, much of the professional development focused on providing teachers with experiences that would enhance their understanding of the arts and the role the arts could play in the curriculum. Principals commented that these sessions were “positive teaching and learning experiences” and effective ways to broaden the teachers’ scope. An elementary principal described their staff movement teacher’s initial resistance to the arts integration project:

*At first he would not participate, but after time he began to see the effect the teaching artists were having on his students. Gradually he became more involved, and now he travels to Manhattan to take drumming lessons on weekends. He was not a music person but became a music person.*

This teacher had subsequently had his status changed from movement teacher to movement and dance teacher.

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**TIMES PER YEAR ATTENDING THE FOLLOWING PROFESSIONAL DEVELOPMENT MEETINGS:**

	Teachers	TA's
a) School-wide meetings for professional development or planning	8	1.7
b) School-wide meetings for the dissemination of CAE program planning	3	1.5
c) Smaller groups (based on disciplines or grade levels, for example) to plan and develop lessons	11	7

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**WHO OFFERS THESE PROFESSIONAL DEVELOPMENT MEETINGS**

	Teachers	TA's	Project Coordinators
School	84%	47%	77%
CO	33%	70%	87%
Evaluator	28%	11%	19%
Other	11%	9%	4%

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**CO'S PROVIDED PROFESSIONAL DEVELOPMENT TO**

Teachers	81%
TA's	89%
Others (administrators, parents)	23%

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**TYPES OF PROFESSIONAL DEVELOPMENT PROVIDED DURING THESE SESSIONS**

	Teacher	PC (School staff)	PC (CO Staff)	TA
communicating	55%	45%	45%	62%
collaborating	64%	51%	47%	66%
planning/organizing	77%	58%	55%	72%
scheduling	47%	38%	28%	49%
curriculum design	61%	72%	49%	75%
instruction	65%	70%	53%	52%
evaluation/assessment	62%	58%	53%	50%

At one school, the principal used Arts Partnership professional development as a way of inducting new teachers into the culture of the school and the practice of arts integration. This principal stated that because she generally hired novice teachers, she felt that she was creating a cadre of teachers who would integrate the arts throughout their teaching careers.

Another aspect of school reform is the integration of arts staff teachers into the project. Statistical analysis of the survey data shows statistically significant relations between the employment of arts staff teachers as leaders of professional development and the project coordinators' opinion about the success of the project. Where arts staff teachers were involved in leading professional development, teacher and student buy-in of the project were higher (effect sizes 0.63, 0.73), teacher feedback was incorporated more often (effect size 0.67), teachers were using approaches from the arts more (effect size 1.27), were more comfortable teaching the arts (effect size 0.75), and were more excited about teaching (effect size 0.91). These findings may be explained by:

1. Staff arts teachers, knowing the teachers and school community better than people outside the building, provided more relevant professional development support—more appropriate to the students and climate of the school.
2. The participation of staff arts teachers is an indication of whole school involvement and is therefore coincident with other indicators of whole school buy-in.
3. The exclusion of staff arts teachers leads to lower morale or cohesion that adversely affects the projects.
4. A fourth explanation may reject causal relations and attribute the findings to a third interfering variable – be it a very effective project coordinator or a supportive school community. These could have affected both the integration of staff arts teachers as well as the positive teacher outcomes indicated above.

Only a further study may empirically connect the effectiveness of professional development conducted by staff arts teachers with outstanding positive teacher outcomes.

Besides the contributions staff arts teachers made to the project, some principals noted the changes the project effected in staff arts teachers:

*There is a greater challenge and awareness of what is current and what is possible, so that they are no longer operating in a static environment. That is really important to art teachers and music teachers.*

### *Professional Development by CAE*

There were a large number of professional development activities offered by CAE throughout the 4.5 years of the initiative. These activities were targeted at different role groups within the partnerships.

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#### **THOSE ATTENDING CITY-WIDE/STATE-WIDE PD SESSIONS PROVIDED BY CAE**

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Teachers	29%
TA's	29%
CO administrators	77%
Project coordinators	87%

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For example, at the practitioner level, CAE offered an ongoing series of gatherings called Looking at Student Work. About 15 people committed to attending a series of about eight sessions where they brought in student work from their classrooms and discussed as a group the kinds of learning they found in the student work. The sessions began by using protocols developed by Steven Seidel of Harvard's Project Zero and soon developed their own ways of examining and discussing the work. Participants we interviewed found these sessions to be highly edifying. Their participation made them think more closely about the nature of their work, how to present it, and how to analyze the work done by students. These workshops were offered for two years.

Another program offered by CAE was one called *Student Learning in and through the Arts*. This project, conducted in collaboration with the research team from EDC/CCT, invited ten teams of artists and teachers to work with researchers to document their arts integrated lessons. The project was designed to get rich descriptions of examples of arts integrated curricula and their effects on student learning. Because of the lack of training in thinking about assessment issues, researchers were assigned to work with the teams of teachers and artists to help develop assessment instruments that could capture evidence of student learning.

The documentation needed to show how their learning goals for their students was aligned with instruction, as well as student outcomes. The first step of the process was to get the teacher-artist teams to clearly articulate the goal of their integrated lessons. The second step was to document how the instruction was aligned with these goals. The third step was to develop student assess-



ment tools that would capture evidence of learning that was part of the curricular goals.

Each team met for approximately eight different planning or implementation meetings. Additionally, the researchers spent about four class periods observing the teacher and teaching artist working together in order to better understand and be able to facilitate the process of goal and assessment development. The entire group of teachers, teaching artists and researchers gathered together twice to discuss project progress. Additionally, some of the teaching artists visited the classrooms of other teaching artists to gain insight into how people were approaching their work and assessment. Time constraints limited the number of meetings and site visits that participants could attend.

Although the project was designed simply to capture and describe in some detail the nature and effects of the arts integration lessons, we knew from the outset that it would in fact unfold as a professional development project for teachers and artists. For most of them, the project allowed, indeed required, significant planning and discussion time, which most of them had not had before. In those planning meetings, where curricular goals were clarified, participants confronted their disparate expectations or goals in ways that were usually glossed over due to lack of planning time. Additionally, the development of assessment tools was a major challenge for most participants, who had little to no prior experience in formalized student assessment.

To demonstrate student outcomes, the teams of practitioners and the researchers developed student assessment instruments that could be sensitive to the specific goals of the practitioners as well as the art forms employed to achieve the goals. In fact, in many cases the project created a lens that moved teachers and artists to more carefully articulate their lessons over a period of weeks. For example, at one school, where the teaching artist and teacher had operated with extremely loose plans (the artist would come in one week and ask what the teacher had been working on with the students and then respond on the spot with an art-related activity), participation in the project led the team to develop a nine-week project where each class built on some conceptual understanding developed in the prior class. The assessment tool they developed included data collection at the beginning, mid-point, and end-point of the nine-week lesson. Information collected was used formatively to guide instruction and work with specific students (although this aspect was not formally documented by the teacher or artist).

The sessions met over the course of a year and involved an iterative process of refining and clarifying goals, choosing assessable moments, and refining instruments over time so that they could represent the learning occurring in the lessons. At the end of the year, many of the teachers and artists—most of whom had had little to no experience in developing student assessment tools—expressed how valuable they had found the process to be, in that, it increased their sensitivity to each individual student's capacity and strengths.

The project highlighted the value of assessment being a driver of curriculum design. In this case the assessment criteria were developed by the teachers and artists themselves—and not by an outside or standardized source—so that the curriculum design could more truly represent the goals,

strengths, and interests of the teachers and artists. All participants indicated that they were eager to continue the project and to develop the instruments to provide more formative feedback and less summative.

The participants noted that the collection of student data allowed them to come to know the students individually. It made them think more carefully about the goals they could realistically expect to achieve in the classrooms, and it made them think more carefully about the role of arts integration within the core curriculum.

Participants expressed an interest in engaging in the data collection earlier so that they could make more instructional adjustments. This was extremely interesting to the research team because it showed that in a very short time many of the participants could see immediate benefits of conducting these formative assessments. Participants also felt quite often that the assessments still didn't capture the totality of the experience. In forcing themselves to isolate and identify specific elements to test for learning, they moved away from broader claims or goals for the projects (for example, moving from "giving students creative experiences" to "students will learn to express verbal ideas through movement"). While they saw the necessity of moving from the general to the concrete in terms of gathering and communicating assessment evidence, they still wanted to be able to document the totality of the experience for the students. This tendency to blur the lines between assessing specific learning and assessing the value of the experience is a tension that the project continues to work on.

At the end of the year, all participants indicated that they wanted to participate for a second year. The design of the second year involves building on the tools of the first year, further refining them, and implementing them sooner so that the project can document their impact on instruction.

CAE gathered administrators and practitioners together to discuss the promising practices that were developing in the projects. Teams were invited to share their arts integrated lessons and to discuss with workshop participants the challenges they faced in implementing the programs and the school changes that were resulting. At these meetings, participants came with many questions, some logistical (around issues such as partnerships or parent buy-in), some policy-related (around issues such as testing and standards), and some content-related (about the types of arts instruction and the types of integration). Over the course of the initiative, CAE offered many workshops that enabled programs to share their work with one another in this way.

An especially innovative way that CAE encouraged sharing was to arrange for groups of partnerships to visit the classrooms of other partnerships and to engage in dialogue about the challenges, logistics, and outcomes of the work they observed. For example, leadership from several partnerships was invited to visit the Martin Luther King Jr. High School where they could observe the schools' partnership with New York City Opera in action. They could talk with teachers, teaching artists, and students, and discuss with school administrators the how-tos and the impact on the school. Participants were thus able to start to develop new visions for the work in their own

schools, to engage in dialogue around concrete program elements, and to begin to use each other as resources in the effort to build sustainable arts education programs in their own schools. CAE arranged for a series of intervisitations over a two-year period.

CAE also offered series of professional development workshops on proposal writing, on uses of video in assessment, and on evaluation designs. One series of workshops, for project evaluators, allowed the evaluators to read each other's reports, critique them, and discuss the kinds of evidence that needed to be gathered to begin to make the case for the work and its impact on the system.

### Change In Teaching Artist Practice.

Many teaching artists reported in interviews and surveys that they experienced significant changes in their own practices—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.

When asked to compare TA performance to the way they were before the Center project, CO administrators and TA's rated it as follows, on a scale of 0-6:

CHANGE IN TA PERFORMANCE IN CENTER PROJECT		
	CO Administrators:	TA's:
a. integrate their art with core curriculum	3.98	4.54
b. incorporate new teaching practices into their instructional practice	4.05	4.65
c. co-teach with other teaching artists	3.17	3.52
d. collaborate with staff arts teachers	3.67	3.42
e. take on leadership in your cultural organization	3.00	3.65
f. assess and document student learning	3.67	3.91
g. adapt to individual student needs	3.68	4.21
h. respond to parental/community concerns	3.58	3.41
i. respond to a school's mission	3.96	4.32

Several principals we interviewed elaborated on the changes they had seen the teaching artists undergo. One principal stated that:

*The artists, because they have worked so closely with the teachers, are well aware of the students' strengths and weaknesses, what kinds of activities will go over well, how much time to give to an activity, when to modify, how to modify. An artist, per se, might not know that. So it is a learning experience for the artist in how to bring their artistry to the students in a way that will be best received.*

<sup>5</sup> G. Solomon, ed. (1993), *Distributed Cognitions*. Cambridge, UK: Cambridge University Press. p. xiii.

In our analysis of the survey data, we found statistically significant relations between the time artists spend teaching with their teacher partner, and how the cultural organization administrator and the teaching artist perceive the project's success.

The more time teaching artists spent teaching with their partner, the more they thought that working with the teacher benefited classroom practice (effect size 0.69), and that students were buying into the project (effect size 0.89); and the more cultural organization administrators thought that the role of the arts was enhanced in the school (effect size 1.08). This is a clear finding in favor of more intensive/prolonged arts residencies, proving them to be more effective in injecting the arts into the school.

## The Impact Of Close Partnerships.

Both the Local Site evaluations and the CCT evaluation of the entire program documented that working in groups, in networks of supportive peers and adults, and in situations that illustrate and build upon collaboration between agencies, organizations, and institutions helps young persons develop. As Salomon (1993) states:

*People appear to think in conjunction or partnership with others and with the help of culturally provided tools and implements. Cognitions, it would seem, are not content-free tools that are brought to bear on this or that problem; rather they emerge in a situation tackled by teams of people and the tools available to them.<sup>5</sup>*

As we saw more complex collaborative partnerships comprising new contexts for arts education and school change, we also saw adjustments in the structure and delivery of instruction and the creation of new student performance indicators and collaboratively developed standards of achievement—engagement, understanding, performance, and aesthetic responses.

*The difference now is that those were small pieces that were fit into a larger curriculum piece. Whereas the relationship with [our partner] is an ongoing piece that starts at the beginning of the year and ends at the end of the year. [Their] artists are not fill-ins; they are part of the curriculum.*

*I found that one of our [teaching artists] was doing the same thing two years in a row. I said to her 'I'm bored with it, and the teachers will be bored with it and they are very polite and they won't say that to you, but I'm telling you.' So this year I said, 'You tell me what you would like to do with the younger children and let's do it.' And then, also, we were able to restructure some of our classes because every year there was a grade that was left out. Because of our comfort with the partner and the instructor, we were able to change the schedule so that every grade would be covered this year."*

*One of the reasons that I have found our relationship with [the cultural organization] so productive, as opposed to buying different pieces [from many different organizations], is that it has been a constant relationship.... When we talk about different issues or areas where we*

*might be having difficulties, we are talking to [artists] who live here so they also see the issues and are willing to figure them out.*

A Manhattan principal stated that the partnership had taught the school what their strengths were and that this would help them with future planning in a variety of domains.

The partnership program is a shift away from the more traditional “delivery mode” of instruction in which specific bodies of information, skills, and types of outcomes are defined outside the school to be delivered uniformly by cultural organizations regardless of differences among schools. It is now seen as one that localizes the issues and employs resources such as teaching artists and cultural organizations with distinctive skills and missions in the delivery of instruction. Though the shift was more evolutionary than deliberate, reflecting as it did the documentation of actual practice rather than an academic or philosophical shift in position, it marked the initial parameter of a substantial contextual arts education approach, because the evaluators shifted their documentation and assessment to more accurately account for the program features and practices they witnessed and to focus to the particulars of the contexts and the impact of such particulars on schools and students.

At a high performing elementary school, the evolution of the CAE funded program mirrored the transition that the CAE program itself went through. The principal brought the Arts Partnership program in to provide her students with sequential arts instruction in percussive instruments in grades K-2 and dance in grades 3-5. From the beginning the principal was adamant that the program would focus on sequential arts instruction and that it would not look to integrating with core curricular areas where students were excelling. Teachers and some parents initially had expressed misgivings about changing the successful school program in any way.

Teachers, however, were asked to attend the arts classes with their students as observers. And in time teachers and teaching artists began formal meetings to discuss the types of learning that each saw in individual students, beginning a bridge between the types of learning and performance that students might make in one setting or another. In the third year of the project, the principal decided that she wanted to have a way to talk to the parents about how the arts programs were enhancing student performance and learning in the broadest sense (for example in problem solving, transitions, and group work). She initiated, with her project evaluator, a student assessment project to work with two teachers and the two teaching artists to develop rubrics.

The development of the rubrics was done with extensive guidance and participation of the project evaluator. The four teachers and teaching artists made lists of their behavioral learning goals, such as the ones listed in the previous paragraph. The group selected overlapping goals and then added goals specific to the arts skills being taught. This partnership presents an interesting case of a project starting off with a strict separation between the arts and non-arts and moving to a place where in some general way they are looking at issues of transfer. Looking for the arts skills is happening as well, but it appears that the decision to use rubrics, and to do it collaboratively with teachers and teaching artists, was at least in part brought about by a need to communicate and

advocate with parents about the place of the arts in the broader school environment.

Our analysis of survey data shows statistically significant relations between previous involvement in other arts partnerships before CAE and the project coordinators' and TA's perceptions of the project's success. Experienced project coordinators indicated better student assessment designs, higher student achievement, higher quality skills instruction (all with effect size of 0.66), and observed teachers to be more excited about teaching (effect size 0.91). Experienced teaching artists indicated that parents are more active in school activities (effect size 1.28). These all are very positive outcomes implying strong achievements by experienced participants. These outcomes may support claims for the continuation of arts projects due to the positive results that materialize with time and experience.

## **Analysis Of The Impact On Student Learning**

The formative evaluation of the Arts Partnership program was not designed to collect student learning data. From the beginning, the plan relied upon local project evaluators at each partnership to provide evidence of program impact, with student learning being the centerpiece of any evaluation of the program. The local evaluation reports were very inconsistent in their reporting on student learning and performance data, even though a great deal of effort was expended on providing professional development to the local teams early in the initiative. We do note, however, that there was an increasing tendency from 1998 to 2001 for the 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 noted increases in reading test scores (15% to 24%), a situation that our analysis of Board of Education reading test scores supports.

A frequently cited goal of the projects to help students learn about other cultures and perspectives was reported in a decreasing pattern (38% to 32%). [See Appendix E.]

## **Student Learning As Reported By The Projects**

In an analysis of the annual evaluation reports, the EDC/CCT team has collected claims of student learning 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 is not in doubt. However, the systemic capacity for practitioners to frame questions and gather evidence and to analyze that evidence so that substantial statements can be made about student learning is extremely low. School systems across the country rely almost exclusively on standardized test data to "speak" to the public about its progress toward student learning.

Teachers and principals themselves rely on many more indicators—such as student engagement, attendance, connections they draw between lessons, behavior, and the quality of student work produced in the classroom. In fact, many teachers and principals feel that standardized test data

are not the best place to look for any substantiation of a powerful and engaging curriculum and student learning.

However, many of the judgments that teachers and principals make and the ways they reach them remain undocumented. They come to know children personally and so can note positive changes in their participation or productivity and can sometimes attribute it to the changes that are brought with and by the arts programs. But these types of observations—based on personal knowledge of children and years of teaching experience—often do not count in the ways that schools and school reform initiatives are assessed. Nevertheless, they have a power and perhaps the frequency and commitment that the statements have can speak with some credence about the effects of the program on students:

### *The Arts as Connective Tissue*

- We believe that the arts are a part of a child's basic education. The arts are another connecting piece in student learning; they are not an extra. Kids seek to make sense of their world through connecting experiences. From the beginning, we always looked at how to interconnect learning. —Principal of a Manhattan elementary school

### *Effects of the Arts on Student Behavior and Attitudes*

Students who are involved in the arts programs have better attendance overall, and they actively participate in the instructional features of the program. —Principal of a Manhattan high school

*I think that our children are more expressive. They are proud of what they produce; they don't hide what they do, they are more appreciative of each other's work. Traditionally, before the arts partnership, those that felt their work wasn't up to par hid their work or tore up their first [attempt]. That no longer happens. Everyone starts their project and finishes their project and gets credit for what they do. Everyone's work is appreciated and the children have a nice comfort level.*

*"One teacher I interviewed...in his particular class, he has three boys that tend to be the 'troublemakers.' In general, they are very undisciplined, yet 'they take [the cultural organization] very seriously.' The three boys have now become leaders in the class taking on a great deal of responsibility. He was particularly impressed when he saw them reading their scripts before school instead of their usual morning ritual of playing basketball. Through [the organization], a literacy activity of reading a script and running lines was taking place voluntarily and in a recreational manner." --Evaluator*

*"Most students began the program in September not thinking that art is important to their education.... When asked if the arts are important in your education, one student responded in the pre-questionnaire: No, there's nothing to do with my education. In the post-questionnaire she replied: Arts are important to my education since they help me to better understand culture, the environment and ways to express myself.... Another student: No, because it is not*

*really learning, later responded: Yes, they help expand your mind and imagination with paintings and sculptures, like at MOMA, and also with music and poetry to express your creative side of your education. This evidence indicates that the CAE program is effective in instilling the importance of art in education.” --A high school evaluator*

*The attendance every year of the classes that have exposure to more of the arts [has increased]. That has changed and has been very consistent. —Principal*

### *The Arts Connected to Improved Test Scores*

*Last year’s 11th grade English Regents and the 10th grade Global exam both had approximately 25-30% higher scores by the students who participated in the CAE Arts Partnership programs, in comparison to those who had not. —Principal of a Manhattan high school*

*Academic scores increased consistently with reading scores up 1.26 years and math scores improved .86 of a year during this final period. During the final year, 126 students earned GED diplomas, which represented an increase of 20 over the previous year. In addition, the passing score on the GED result improved by six points. Twelve students earned regular high school diplomas with two of them getting regents-endorsed high school diplomas. This is a first for [our school].” --High school principal*

*An elementary school evaluator shows the improvement in ELA scores from 98-99 (118), 99-2000, which was the project’s first year, (149), and 2000-2001 (159).*

*“The 2001 achievement of 88% pass in the six-hour Regents English and 90% in the demanding 3-hour US History exam is particularly notable because a sizeable percentage of the Arts Access students are from the ESL institute. Many have been in the country less than three years.” --High school evaluator The general scores for the school in 2001 were 82% in English and 73% in History. Students are randomly placed in the arts integrated classes.*

*This year we challenged ourselves and the staff to collaboratively focus on improving science and math by paying more attention.... On the living Earth Regents, where the collaboration worked best – last year (w/o museum module project), 71% of the students taking the exam received a grade of 55 or higher, and 26% of the students received 65 or higher; this year (with museum module project) 87.5% of the students taking the exam received 55 or higher, and 70% of the students received 65 or higher. --School evaluation*

### *Board Of Education Data And Analysis*

In order to establish the potential impact of the CAE initiative on students’ academic achievement,

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<sup>6</sup> Blau, P. M., and Duncan, O.D. *The American Occupational Structure*. New York: Free Press, 1967.

<sup>7</sup> We faced a methodological issue that may have an impact on our findings (either a favorable or a harmful one). Since we did not possess the NYC weighted mean for each SES group, we calculated a simple mean, based on all NYC schools in each category. This mean differs from the official mean for each group, since The Board of Education calculates a weighted mean in their analysis of test scores (taking into account the number of tested students in each school). Since a simple mean is a pretty good indication as well, we completed our analysis. However, the official BOE numbers may differ from ours.



we have conducted an analysis of NYC standardized ELA test scores. Twenty-four schools were identified as target schools for analysis. The target schools were selected by the CAE and represent schools that exemplify successful Center funded partnership schools that are not participating in the Center's new Curriculum Development and Access Grants (CDA) program but whose students' performance may have improved since receiving Center support. In choosing the schools, the Center looked for schools that demonstrate evidence of broad teacher participation, evidence of arts instruction as part of the core curriculum (e.g. skill-based arts instruction or arts integrated into other areas of the curriculum), and evidence of student achievement (i.e. quality of student work). Our research team has added several more schools that have been a part of the program since its inception. Looking at "veteran" partnership schools enabled us to study the accumulating impact of the project.

We made sure that CAE sample schools have been providing arts education for several sequential years for the group of students who were 5th graders during the school year of 2001. This way, looking at the 5th grade ELA test scores, we were hoping to identify improved performance at CAE sample schools when compared to the citywide performance on the test.

Our schools' scores were compared to the mean city scores for the years 1999-2001. Each school was compared to other public schools from a group of similar schools. The Board of Education has categorized public schools to 12 groups of similar schools, according to their socio-economic status (SES), which is the percent of students enrolled in the school who are eligible for free lunch and percent of students enrolled in the school who are entitled to bilingual or ESL services. We used this categorization in our comparison. Using the SES key provides much more valid results than a simple comparison to the city mean since SES has a direct effect on student performance<sup>6</sup>. It will not be empirically valid to compare a school from a poor neighborhood to a school that serves affluent population. This division to SES groups controls for the great variability in performance between NYC schools.

### *Research problems:<sup>7</sup>*

- The reader should keep in mind that the CAE funding was not initially aimed at improvement in test scores. Most of the impressive accomplishments of the arts are qualitative and cannot be measured through tests.
- Causal relations between the CAE funding and academic performance cannot be established through our investigation. Since we did not control for other variables (other than SES), we do not know whether any effect on test scores is due to the CAE funding for the arts or some other program changes in the school such as a new approach to reading, new science activities, career or youth development programs, or some other community involvement.

<sup>6</sup> The 1999-2000 BOE data analysis focused on "high-arts" schools (defined as those that taught three or more art forms as part of the project) and on 5th grade test scores. This year, we looked at long-term funded schools and looked at 5th grade scores. The next year, we looked at 5th grade scores for schools that were newly funded. This year, we analyzed 2000-2001 data (after the arts partnership 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 differ from the first analysis.

<sup>7</sup> The establishment of causal relations is also impossible since the same school characteristics may be responsible both for an improvement in test scores as well as for the school's participation in the CAE partnership. Schools who are the recipients of the grant money may not repre-

sent adequately the greater pool of NYC public schools. They may be more successful, motivated, student-centered, and willing to use alternative educational approaches, and so on. Therefore, improvement in test scores cannot be attributed to the CAE funding and we cannot know whether the schools' characteristics are responsible for both.

- The high turnover rate of NYC public school students makes it almost impossible to track changes across time. Since we are looking for an accumulating effect, our findings may be damaged by this high turnover. While our theoretical framework assumes a group of 5th grade students who have been experiencing the arts for 3-4 years now, we must assume that many in the 2001 class are new to the school and to the CAE arts partnership. The chances of finding an accumulating effect, therefore, are declining.

### *Analysis And Findings:*

The following data summarize the comparison of CAE sample schools with other public schools in the same SES category. The comparison is based on percentage of students meeting the 5th grade ELA NYC requirement (reaching levels 3 and 4 in the exam).

- The mean percent of students meeting the requirement in CAE sample schools for 1999-2001 is 40.1. The mean percent of students meeting the requirement within similar NYC schools is 36.3. This is a total difference of 3.8 percent — each of the CAE sample schools, on average, is located 3.8% above the general NYC school performance for 1999-2001. This difference is not strong enough to conclude that CAE schools distinguish themselves from the general NYC school performance.
- When breaking down the number by years, the mean difference in 1999 is 6.7%, in 2000 it is 3.3%, and in 2001 it is 1.5%. These findings too are not strong enough for drawing conclusions. They also do not support our theory of accumulating impact, according to which we would have expected an upward trend from 1999 to 2001.
- Fourteen (58%) of CAE sample schools are located above the NYC mean, and ten (42%) are located below it. While this information is positive, it still is not large enough to establish cause or to support our expectations.
- The 24 CAE schools include 17 schools from low SES groups and seven from high SES groups. Interestingly, six out of the seven high SES schools are located above the NYC mean (86%), while only eight out of the 17 low SES schools are located above the NYC mean (47%). This finding may indicate that the CAE funding raises performance mostly for high-SES schools and less so for low-SES schools<sup>8</sup>.

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

A few individual cases, from which we cannot generalize, show impressive results even in the low-SES group. One school is located 40.7% above the city mean; another is located 32% above it. These findings are undermined by one extreme negative case. After excluding that one case, we found the following results:

- The mean percent of students meeting the requirement in CAE sample schools for 1999-2001 is now 41.3. The mean percent of students meeting the requirement within similar NYC schools is 35. The total difference is now 6.4%. This is almost twice the previous difference we found before excluding the extreme case. However, this difference is not statistically significant (p value is 0.36, >0.05) and therefore still does not enable us to conclude that our schools distinguish themselves from the general NYC school performance.
- When breaking down the number by years, the mean difference in 1999 is now 9.4%, in 2000 it is 5.4%, and in 2001 it is 4.3%. These findings still do not support our theory of accumulating impact; however, they present a more meaningful tendency of our schools to be located above the NYC mean.

To recapitulate, in both cases (including and excluding an extreme negative case) we found no statistical significance for the entire sample. Our group of low SES partnership schools, even though located above the mean, is not significantly different from it. Since positive trends only appear in some of our schools, we cannot generalize from them to the entire body of low SES partnership schools. We would also avoid generalizing our findings regarding the high SES group, due to the small number of cases (seven schools). However, these findings are notable and deserve to be studied further in the future using refined controls.

This analysis should only be considered as a first step; there is still room for further study of the relationship between arts programs and academic achievement. Moreover, these findings should not overwhelm the remarkably positive qualitative findings presented throughout this report.

### *Surveys of Practitioners and Administrators*

In our surveys of program participants we asked teachers, teaching artists, project coordinators, and cultural organization administrators to tell us how they thought that the projects were benefiting students. We posed a series of possible benefits and asked them to rank their agreement on a scale of 0-6, with 6 indicating the strongest agreement.

Cultural Administrators (n=53) felt most often that students benefited by developing stronger interests in pursuing further arts education (mean=5.07, SD =0.79), feel more successful and positive (mean=5.03, SD=0.94), work more collaboratively (mean=4.95, SD=1.15), and apply themselves

longer (mean=4.94, SD=1.17).

Teachers (n=337) felt most often that students benefited by feeling more successful and positive (mean=4.65, SD=1.3), followed by more interested in pursuing further arts education (mean=4.32, SD=1.43) and working more collaboratively (mean=4.28, SD=1.4).

Project coordinators (n=55) felt most often that students benefited by feeling more successful and positive (mean=4.98, SD=1.08), followed by more interested in pursuing further arts education (mean=4.84, SD=1.12) and working more collaboratively (mean=4.74, SD=0.97).

Teaching artists (n=163) felt most often that students benefited by feeling more successful and positive (mean=5.23, SD=0.86), followed by more interested in pursuing further arts education (mean=5.08, SD=0.96) and applying themselves longer (mean=4.96, SD=1.25).

The two strong themes that all role groups agree on are that students feel more successful and positive and are more interested in pursuing further arts education.

Respondents to inventories were asked to rate several statements. In a comparison of the responses, respondents from the last year of the program agreed much more with "Arts experiences are necessary for a child's ability to enjoy and contribute to the larger society" and with "All students should be educated in some arts." (Almost 100% of respondents rated the statements with the highest importance in 2000 compared to 50% in 95-96). The program clearly had a favorable effect on teachers' approaches towards the arts and their place in the school.

## ROLE OF CAE IN EFFECTING CHANGE

With a very small staff, CAE focused on supporting all aspects of the program and the work in the schools. 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 public advocacy, CAE staff worked tirelessly to advance and promote the work of the projects.

### *Supporting And Building Community*

CAE offered workshops to help people successfully apply for the grants and were available for consultation and assistance throughout the grant period.

*I would never have gotten the proposal written without [CAE].... For each section of the proposal they had different workshops and I went to all of them and followed their guidelines.*

They worked to get to know project leaders and participants personally. At the meetings of the EDC/CCT research team and CAE staff, the research team was consistently impressed with the recall and knowledge the three CAE program staff had concerning the issues facing each program, the culture of the school, and the strengths and weaknesses of the work in the classroom.

They achieved this knowledge in part by very thorough reviews of the proposals and all written reports submitted to CAE. In Year II of the project, the staff redesigned the required annual reports to request specific details that could help them assess and oversee project progress. The new reports included detailed timelines, discussions of lessons learned, demographic and statistical information about participants, and detail on specific parts of the programs. The CAE conference room was piled floor to ceiling with the scores of reports that came in, sometimes double binders of materials, which the CAE staff carefully reviewed. In Year III, the staff began to schedule meetings to review the reports with the programs, asking questions, making links to other programs, and developing even deeper understanding of the programs.

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.

*They come to visit. If I tell them we are having a performance they will come. They've even been to our staff developments.*

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.

### *Parents as Arts Partners Program*

Local sites seldom reported on parental involvement in their evaluation reports, but CAE and the DCA conducted Parents as Arts Partners initiative that was associated with the CAE Partnerships

Program. \$5,000 was available for 80 of the CAE schools. A total of 58 schools applied for the funding and 56 were funded during 2000-2001. The evaluation of this initiative was not included in the contractual responsibilities of the CCT evaluation team. The information reported here, while not evaluative in nature, is derived from the DCA and CAE Program Summaries and Time Lines report in the interest of presenting a complete picture of the CAE program.

The program was intended to educate families about the value of the arts in their children's education. Among the activities supported by the grants are:

- Thematic workshops on the integration of the arts into the school's social studies curriculum, including aesthetic education and studio art experiences.
- A family arts festival and storytelling workshops.
- Four days for parents at the Metropolitan Museum of Art.
- Hands on workshops in dance, drama, the visual arts and literacy for parents.
- Storytelling and Family Stories workshops and a Dance through History workshop.
- Photography and Literacy Workshop Series and two family mural making days.
- A series of Shakespeare/Renaissance activities for parents supporting the school's spring Renaissance Faire.

### *Career Development Program*

In the fall of 1999, the CAE launched a Career Development Program to bridge CAE-supported school activities with workplace opportunities for students in the professional realm of arts and arts-related industries. The Career Development Program had two goals:

- to expose students, teachers, administrators, guidance counselors, and parents to the many career paths associated with the arts and arts-related industries, and
- to create relationships that will foster future opportunities for careers in the arts by placing a group of young people in organizations.

Key elements of the program included:

- recruiting program participants (additional schools, students, educators, and workplace organizations);
- implementing a two-week course to orient students to the program;
- placing students in selected work sites;
- facilitating a one-week series of site visits for educator interns; and
- providing on-going support to all participants to ensure the successful implementation of the

program and the individual internships.

During the 2000–2001 year, 32 students from eight schools participated in a 15-week internship program at 25 work sites. Each student was assigned a mentor at the workplace, as well as a workplace supervisor. Twenty-eight of the students, including two special needs students, successfully completed the program. Eight educators, one from each of the eight schools, participated as educator interns.

Almost all program participants surveyed and interviewed by the EDC/CCT research team reported positive experiences, revealing that the Career Development program functioned well and provided a valuable service. Students and educators gained valuable experiences in the arts and arts-related industries, exploring their individual interests and learning about career opportunities. Both students and educators credited the program with “opening [their] eyes” to worlds of work they were not previously aware of.

This initiative was the sole CAE program that worked directly with students. It effectively brought many local NYC arts-based institutions into the dialogue about the need for arts education in the city. Although the size of the program was small compared to the range of the Arts Partnerships program, it successfully modeled for the participating schools how they could develop connections with local arts-based organizations and businesses to support the development of student skills and interests.

#### Role of the Network

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. The staff organized smaller network sharing sessions and intervisitations among school and program staffs. In addition to the network meetings, 64% of schools and 50% of CO’s reported that they have their own separate team that meets regularly to plan and implement the work on the project; schools meet on average of 12 times per year and CO’s, 10 times per year.

Although the network was loose in structure and programs could send different staff people to different events—so that there was not a core strand of professional activity or development for a set group of leaders or practitioners—most participants stated in interviews and surveys that they valued what the network activities had provided them, and indeed they saw value in continuing network activities after the duration of the grants themselves had expired.

For example, 18 of 21 interviewed principals stated that they saw a benefit to remaining a part of the network after funding stopped. The benefits they saw most related to sharing practices. Principals felt that CAE could help with funding future arts programs.

*I have always brought back something that I have been able to share with the staff. —*

*Principal re: CAE professional development events*

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<sup>9</sup> C. Gonzalez, “Art Show is a Class Apart,” Daily News. Tuesday, December 19, 2000.

Participants in the program were surveyed regarding the amount and value of networking that took place in their projects. Percentages indicate the respondents who checked “yes.”

	Classroom Teachers	Project Coordinators	Teaching Artists	Cultural Organization Administrators
Have you or your staff participated in Center PD sessions offered by the CAE?	29%	87%	29%	77%
Did you network with colleagues engaged in similar work?	27%		60%	

Administrators report participating in greater percentages than teachers and TA’s. TA’s reported networking much more than teachers did (more than twice as much).

## Advocacy And Public Awareness

An important part of the work of CAE was 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 leadership consistently participated in meetings and forums where education policy issues were being discussed and decided. CAE launched an advertising campaign in the spring of 2000 that placed ads all over the city’s subway and bus systems that celebrated the centrality of the arts to a rounded education.

They also established an exhibition gallery in downtown New York, where student work was curated and displayed in the lobby of a building at 180 Maiden Lane. The gallery emphasized the program’s emphasis on excellence and high quality in arts products. As one student exhibitor said, “In school, they hang stuff up to make us feel good, I guess, but in the gallery, it’s got to be good to go up.”<sup>9</sup> 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.

Within the larger group of school reform projects funded through the Annenberg Foundation, CAE played an important role in reminding the program leadership that the arts were central to school reform and that the issues facing the three projects that focussed on the arts—the obstacles listed at the beginning of this report—were common across the reform projects and needed to be considered within the framework of school reform writ large.

### *New Directions: Findings and Next Steps*

The Center for Arts Education’s Arts 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 concludes Phase I of the program. Successful program outcomes include:

- a substantial group of highly successful partnerships between schools and cultural organizations,
- documentation by local evaluators that the arts have become highly meaningful to and “owned” by the majority of participating students. “Students now see the arts as something that is their right,”
- an 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 reporting that students in the arts program have better attendance rates than fellow students who are 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 Department of Cultural Affairs, of the Parent as Arts Partners Program to educate parents about the value of the arts in their children's education and encouragement of parent advocates,
- opening of a arts gallery at 180 Maiden Lane in the Wall Street area of 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 them with opportunities for personal growth,
- creation of an arts education awareness and public advocacy campaign.

The Center has 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 Partnerships will continue to be supported through new 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 250 high school students, 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.

## APPENDICES

## APPENDIX A: PROGRAM PROFILE 2000-01

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### STUDENTS SERVED

#### AVERAGE NO. OF STUDENTS PER SCHOOL RECEIVING ARTS CLASSES IN EACH ART FORM

	Sequential arts classes:	Arts in education arts classes:
Visual Arts	562	386
Commercial Arts	47	25
Dance	210	226
Theater	143	214
Music	529	277
Creative Writing	314	189

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### CLASSES TAUGHT

#### AVERAGE NO. OF ARTS CLASSES PER SCHOOL TAUGHT PER WEEK

	Sequential arts classes:	Arts in education arts classes:
Visual Arts	32	12
Commercial Arts	6	1
Dance	11	7
Theater	8	6
Music	28	8
Creative Writing	21	10

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### ARTS DISCIPLINES

#### PERCENTAGE OF PROJECTS IN WHICH EACH DISCIPLINE WAS TAUGHT, AND PERCENT OF PARTICIPATING CLASSROOMS IN WHICH EACH DISCIPLINE WAS TAUGHT:

	Projects	Classrooms
Visual Arts	80%	49%
Commercial Arts	13%	6%
Dance	76%	48%
Theater	80%	44%
Music	74%	44%
Creative Writing	58%	31%

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Dance	76%	48%
Theater	80%	44%
Music	74%	44%
Creative Writing	58%	31%

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**GRADE LEVELS SERVED:  
PERCENTAGE OF CLASSES AT EACH LEVEL SERVED BY THE PROJECT**

K-5	63%
PK	3%
6th-8th	18%
9th-12th	16%

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**ARTS INTEGRATION ART FORMS:  
MOST COMMON ART FORM INTEGRATED IN ALL GRADES IS VISUAL ARTS, FOLLOWED BY MUSIC.  
ACADEMIC SUBJECTS: ORDERED FROM THE MOST COMMONLY INTEGRATED TO THE LEAST:**

	VA	CA	Dance	Theater	Music	CW
Reading/ELA	91%	15%	43%	72%	63%	76%
History/Social Studies	91%	15%	48%	63%	57%	56%
Mathematics	61%	17%	35%	17%	50%	24%
Science	54%	13%	28%	11%	22%	30%
Health/PE	17%	2%	54%	19%	28%	11%
Early childhood/pre-K	28%	0	13%	13%	24%	15%
Foreign Languages	19%	2%	17%	9%	17%	11%

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**INTEGRATION OF TECHNOLOGY  
ORDERED FROM THE MOST COMMONLY INTEGRATED TO THE LEAST:**

Browsing the web

Researching database

Creating text/graphics for web

E-mail outside the school

E-mail within the school

---

**CAREER PREPARATION  
AVERAGE NO. OF STUDENTS PER SCHOOL RECEIVING CAREER PREPARATION IN EACH ART FORM:**

Visual Arts	75
Commercial Arts	42
Dance	48
Theater	47
Music	58
Creative Writing	74

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**IMPACT ON SCHOOL STRUCTURE  
ORDERED FROM THE MOST AFFECTED SCHOOL STRUCTURE AREA TO THE LEAST:**

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Cooperative learning

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Scheduling for peer mentoring

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Team teaching and Extended year (same effect)

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Cross-grade programming

---

Extended day and Added prep time (same effect)

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Common prep time and Block scheduling (same effect)

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**STUDENT ASSESSMENT IN THE ARTS  
PERCENTAGES OF USAGE FOR THE FOLLOWING ASSESSMENT METHODS TO ASSESS STUDENTS IN THE ARTS:**

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Tests, made by teachers	100%
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Teaching artist written or anecdotal records	100%
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Teacher written or anecdotal records	96%
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Student self-reflection	83%
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Tests, made by teaching artist	80%
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Portfolio assessment	74%
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Exhibitions	54%
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Student/peer reflection	44%
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Performance or presentation	41%
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Standardized tests	20%
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Teacher checklists	17%
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## APPENDIX B: PROFILE OF PARTICIPATING SCHOOLS

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### ETHNIC COMPOSITION

#### SCHOOL POPULATION, IN AVERAGE, FOR THE CENTER FOR ARTS EDUCATION SCHOOLS:

Percent African-American	31%
Percent Asian or Pacific Islander	13%
Percent Caucasian	22%
Percent Hispanic	34%
Percent Native American	0.3%
Percent LEP	16%
Percent Special Ed	14%
Percent of students who qualify for free lunch	69%

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### School budget

The arts budget, on average, is 10% of the schools' budgets.

#### Funding for the arts

Average annual amounts per school:

State, federal, local government funding amount	\$78,480
Private foundation/granting institution funding amount	\$72,730
Parents/community funding amount	\$4,610

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### TEACHING RESOURCES

PERCENTAGES OF MATERIALS BEING PRESENT, ADEQUATE AND ACCESSIBLE (PERCENTAGES FOR "ADEQUATE" AND "ACCESSIBLE" WERE CALCULATED OUT OF THOSE WHO CHECKED "PRESENT"):

	Present	Adequate	Accessible
Arts supplies	98%	87%	81%
Audio-visual equipment	96%	79%	85%
Studio resources	48%	65%	65%
Music resources	81%	68%	75%
Arts-related textbooks	76%	54%	66%
Arts library	63%	41%	79%
Internet	80%	51%	63%
Related software	54%	66%	62%



**TEACHING METHODS****PERCENTAGES OF USING THE FOLLOWING TEACHING METHODS:**

Productions/projects	98%
Field trips	98%
Performances	96%
Lectures/demonstrations	89%
Exercises	72%

**PARTICIPANTS PER SCHOOL****AVERAGE NUMBER OF PARTICIPANTS IN THE CENTER FUNDED PROJECT PER SCHOOL, TO DATE:**

Teachers	33
Teaching artists	11
Students	843

**SCHOOL ARTS STAFF TEACHERS****AVERAGE NUMBER OF ARTS STAFF TEACHERS PER SCHOOL PER DISCIPLINE:**

	Total	Full-time	Part-time	Certified
Visual Arts	1.7	85%	15%	59%
Commercial Arts ( <i>Arts disciplines such as graphic design, architecture, or fashion which are often introduced to students as both artistic and commercial enterprises</i> )	0.2	100%	0%	50%
Dance	0.7	43%	57%	29%
Theater	0.8	50%	50%	12%
Music	1.5	73%	27%	53%
Creative Writing	3.5	91%	9%	17%

**SCHOOL STATISTICS**

Percentage of partnerships that predate The Center award	54%
Percentage of teachers who have participated in other arts in education programs before Center	40%
Average number of Teaching Artists with whom teachers collaborated in the classroom since The Center program began	2

## APPENDIX C: CULTURAL ORGANIZATION PROFILES

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### CULTURAL ORGANIZATION (CO) STATISTICS

Average time providing arts programs to schools	17 years
Average no. of schools each CO is working with ( <i>not only CAE schools</i> )	57
Average no. of TA's working on CAE program	6
Average increase in CO's arts and education budget through CAE	23%
Average no. of additional staff members each CO hired to fulfill The Center program work	1

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### ARTS DISCIPLINES CO'S TEACH THROUGH THE CENTER PROJECT:

Music	51%
Visual arts	53%
Commercial arts	4%
Dance	49%
Theater	51%
Literary arts	28%

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### NO. OF SCHOOLS CO'S ARE WORKING WITH THROUGH CENTER:

1 school	64%
2 schools	15%
3 or more schools	21%

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### NO. OF YEARS CO'S HAVE BEEN RECEIVED CENTER FUNDING:

1 year	24%
3 years	43%
4 years	33%

**TEACHING ARTIST (TA) STATISTICS**

Average no. of years with current CO	4
Average no. of years as a TA	8.5
Freelancers	57%
Staff (in their CO)	32%
Participated in arts partnerships before The Center for Arts Education	50%
Held a position as a certified school teacher	16%
Average no. of teachers collaborated with	11
Average time working with their partner school	2 years
Average time teaching at the partner school	30 days/year
Average time spent teaching in the classroom with the partner teacher	20 days/year

**ETHNIC COMPOSITION OF CO'S CENTER TEACHING ARTIST STAFF:**

African-American	18%
Asian-American	3%
European-American	59%
Latino	10%
Other	6%

**AVERAGE NO. OF TEACHING ARTISTS PER SCHOOL PER DISCIPLINE:**

	Total	Full-time	Part-time
Visual Arts	1.85	10%	90%
Commercial Arts	0.19	0%	100%
Dance	1.57	4%	96%
Theater	1.87	9%	91%
Music	3.46	5%	95%
Creative Writing	0.98	7%	93%

## APPENDIX D: BOARD OF EDUCATION DATA FILE

School	year	Percent of CAE Schools' students reaching reading levels 3+4	Percent of students reaching levels 3+4 in similar schools	Change between our school and similar schools (Column C - Column D)	Average change between our schools and similar schools for years 1999-2001
1	1999	65.6	18.3	47.3	40.7333333
	2000	44.9	15.9	29	
	2001	66.7	20.8	45.9	
2	1999	48.1	22.8	25.3	22.6333333
	2000	50	19.8	30.2	
	2001	38.1	25.7	12.4	
3	1999	92.8	85.6	7.2	9.6333333
	2000	94.4	81.1	13.3	
	2001	93.6	85.2	8.4	
4	1999	75.9	67.1	8.8	12.1666666
	2000	77.9	63.5	14.4	
	2001	80.5	67.2	13.3	
5	1999	55.3	27	28.3	25.4333333
	2000	50	25.7	24.3	
	2001	55.2	31.5	23.7	
6	1999	69.6	49.3	20.3	17.2666666
	2000	59.1	44.5	14.6	
	2001	66.3	49.4	16.9	
7	1999	4.9	18.3	-13.4	-10.5666666
	2000	9.5	15.9	-6.4	
	2001	8.9	20.8	-11.9	
8	1999	13	22.8	-9.8	-6.7666666
	2000	10.6	19.8	-9.2	
	2001	24.4	25.7	-1.3	
9	1999	14.6	27	-12.4	-15.4666666
	2000	9.3	25.7	-16.4	
	2001	13.9	31.5	-17.6	
10	1999	18.2	24.7	-6.5	-14.6666666
	2000	3.3	21.1	-17.8	
	2001	6.5	26.2	-19.7	
11	1999	0	24.7	-24.7	-20.3
	2000	11.1	21.1	-10	
	2001	0	26.2	-26.2	
12	1999	16.7	27	-10.3	-9.7333333
	2000	33.3	25.7	7.6	
	2001	5	31.5	-26.5	
13	1999	0	18.3	-18.3	-10.4666666
	2000	12.5	15.9	-3.4	
	2001	11.1	20.8	-9.7	
14	1999	36.1	17.4	18.7	11.0666666
	2000	19.5	16.6	2.9	
	2001	33.3	21.7	11.6	

EDC | CENTER FOR CHILDREN & TECHNOLOGY

School	year	Percent of CAE Schools' students reaching reading levels 3+4	Percent of students reaching levels 3+4 in similar schools	Change between our school and similar schools (Column C - Column D)	Average change between our schools and similar schools for years 1999-2001
15	1999	54.9	24.7	30.2	25.966666
	2000	33.7	21.1	12.6	
	2001	61.3	26.2	35.1	
16	1999	20	38.6	-18.6	-18.766666
	2000	25	37.3	-12.3	
	2001	18.2	43.6	-25.4	
17	1999	70.8	49.3	21.5	17.5333333
	2000	55.6	44.5	11.1	
	2001	69.4	49.4	20	
18	1999	61.7	38.6	23.1	19.4333333
	2000	52.9	37.3	15.6	
	2001	63.2	43.6	19.6	
19	1999	70.3	49.3	21	13.6666666
	2000	45.3	44.5	0.8	
	2001	68.6	49.4	19.2	
20 (extreme)	1999	11.8	67.1	-55.3	-53.966666
	2000	18.2	63.5	-45.3	
	2001	5.9	67.2	-61.3	
21	1999	42.3	27	15.3	15.5
	2000	40.3	25.7	14.6	
	2001	48.1	31.5	16.6	
22	1999	75.3	67.1	8.2	4.23333333
	2000	68.3	63.5	4.8	
	2001	66.9	67.2	-0.3	
23	1999	56.4	22.8	33.6	32.0666666
	2000	54.7	19.8	34.9	
	2001	53.4	25.7	27.7	
24	1999	60	38.6	21.4	-14.533333
	2000	5.9	37.3	-31.4	
	2001	10	43.6	-33.6	
Average for each column 1999-2001		40.1125	36.275	3.8375	
1999 average		43.0958	36.3916	6.7041666	
2000 average		36.8875	33.6166	3.2708333	
2001		40.3541	38.8166	1.5375	

15.6		2001	63.2	43.6	19.6	
19		1999	70.3	49.3	21	13.6666666
		2000	45.3	44.5	0.8	
		2001	68.6	49.4	19.2	
20 (extreme)		1999	11.8	67.1	-55.3	-53.9666666
		2000	18.2	63.5	-45.3	
		2001	5.9	67.2	-61.3	
21		1999	42.3	27	15.3	15.5
		2000	40.3	25.7	14.6	
		2001	48.1	31.5	16.6	
22		1999	75.3	67.1	8.2	4.23333333
		2000	68.3	63.5	4.8	
		2001	66.9	67.2	-0.3	
23		1999	56.4	22.8	33.6	32.0666666
		2000	54.7	19.8	34.9	
		2001	53.4	25.7	27.7	
24		1999	60	38.6	21.4	-14.5333333
		2000	5.9	37.3	-31.4	
		2001	10	43.6	-33.6	
Average for each column 1999-2001			40.1125	36.275	3.8375	
1999 average			43.0958	36.3916	6.7041666	
2000 average			36.8875	33.6166	3.2708333	
2001			40.3541	38.8166	1.5375	

## APPENDIX E: SUMMARY OF ANALYSIS OF THE CENTER FOR ARTS EDUCATION SCHOOL SITE EVALUATION REPORTS

### Legend

	N= 13 1998	25 1999	67 2000	71 2001		
borough grade level	8	17	52	62	Diff from prev yr	Diff 1st till last

organizational change-programmatic,  
logistical

formation of new ongoing programs/projects			10%	11%	0.08			
school climate improved	15%	20%	12%	41%	0.30	(0.40)	2.42	1.65
use of the arts to solve spec problem (surr, scores)			4%	1%			(0.69)	
development of rubrics/looking at student work	15%	40%	28%	21%	1.60	(0.29)	(0.26)	0.37
centrality of the arts as a school/staff focus	15%	8%	13%	8%	(0.48)	0.68	(0.37)	(0.45)
arts curriculum committee activated	15%	16%	6%	6%	0.04	(0.63)	(0.06)	(0.63)
increased meeting time (at least monthly)	15%	8%	13%	6%	(0.48)	0.68	(0.58)	(0.63)
re-allocation of time or staff	23%	8%	19%	23%	(0.65)	1.43	0.16	(0.02)
allocation of new facilities or materials	8%	8%	9%	13%	0.04	0.12	0.42	0.65
new leadership roles		12%	9%	4%		(0.25)	(0.53)	
arts org changing curric content or approach								
<b>teaching change</b>								
ta's developing class management skills	8%	8%	18%	27%	0.04	1.24	0.49	2.48
ta's incorporating teacher curric into arts	8%	56%	54%	76%	6.28	(0.04)	0.42	8.89
teachers seeing students differently through arts	38%	12%	24%	35%	(0.69)	0.99	0.47	(0.08)
teachers receptive to the arts as a domain and tool	46%	52%	58%	58%	0.13	0.12	(0.01)	0.25
teachers incorporating arts into their curric	62%	68%	78%	87%	0.11	0.14	0.13	0.42
teachers use of new resources, materials	15%	32%	36%	37%	1.08	0.12	0.02	1.38
new collaborations amongst teachers	15%	32%	16%	25%	1.08	(0.49)	0.54	0.65

**Legend**

	N=					
	13	25	67	71		
	1998	1999	2000	2001		
	8	17	52	62		
borough					Diff from prev yr	Diff 1st till last
grade level						

student changes-content, affect, emotion

new arts skills and knowledge	69%	88%	78%	86%	0.27	(0.12)	0.11	0.24
achieving arts standards		20%	25%	34%		0.27	0.33	
learning about other cultures and perspectives	38%	44%	21%	32%	0.14	(0.53)	0.55	(0.16)
learning non-arts content	31%	60%	63%	66%	0.95	0.04	0.06	1.15
reading tests improved	15%	28%	16%	24%	0.82	(0.41)	0.46	0.56
increased critical analysis/response skills	46%	48%	22%	35%	0.04	(0.53)	0.57	(0.24)
enhanced self-esteem	31%	36%	43%	59%	0.17	0.20	0.37	0.92
new assertiveness (shy one speaks up)	8%	24%	31%	21%	2.12	0.31	(0.33)	1.75
increased motivation, engagement	85%	84%	54%	75%	(0.01)	(0.36)	0.30	(0.12)
increased ability to focus, cooperate, work together	38%	36%	63%	76%	(0.06)	0.74	0.21	0.98
appreciation of the arts	23%	44%	30%	37%	0.91	(0.32)	0.23	0.59
enjoyment	31%	48%	54%	44%	0.56	0.12	(0.19)	0.42
expanded creativity imagination	23%	40%	40%	42%	0.73	0.01	0.05	0.83
types of changes cited								
methods								
surveys/questionnaires	77%	52%	67%	65%	(0.32)	0.29	(0.04)	
interviews	92%	76%	79%	72%	(0.18)	0.04	(0.09)	
evaluator observations	69%	84%	91%	62%	0.21	0.08	(0.32)	
scoring of student work	8%	16%	13%	3%	1.08	(0.16)	(0.79)	
assessment of students by teachers (not scoring)	8%	12%	12%	4%	0.56	(0.0)	(0.65)	
journal entries/student writings	15%	52%	24%	28%	2.38	(0.54)	0.18	