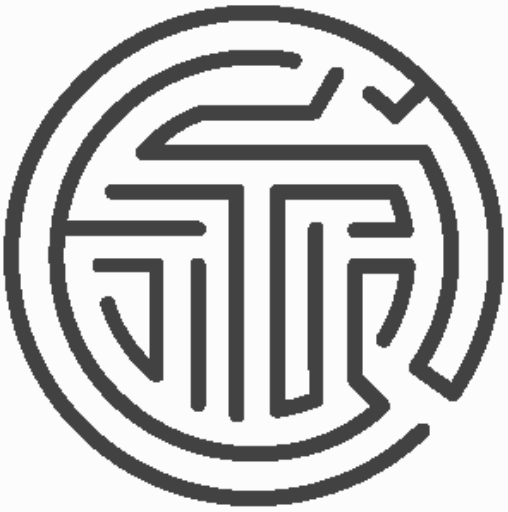

EMPIRE STATE PARTNERSHIPS PROJECT

FIVE YEAR EVALUATION SUMMARY REPORT

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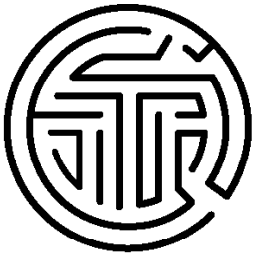

CCT REPORTS
NOVEMBER 2002

EMPIRE STATE PARTNERSHIPS PROJECT

FIVE YEAR EVALUATION SUMMARY REPORT

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TABLE OF CONTENTS

In 1996, the Empire State Partnership program (ESP) was initiated as a collaboration between the New York State Council on the Arts (NYSCA) and the New York State Education Department (SED). This report chronicles the program from its origins through its initial five-year implementation phase. The report concludes with a synthesis of impacts derived from the evaluation reports of the participating sites and from Education Development Center/Center for Children and Technology's EDC/CCT evaluations, interviews, observations, and survey data.

By the year 2001, the Empire State Partnership (ESP) Initiative had funded 56 cultural organization-based partnerships involving 84 separate cultural organizations, and reaching a total of 113 schools, 2,200 teachers, and more than 34,000 students.

The program continues to fund cultural organizations and their school partners to develop innovative arts-integrated curricula at multiple grade levels. The arts curriculum is explicitly tied to core curricular areas—such as English literacy or mathematics—and is intended to support the development of arts skills and understanding, while at the same time reinforcing and deepening learning in non-arts domains. The work is not only (1) geared to the NYS Learning Standards, but is also (2) interdisciplinary in nature, (3) involves the development of new ways of assessing student learning, and (4) develops from partnership and collaboration among a variety of people and institutions.

This report reflects growth and change that resulted from the ESP program from 1996 to 2001. It is based on the data evaluators collected from surveys, inventories, interviews, and observations. The data were mostly self-reported by participants, and anecdotal, but they were confirmed, when possible, by multiple methods and by multiple member checks. Some of the points in this report come from reviews of local site evaluation reports, and some from EDC/CCT's data collections.

The focus in this report is on the development of the program, its organizational and program impacts, and thematic development, especially in the Summer Seminar Sections. The chronological time frame changes with topics so that the account circles back in time as new topics or themes are discussed. EDC/CCT returned to early 1996 data and traced through to 2000-01data. The program showed progress over the years, as one would hope and expect it would. The reader will find that there were many bumps along the way, especially early on with the early years showing uneven implementation and development, a need for greater clarity, greater need for support at the site level, and mixed implementation and impact results. In the later years, 1999-2000 and 2000-2001, the more positive responses of participants and the generation of positive impact data indicated the successful development of a large and important school/cultural organization partnership.

BACKGROUND AND HISTORY OF THE INITIATIVE

In 1985 the New York State Council on the Arts (NYSCA) and the New York State Education Department (SED) instituted a formal partnership through NYSCA's Arts in Education program. The initiative was guided by an Interagency Committee comprising staff from both agencies. Over the years, several written documents were drafted that recorded the changes, adjustments, and additions made to the initiative.

In the early 90's, budget cuts and staff reductions began to take their toll on the initiative. The Interagency Committee meetings became less and less well attended, and soon stopped altogether. In 1995, NYSCA commissioned an outside evaluator to assess the Arts in Education initiative, specifically how the partnership with SED was functioning. The results of this assessment were summarized by Hollis Headrick, then director of the NYSCA Arts in Education program, as revealing that despite ten years of working toward a common goal, there was still an us/them mentality at the table; in fact, the evaluator reported, representatives from the agencies considered themselves in "separate camps."

In 1996, the New York State Regents issued the State Learning Standards in seven disciplines, including the arts. In response to the Standards, the SED Office of Cultural Education (OCE) internally circulated the "Report of the Working Group on Cultural Resources for Excellence in Education." This report built on earlier findings in "The New Compact for Learning" to describe strategies for increasing the use of cultural resources and materials in formal education. Collaboration was the key, the report indicated; both collaboration among different offices at SED - notably the Office of Elementary, Middle, Secondary and Continuing Education (EMSC) and the office of Higher Education (OHE) - and among cultural organizations and schools. Staff from NYSCA, SED, and the New York State Alliance for Arts Education began to informally discuss and design possible new collaborations, taking into account these developments and others occurring in the cultural organizations domain.

At about the same time, there was a change in leadership at SED and NYSCA. The new SED Commissioner, Richard Mills, was experienced in and committed to improving student learning in and through the arts. Newly appointed NYSCA Chairman, Earle Mack, was committed to substantially increasing the role of NYSCA in the formal K-12 education realm. In the spring of 1996, the Interagency Committee was reconvened to begin to formalize discussions about how the agencies could rejuvenate their partnership, and what they could do in the field to reflect new understanding and thinking around the Learning Standards. Staff from the two agencies and the Alliance attended the first meeting.

Meanwhile, within the arts community, there was a perceived need to do something to support the momentum being developed through SED and the Learning Standards. In late April 1996, NYSCA, the Alliance, and SED staff invited approximately 50 arts education advocates from across the state to attend the New York State Arts Education Summit. At this meeting, Commissioner Mills spoke to the attendees for about an hour, expressing his strong interest in working with them to

achieve change in and through arts education. The Summit had the effect of directly signaling the Commissioner's support of arts education, and directly challenging the arts education field to think about what it could do to help student achievement of the Learning Standards through the arts. As Headrick put it, "The learning standards created an intersection point for all of us concerned with improving learning experiences and outcomes for K-12 students." There was a shared understanding that to create change, more than one organization, more than one point of view, more than one agenda, needed to be leveraged.

Mills requested that OCE work with Headrick to develop a plan for a new collaborative project. Carole Huxley, the Deputy Commissioner of OCE, assigned Mary Ellen Munley, and James Kadamus, the Deputy Commissioner of EMSC, assigned Mary Daley to work with Headrick. Elissa Kane, of the NYS Alliance for Arts Education, joined this working group to begin to put together a plan for the project. All four had been crucial in helping the conversation and vision develop along lines that Mills and Mack found intersected with their own visions and institutional priorities. The leadership for the project developed a common vision, and put tremendous drive behind it, bolstered by the history of success of SED and NYSCA's collaboration, and the vision and commitment of the agencies' staffs.

In August 1996, NYSCA Chairman Mack secured $260,000 through the State Legislative budget process to fund the startup of what is now called the Empire State Partnerships Project.

Theories that supported this initiative included the concept that students learn through exercising many of their "multiple intelligences" - that is that, some students learn kinesthetically, while others may be better visual learners, or aural learners. Learning through the arts allows different learners to approach the subject matter in different ways, thus providing avenues into the content for more students. Another theory that underpinned the work was that allowing students to encounter subject matter in a variety of ways - for instance mathematics taught at the blackboard by a teacher but later encountered again through dance instruction - builds a redundancy that enhances learning.

A third theory was that the work brought in by teaching artists not only introduces novelty to the classroom - a stimulating "difference" from the typical classroom presentation - it also serves to stimulate student engagement in new ways. Engaged in active visual arts instruction, students incorporate learning from their social studies units that they might otherwise find less compelling. They explore other social and work-related experiences first hand by working with professional artists who make their living outside the schools. They see these professionals working as partners with their classroom teachers to demonstrate the relevance of school learning to life beyond the school.

Another theory at play was that the arts, which by their very nature demand personal expression and perspective, allow non-communicative students (whether they are English learners, or shy students, or disaffected students) to join the social fabric of the classroom by participating in group dances, writing, or responding to a theatre performance.

An Early Draft of the Program Design

In a July 1996 draft of the program design there were four components:

1) A one-month statewide celebration of arts education that would highlight standards-based collaborations between cultural organizations and schools.

2) The Empire State Partnerships four year funding program that would fund partnerships to develop exemplars and model projects to assist statewide development of good teaching practice in the arts, use of community resources, school reform, and application of the Arts Standards. [Phase I- planning; Phases II and III- Implementation; Phase IV – Dissemination]

3) A Summer professional development program for artists and arts educators that would include but not be limited to ESP partnerships.

4) Some method to ensure regional dissemination of the arts standards.

The language of this document focused on arts standards alone, and described a project that was to spread supporting NYSCA funds across four separate, sometimes overlapping, programs.

The First Draft of the RFP

By the end of August, the plan had evolved into the Empire State Partnerships, a project that encompassed three of the four elements from the July 1996 draft — namely grants, professional development, and dissemination. The idea of the statewide celebration was gone. This draft also referred to all of the Learning Standards, not just the arts standards.

In the first draft of the ESP RFP the project was described as "a major initiative to return the arts to a primary curricular position in the State's school systems."

Four components of the project were identified:

1) two categories of funding (Phases I - Planning and II - Implementation);

2) a professional development program;

3) a communications network; and

4) outreach and dissemination to introduce cultural organizations to the NYS Learning Standards.

> *The project, the RFP stated, would unite SED's strategic plan for raising standards for all students with NYSCA's goal of integrating and re-asserting the arts into all classrooms in the State on a permanent and ongoing basis, and for the re-establishment of the arts as both a discipline on a par with other curricular disciplines and as a highly effective, widely-tested means to teach skills and knowledge in other discipline areas.*

The RFP named ESP's funding criteria as aimed

> *toward the creating of MODEL PROGRAMS, i.e., projects that are well-planned and well-structured to obtain the maximum, long range impact on the school environment in achieving the Learning Standards and to realize the common goals established by the project partners.*

Second Draft of the RFP

The most notable change in the RFP from the first to the second draft was a change in what the initiative was defined to be. No longer was it an initiative designed to return arts to a primary curricular position. Now the project was defined as

> *a major initiative to create a limited number of model arts education partnership sites throughout the State, with the goal of linking the State's vast arts and cultural resources to the implementation of the State Education Department's (SED's) newly adopted Learning Standards.*

This change moved away from a systemic approach to a statewide curriculum toward the idea of creating local models for development and potential dissemination.

Year I Request for Proposals (1996-1997 school year)

In the Year I RFP that was issued to the public (October 1996), a sentence that described NYSCA and SED as having been "collaborators" on the existing NYSCA Arts in Education Program was reworded to describe the agencies as "partners." Additionally, the Interagency Committee removed language that described one of NYSCA's goals as *the re-establishment of the arts as both a discipline on a par with other curricular disciplines and as a highly effective, widely-tested means to teach skills and knowledge in other discipline areas.*

This change reinforced an earlier change, moving the initiative away from a systemic approach.

A notable addition to the language was included in the RFP's list of the initiative's Goals and Strategies. The sixth of six strategies was changed from: *Increasing access to and use of the State's cultural and arts resources by all teachers and students to Increasing access to and use of the State's cultural and arts resources by all teachers and students through dissemination of "best practices" via printed material and electronic media.*

The introduction of the term "best practices" carried the implication that evaluation and assessment of both program and student performance had taken on heightened importance in the ESP project.

Finally, under *Eligibility and Procedure*, the public RFP stated that

> *Empire State Partnership grants will be limited to proposals that seek to develop comprehensive projects that involve a "whole school," an entire grade level and/or sequence of grades that follow students for a period of years of arts-based discipline instruction and/or interdisciplinary learning.*

Year II Request for Proposals (1997-1998 school year)

When the second RFP was issued in March 1997, the RFP was changed in the following ways:

The initial four components that were first written down in July 1996, were changed to three, the changes highlighted the notion of developing "best practices" and deleted the "dissemination of standards" information component. It also changed a reference from "a summer professional development seminar" to "a year-round professional development program including an intensive Summer Seminar."

In Goals and Strategies, the Year II RFP explicitly encouraged partnerships between "more than one or a consortium of cultural organizations." A new goal was added, that of

> *building a documented body of practical knowledge based on shared experiences and assessments of all funded partnerships.*

In the Eligibility section, Year I language referring to "whole school" plans (cited above) was changed to

> *Grants will be limited to projects that seek to develop comprehensive and/or school-wide programs [italics ours]. Projects that involve an entire grade level and/or sequence of grades that follow students for a period of years of arts-based discipline instruction and/or interdisciplinary learning are also eligible, but the applicant must articulate a short- or long-term schedule for expansion of the program over time.*

Applicants were asked to explain when school-wide projects were not practical.

After the issuance of the Year II RFP, project-related documents and interviews with project leadership indicated that the fundamental idea of improving standards-based teaching and learning in and through the arts, through effective long-term partnerships between schools and cultural organizations, continued to be the driving force of the initiative. Initiative leadership frequently stated that the goal was to "improve student achievement of the standards in and through the arts." However, evaluators noted a shift in two new (or at least not heretofore explicit) directions:

1) The development of models of arts assessment, and an emphasis on documenting student outcomes directly related to the project

2) An initial emphasis on authentic and excellent quality arts experiences, first in arts disciplined-based curricula and, second, in inter-disciplinary curriculum was changed to totally interdisciplinary partnerships focused on schoolwide improvement—arts on a par with other subjects and used as a means for greater achievement in all areas of curriculum.

In subsequent years, the RFP reflected program changes as the Empire State Partnership project expanded from its original scope of funding three cohorts for 4 years each. The most significant changes reflected increasing funding from four to ten years, a change that allowed even the earliest funded sites to complete the development of their designs. [This report was commissioned for

the years from 1996 to 2001. Changes continued to be made after that time, but the evaluation team did not collect data on subsequent years. NYSCA can provide information about changes in the program after the school year of 2001-2002.]

The 1997-98 RFP reflected changes in focus recommended by the evaluators based on issues that were identified by local sites during their 1996-1997 school year implementation of the project. A new goals statement was included in the Request for Proposals for new project and renewal applications. The revised goals statement specified:

> *...[T]he Empire State Partnerships Project unites SED's strategic plan for raising standards for all students with NYSCA's long standing goal of integrating and reinstating the arts into the State's classrooms on a permanent basis. The specific goal of the ESP Project is to identify, develop and support best practices in cultural/educational collaborations focused on achievement of the Learning Standards. The initiative will also contribute to the improvement of teaching and learning in New York State schools. The projects funded through the ESP Project will:*
>
> - *be long term, in-depth collaborations;*
> - *integrate arts into the core curriculum;*
> - *directly impact student learning both in and through the arts;*
> - *develop curriculum, instruction and assessment aligned with the Learning Standards;*
> - *contribute to school change at the local level;*
> - *have the potential to develop into sustainable comprehensive school-wide programs.*

The goals statement also noted that the Empire State Partnerships Project would "further the development of high quality arts in education programs, and the development and dissemination of arts assessment practices throughout the State."

The 1998-1999 EDC report reflected internal organizational changes at the partner organization leadership level and the concerns that full implementation raised at the local site level as projects began to face what they thought was to be their final year of funding. The lack of SED and NYSCA agreement on short-term project goals (cultivating the best existing projects versus developing promising practices at many levels); the lack of an agreed upon plan for reaching the goals; and the lack of a fully realized vision for supporting the partnerships toward these goals (through professional development and site-specific technical assistance) hampered the project's ability to assist individual partnerships in their program development. Changes in the leadership structure of the Interagency Committee were not reflected in the RFP for this year.

In 1999-2000, year IV of the project, under the authority of a January 2000 Memorandum of Agreement between the New York State Education Department and the New York State Council on the Arts, leadership of the project transferred to the Council, with the Department continuing to

provide specific kinds of program support. From this point on, formal interagency meetings regarding the ESP project were chaired by the Chairman of NYSCA or his designee.

The Interagency Committee structure was replaced and coordination of ESP activities became the responsibility of one liaison from the Office of Cultural Education at the State Education Department, one from the Office of Elementary, Middle, Secondary and Continuing Education and not more than two staff members of the New York State Council on the Arts. The new coordinating committee met twice a year and was allowed to invite additional staff from the partner agencies or consultants when appropriate to join the meetings.

In 2000, NYSCA rewrote its arts in education funding guidelines for 2001-2002 projects and beyond to embed the principles of ESP into its funding structure. All cultural organizations applying for arts in education funding needed to propose projects that incorporate the principles of partnership, professional development, and sequential instruction. The many partnerships that have been funded since the guidelines were rewritten have joined the initial ESP partnerships at all professional development activities.

EVALUATION METHODOLOGY

The work of the Education Development Center/Center for Children and Technology (EDC/CCT) research and evaluation team on this project was three-fold:

1) To monitor and provide feedback to the project leadership about progress toward the ESP goals, as they evolved and grew including acting as consultants in design decisions that affect achievement of the goals - that is, to provide formative evaluation to the project leadership in order to support and facilitate its own development and effectiveness.

2) To collect data and information from the partnerships to develop the case for what can build and sustain the kind of arts education espoused by the ESP initiative - that is, to document the ways in which partnerships carried out and achieved their project goals, including gathering examples of "promising practices" in arts education.

3) To report the local student achievement and project assessment data, collected by the partnerships' local evaluators, and create a synthesis of project results for reporting back to the project leadership - that is, to synthesize the evidence of the impact and effectiveness of the ESP project as a whole. [The ESP evaluation team was not charged with evaluating the local evaluations or the evaluators. The use of the local reports and data in EDC/CCT evaluation reports was descriptive rather than judgmental. This procedure is unusual for evaluation efforts, but EDC/CCT honored the agreement made at the beginning of the project.]

EDC/CCT evaluation reports were submitted at the end of five school years from 1997 to 2001. Each report encompassed the time from August of the year before to July of that school year. The reports included data from four sources:

1) The year-end evaluation reports submitted by ESP projects to NYSCA beginning in 1997

2) Survey data collected each year at ten Case Study sites and at the Summer Seminars

3) Pre/Post inventory questionnaires collected from the sites in 1997 and 2001

4) Interviews conducted with twenty percent of the principals in ESP funded schools across the state

The five year-end reports provided the base for this five year report.

The intention of the reports was to provide information and documentation about the state and progress of the partnerships in the field; to provide voices from the field about their needs and accomplishments, and the impact of the project on their practices and institutions; and to provide an analysis of the ESP professional development activities and how effectively they were supporting participant needs. This information was intended to be used by ESP project leadership to further develop and refine the professional development activities, as well as other strategies to support and promote this innovative work.

ROLES AND LEADERSHIP

Although there was no written documentation of the specific and varied roles that each of the partner agencies were to play, the following composite picture emerged from conversations held in 1996 with Interagency Committee members:

> *The roles of the partners as described below, reflect responsibilities assigned or taken on primarily during a period when there was a vacancy in the Arts in Education program at NYSCA, and staffing changes at SED. It was understood and applauded that under these conditions, Interagency Committee members and agencies took on additional responsibilities and workloads to ensure that the ESP project was successfully launched and instituted. With the hiring of a new director of the NYSCA Arts in Education program, evaluators assumed in the 1997 report that the roles of and among the Interagency Committee would be clarified, distributed and assigned in ways to make the project a more efficient partnership.*

The Interagency Committee (generally attended by 4 staff from NYSCA, 4 from SED, and 2 from the Alliance) met as a group to collectively decide policy and program design. This was the decision-making body of the partnership. The structure, exact membership, and ultimate authority of this body had not yet been formally described. Consequently, attendance at meetings was not consistent for individuals. Representatives from the agencies attended on an ad hoc basis depending on their availability and/or the Committee's need for their special knowledge or interests. This uneven pattern of participation made the consensus decision-making process agreed to less valid, since the same persons were not always involved in decision-making from one meeting to the next. While this seemed to highlight a potential problem, some members of the committee indicated that they preferred the less formal operating style and felt that it freed them to react flexibly.

NYSCA had the funding and the programmatic infrastructure to implement the RFP and granting process. Their role included (1) writing and distributing the RFP, in consultation with SED members; (2) conducting application seminars around the state; (3) providing technical assistance to sites developing and writing proposals; (4) conducting reviews of all projects and proposals and making recommendation to the ESP granting panel; (5) assembling and running the ESP granting review panel; and (6) conducting program audits of the grant sites. The vast majority of the funds for this program were acquired through the efforts of Chairman Mack.

SED had the expertise and mission to effect change in teaching and classroom practice. They also had the vision and vested interest in promoting teacher professional development programs that could help teachers and students achieve the NYS Learning Standards. SED's individual committee participants brought the validity of the agency with them and were intent on using their participation on the committee as a way of strengthening the position of the arts in the Department. They were able to leverage available money such as the Goals 2000 funds into the partnership, and, importantly, assist schools in identifying other moneys that could be applied to support their ESP projects. The ESP project provided a vehicle for OCE to empower connections between cultural

organizations, curriculum offices, and assessment activities that had not been possible in the past. SED was also able to legitimize the project with school districts and put the arts and cultural education on the agenda of the State Regents, through presentations by the Commissioner. SED also housed the offices of the Alliance, covering phone, mailing, and duplication costs. SED's work on this project fell into the broad categories of (1) disseminating information about and from the project, (2) providing site-based technical assistance when requested, (3) supporting the professional development, (4) networking internally to insert arts education into SED-generated documents and presentations, and (5) facilitating and participating in the ESP website.

The Alliance, a much smaller organization than either of the other two agencies, had the fiscal flexibility, experience with arts advocacy, and relationships with both schools and cultural organizations to be the "doer" or "implementer" of the programmatic decisions. Interestingly, staff from both SED and NYSCA described the Alliance as extended staff of their particular agencies for this specific project. The Alliance described itself as housed in SED and paid by NYSCA. Its administrative staff saw the organization's role as that of helping to move the arts education agenda forward. They did not think of themselves as contracted staff to the ESP project, but as independent facilitators, advocators, and catalysts for arts education programs. Clearly the Alliance saw itself as a bridging organization that not only bridged the domains between cultural and education institutions, but moved policy decisions from the Interagency Committee to action in the field.

In telephone interviews, people reported that there was such a flurry of activity caused by the swiftness of both the project design and the budget approval, compounded by the departure of several key staff, that there was no time or attention paid to writing down the specific roles and responsibilities of each agency. "We just picked up the ball and ran with it" was a phrase used by more than one person.

Local project teams generally had rave reviews about the support provided by the NYSCA staff during the planning and funding process. They were always available, always helpful, and very supportive of local teams' projects. SED staff was also reported to have consistently been available and helpful throughout the RFP process. However, two teams interviewed before the 1997 Summer Seminar had little knowledge of the upper level partnership in the ESP project or of the roles of the individual agencies in the planning process.

In general, teams did not seem to be thinking about the initiative in terms of how it was structured or organized, but, rather, were concentrating on their own projects. Some teams requested clarification about which interagency partner they should turn to for specific help.

In EDC's 1997 report, the evaluators encouraged the Committee to clarify the roles of the member agencies, and to communicate these roles to partnership teams, so that these teams could more easily and readily rely on information received from any one agency.

In the 1998 evaluation, EDC/CCT noted that two particular activities resulted in better understanding of the partnership and the interaction among the partners – (1) the convening of a par-

ticipant advisory committee to assist the Interagency Committee in its deliberations about the professional development activities to be provided, and (2) the development and delivery of a clear and well-coordinated presentation about the nature of the partnership and the individual organizations' roles at the 1998 Summer Seminar. The presentation stood as a new official statement that allowed participants to see how the partner organizations worked toward compromise when necessary and toward the full employment of each agency's greatest strengths. The roles of the Interagency Committee members and participants as of 1998 are outlined here:

NYSCA continued to be the primary funder for the ESP project and provided the logistical support for the funding process including an RFP, panels to review applications, staff to facilitate application, selection, and implementation monitoring of the individual local projects. NYSCA also contracted with the New York State Alliance for Arts Education (NYSAAE), and with the Educational Development Center (EDC). Staff members from NYSCA participated on the Interagency Committee and attended technical assistance workshops and the Summer Seminars. NYSCA's role included (1) writing and distributing the RFP, in consultation with SED members; (2) conducting application seminars around the State; (3) providing technical assistance to sites developing and writing proposals; (4) conducting reviews of all projects and proposals and making recommendations, to the ESP granting panel; (5) assembling and running the ESP granting review panel; and (6) conducting program audits of the grant sites.

The New York SED provided funding for professional development activities through Goals 2000. Staff from the Department participated on the Interagency Committee and facilitated communication with several divisions of the Department including the Commissioner's office and several Assistant Commissioners. They helped to identify state and federal funding possibilities and coordinated the relationship with the Monroe BOCES to provide support for the use of technology in the project. They advised on relationships with other curriculum and evaluation initiatives within the Department and provided information and workshop sessions on assessment, evaluation, the New York State Learning Standards, Essential Learning Experiences, and the State's Peer Review Process for teachers. SED staff worked to legitimize the ESP project with school districts and to put the arts and cultural education on the agenda of the State Regents.

NYSAAE was contracted to provide a variety of services including the design and provision of professional development and technical assistance support to the local projects in the form of project-wide technical assistance workshops and the Summer Seminars. They assisted with the identification of staff, faculty, and resources for the professional development sessions, as well as with communication with local projects about registration, participation, and travel to these sessions. The Alliance notified local projects about the work and decisions of the Interagency Committee. The alliance also operated the ESP electronic web-site and network and made arrangements with the Monroe BOCES for technological support. Members of the Alliance staff participated in Interagency Committee meetings, and, because of their location in Albany, facilitated communication with SED staff.

Monroe #1 BOCES jointly administered, with NYSAAE, the ESP Professional Development Program. Monroe #1 BOCES offered project participants extensive multimedia and Internet training, while supporting the logistical aspects of the program. In addition to work done at the Summer Seminar, Monroe #1 BOCES offered special workshops and training sessions during the school year as a part of the ESP professional development program.

The EDC was contracted to provide evaluation of the overall project and attend and monitor Interagency Committee meetings, all technical assistance and professional development sessions, electronic network activity as it related to project implementation and professional development, and to provide formative feedback to the Interagency Committee on a regular basis.

In 1998 interviews, participants at one site indicated that they had some concerns about the review and selection process, once they moved beyond the planning phase to the application for an Implementation grant:

1) Not knowing what happens if they didn't get the Implementation grant (would they be dropped? would they be worked with for future applications?).

2) Not knowing until July whether or not the funding would come in - when they had to make contracts and set schedules with artists sooner - added a level of anxiety ("bad vibe") to the process.

3) Not knowing if there would be the possibility of a second or third year of funding affected how they thought about the first year.

They recommended changes that would provide them more information about the various scenarios and how they would play out (should funding not come in, what happens after Year One, etc.). They also wanted the project to provide more lead time with funding. The same team felt that there was confusion about just which interagency partner to turn to for help, saying that it had been sometimes difficult to know who to fax and who to call. They said having one agency as the liaison would have been more helpful.

In terms of funding, when evaluators interviewed at one of the case study sites in 1998, they had just learned that they were only receiving 75% of their $100,000 request for the Implementation Phase of their project. The leaders of this project spoke about the short-sightedness of cutting the cultural agency portion of the budget during the funding process. They had to reconfigure the budget, mostly around cutting equipment. They were concerned about the change. The cultural agency's responsibility and role was being reduced as a result of the budget cuts, and there was a practical cost to the hands-on work that the cultural agency had to do. They were responsible for introducing an assessment process and working on building a professional development component.

The project leader said that it was implied to him that they were not serving enough students. He

said the implication for the future was that they must serve more kids for the same money or they're out. The startup costs, equipment and staff development were very costly, he said.

EDC/CCT's 1999 evaluation report recommended areas where the partnership network could focus its energy and attention. The first was statewide advocacy, including encouraging the Commissioner of Education and the Governor to make a strong case for the centrality of arts education to a successful school. Evaluators suggested that this type of advocacy, if conducted by the IC, would liberate the projects to focus on improving their classroom practice and gathering and assessing student learning data. As it stood in 1999, too much time and attention was being paid (as evidenced in part by the number of OST sessions dedicated to this general area) to financially and politically sustaining the projects, sometimes before there was much of a project, or at least a documented project impact, to sustain.

Additionally, evaluators recommended that the IC could devote some attention to organizing the network. Though NYSAAE maintained the program's database, partner agencies did not send updated information frequently or in consistent forms, and there continued to be no efficient database, wherein all necessary contact information rested. Local sites did not respond to requests to update their own information through the on-line mechanisms available to them. In interviews and surveys, evaluators repeatedly found that key people in the projects were not receiving necessary ESP information at all or in a timely way. As far as evaluators could tell, this was because the ESP mailing lists and databases were either not accurate or outdated. Part of this problem arose from the fact that there was not one designated place where a single up-to-date database could reside.

The evaluators also suggested that as the IC considered leadership for the projects - especially as it sought to assist the projects to sustain themselves into future years - it might look at the development of leadership actions and functions for all role groups, rather than meeting only with personnel who have leadership positions within hierarchical structures of the partnering organizations.

There has been little mention in the research literature of the leadership factor as a way of thinking about bridging from the disparate parts of a collaborative partnership to a cohesive self-organizing system. The ESP projects, as they were "...extremely complex and emergent, and involved a wide range of outcomes requiring leaders to think and act collaboratively," were uniquely poised to make a significant contribution to an understanding of how leadership in complex partnerships develops and operates.

The many and varied issues the IC faced, in terms of managing the overall project as well as determining how the IC itself would function, came back to the issue of partnership. Goals, trust, collaboration, time spent together, changing practice, embedding practice, advocacy, funding for the future - all of these began and ended with the strength and the development of the partnership. As the IC deliberated about how to best support the ESP partnerships to raise student achievement through the arts, evaluators felt it was important that the IC also support its own partnership for the same end result.

In Year IV of the project, under the authority of a January 2000 Memorandum of Agreement between the New York State Education Department and the New York State Council on the Arts, leadership of the project transferred to the Council, with the department continuing to provide specific kinds of program support. From this point on, formal interagency meetings regarding the ESP project were chaired by the Chairman of NYSCA or his designee.

The IC structure was abandoned and coordination of ESP activities became the responsibility of one liaison from the Office of Cultural Education at the State Education Department, one from the Office of Elementary, Middle, Secondary and Continuing Education and not more than two staff members of the New York State Council on the Arts. The new coordinating committee was to meet twice a year and could invite additional staff from the partner agencies or consultants when appropriate to join the meetings.

At the request of the evaluation team in 2000, the staff of both agencies agreed to informal meetings with EDC/CCT to keep the evaluators informed about newly planned activities and to receive formative feedback from the evaluators.

In the spring of 2000, new leadership in the education program at NYSCA focused on developing new guidelines for the arts in education department that incorporated the essential principles of the ESP project into the infrastructure of the arts in education grant programs, thus ensuring the sustainability of much of the work and the essence of ESP.

A consequence of the change in the IC's role was that NYSAAE was given significantly more independence and decision-making authority as they planned and implemented the 2000 Summer Seminar. There were fewer meetings where the entire IC reviewed the seminar plans, and there were fewer occasions where the planners were overruled on their decisions.

In 2001, the identification of two new project leaders from SED re-established connections between the two state agencies.

The change in project leadership has been almost 100%. (In 2001 there was only one program officer at NYSCA who had been active from the beginning of the project.) There was the potential of placing the institutional memory of the ESP project in some jeopardy. For example, at the close of the 2001 Summer Seminar, faculty members were asked to provide feedback and insights on their experiences to the project leadership. Many of the suggestions they made were to do things that had already been tried out and discarded in previous summers. But there was no indication that the Seminar or ESP leadership present in the room were aware of this, although they may have been but chose to say nothing. This raised the possibility that the project was no longer in a position to learn from its past.

Evaluators recommended that, since the ESP leadership transition was complete, it might be useful for the leadership to review the evolution of the ESP project, to critically examine the development of the project and consider where the partnerships were and where the leadership wished to take them.

EDC/CCT also recommended that because professional development was such a central part of this initiative and was critical to its success, it was important that the leadership take a strong role in setting the goals for the professional development activities, including Summer Seminar. The Summer Seminar operated in 2001 as a semi-independent entity, responding vigorously to perceived participant needs, but not necessarily linked to a long-term strategy, and not developed through a sequential or consistent approach that took into account past successes or failures.

In the past, the leadership tended to micromanage the Summer Seminar, which proved counterproductive. Evaluation findings suggested that while participants' responses were generally highly favorably to ESP professional development (especially the Summer Seminar), these activities were being developed independently from a long-term strategic framework. In the project's configuration for 2001, the NYSCA strategic framework needed to be reconsidered to bring it and the professional development strategy into alignment. Evaluators suggested that a more unified strategy, if implemented, could significantly strengthen the impact of the professional development activities on the partnerships. As seen in participant responses and principals' reflections, evaluation and assessment were highly valued components of the Summer Seminar experience over the years, but the new NYSCA guidelines did not expressly outline requirements for evaluation or assessment. The evaluators indicated that the addition of this element to NYSCA's funding strategy for future ESP project would be one way of bringing the professional development and programmatic strategies together.

The ESP professional development leadership has shown great creativity, openness, and ingenuity. Like the work of teaching artists in the classroom - as the ESP initiative itself suggested - their powerful work could be made even more powerful if situated within a consistent comprehensive strategy, and if that were borne out in the professional development component.

PROJECT GOALS

When asked in 1996 to specifically describe what the project was about, some participants defined it in terms used during its initial formulation in the early summer of that year. Others read directly from the Year I RFP, but may have added some descriptive language discarded from the RFP months before. Others described an evolved vision for the program, which was not yet officially recorded. These versions included the following:

- return arts to a primary position in all NYS classrooms.
- disseminate information about the NYS Learning Standards to all cultural organizations around the state
- directly impact student learning in all disciplines
- develop model partnerships linking cultural resources to NYS Learning Standards
- identify and support best practices
- foster and develop best practices
- develop and disseminate arts assessment practices
- integrate arts into the non arts curriculum
- provide high quality arts experiences in the arts first, and other disciplines second
- make sweeping systemic changes
- make change at the local school level
- develop comprehensive and/or school-wide programs in the arts

To reduce the administrative and content ambiguity of the ESP initiative, EDC's 1996-1997 report encouraged the Interagency Committee to reconfirm and clarify its vision for the goals and outcomes of the ESP initiative. Specifically, the evaluators encouraged the Committee to discuss the kinds of arts teaching and learning it hoped to generate, and the kinds of results it hoped to point to at the end of the funding. With this focus, EDC/CCT suggested that the Committee would be better able to assist partnerships in developing and presenting their school-based work.

Indeed, by 1998 the Interagency Committee took on the task of reviewing and revising the project's goals statements with the intention of both presenting a consistent message about the project to participants and the general public and explicating the principles and concepts held by the ESP partner organizations. The results of the 1998 deliberations were seen in a new goals statement included in the Request for Proposals for new project and renewal applications.

The agreed upon revised goals statement, as found in the January 1998 RFP, specified:

...[T]he Empire State Partnerships Project unites SED's strategic plan for raising standards for all students with NYSCA's long standing goal of integrating and reinstating the arts into the State's classrooms on a permanent basis. The specific goal of the ESP Project is to identify, develop and support best practices in cultural/educational collaborations focused on achievement of the Learning Standards. The initiative will also contribute to the improvement of teaching and learning in New York State schools. The projects funded through the ESP Project will:

- be long term, in-depth collaborations;
- integrate arts into the core curriculum;
- directly impact student learning both in and through the arts;
- develop curriculum, instruction and assessment aligned with the Learning Standards;
- contribute to school change at the local level;
- have the potential to develop into sustainable comprehensive school-wide programs.

The goals statement also noted that the Empire State Partnerships Project would "further the development of high quality arts in education programs, and the development and dissemination of arts assessment practices throughout the State."

With the adoption of this goals statement, the Interagency Committee resolved an issue raised in the first year evaluation report— the existence of several different goals statements contributing to some confusion among the ESP participants about the exact intentions of the project.

Further evidence of the IC's work toward creating and sharing clearer definitions of missions and goals for the project was embedded in descriptions and documentation of collaborative work activities, such as the minutes of Interagency Committee meetings, and in the 1998 official announcements and documents that defined the project more thoroughly and consistently.

The local project participants expressed greater understanding of the project's goals and of the nature of the lead organizations' partnership.

However, the 1998-1999 report indicated that the initiative's ability to locate local projects' successes was limited, including making a cogent case for why the arts should be reinstituted to a central place in the core curriculum, and how the arts could play a key part in a school's vision for student learning and general education reform.

The report also indicated that the lack of SED and NYSCA agreement on short-term project goals (cultivating the best existing projects versus developing promising practices at many levels); lack of a plan for reaching the goals; and lack of a vision for supporting the partnerships toward these goals (through professional development and site-specific technical assistance) hampered the pro-

ject's ability to assist individual partnerships in their program development. Because of the wide variety of programs and contexts in which the local programs existed, one set of solutions, benchmarks, or expectations could not be applied to all 56 programs. Different types of strengths and weaknesses permeated the projects. By 1999, a complete strategy or even a policy for addressing and assisting the projects in their varied areas of need, such as partnership building, leadership, funding, evaluation, sustainability, curriculum and instruction development, had not been developed. The Summer Seminar professional development activities bore the entire weight of delivering support to the local sites on these topics, but professional development alone could not stand for a comprehensive strategy or set of policies.

The evaluators recommended that it might be useful for the IC to re-examine its own goals and the reasons why the partnership was formed. What institutional goal could NYSCA reach with SED that it could not reach as well or as easily without SED? Similarly, what could SED do with NYSCA that it could not do otherwise?

In 2000, NYSCA rewrote its arts in education funding guidelines to embed the principles of ESP into its funding structure. All cultural organizations applying for arts in education funding need to propose projects that incorporate the principles of partnership, professional development, and sequential instruction.

EDC reported in its 1999-2000 report that while there was no consistent curriculum pattern among the participating schools with the context of each school and its community determining what approaches were most suited to the school, the program did develop a variety of new curricular approaches. Participants reported that they were developing new ways to integrate curricula, with an eye to the learning standards across multiple disciplines. They also reported forging assessments of student learning. The program also provided many examples of teacher and student performance being enhanced, especially as teacher/teaching artist collaboration improved. Wider use of technology, an early goal of the program and as demonstrated by the ESP on-line network during the early years, was much less in evidence this year. However, individual local project uses of technology continued and increased. Evidence of such uses was present at the 2001 Summer Seminar, both in terms of participation in technology-based workshops and in the use of technology to document and present project work.

SITE EVALUATIONS

The purpose of the case studies conducted by the EDC/CCT evaluation team was to document the project so that the processes and results could be shared with teachers and schools that were interested in taking on similar projects, as well as being shared with other schools as alternative ways of student learning, understanding, and assessment. The local site evaluators were charged with the responsibility for determining the impact of the project on students. The implementation of the local evaluation efforts was quite varied and often tended to focus on the same large program evaluation topics as the EDC/CCT program evaluation work did. Student impact evaluation often fell through the cracks during the first years of the iniatiative.

In 1997, the planning team at one of the sites expressed surprise that the ESP emphasized evaluation and that evaluation would be a major topic at the Summer Seminar. They said that they did "self-assessment," but they could not describe their plan. They indicated that, while they had already submitted their proposal for the implementation phase of the project, they had not included an evaluation plan in the proposal. They did indicate that the District Office would provide evaluation help for them.

The topic of evaluation continued to occupy much of the attention of ESP participants,from the Interagency Committee to the schools and cultural agencies. While the Interagency Committee had not yet, as of the end of 1997-1998, given explicit direction to the projects about the format and procedures for year-end evaluation reports, local sites had continued to pursue evaluation goals and objectives, even when that pursuit was limited to the identification of these goals and objectives.

The 1998-1999 school year review of evaluation plans and actions was based on site research, interviews with team members, observations at the Summer Seminar, and review of the materials submitted to NYSCA with Phase III applications. These latter materials, although not usable as evaluation or assessment reports as they were not formally requested, served to illustrate the range of designs, the kinds of issues and problems that remained to be resolved, and the extent to which many sites created workable evaluation practices by 1998.

In the materials submitted to NYSCA, some projects presented outlines of their designs along with sample instruments. Some included outside evaluator reports of evaluation work done to date. Some tied the evaluation reports to samples of curriculum designs, student work, and, in rare cases, to evaluation principles drawn from the larger field of arts education. Some indicated that they had been doing evaluation work in their sites for a long time. Others were clearly just beginning this effort. For some, the evaluation materials submitted appeared to be documentation of effort, but had little analytical work attached to them. The best of these early reports included specific recommendations for resolving problems or meeting the challenges that were identified.

EDC's 1997-1998 report looked at the specific aspects of the many evaluation designs reviewed. It was clear that the projects were at very different places in the development and implementation of their evaluation designs. While none of the reports could yet be said to represent exemplary evaluation practice, several showed much promise, and one or two were almost there.

The evaluators made the following generalized observations:

- Often, evaluation designs focused on the program implementation activities, but seldom were the projects able to tie their evaluation efforts directly to student performance.
- Evaluations that referred to the curriculum tended to separate the core curriculum from the arts curriculum, and the evaluation efforts focused on these matters separately.
- In the few reports that discussed linkages between curriculum components, the specific features of the disciplines or subject areas were not matched, correlated, or integrated.
- NYS Learning Standards were not always explicitly embedded in the evaluation design, and when they were, there was not always a clear connection between the specific instructional activity and the particular standards.
- When the designs did refer to student work, it was not done in comparison to baseline data on the students or to control groups of matched students [No one had expected control groups to be established, but their absence is worth noting for future comparisons to other studies.]

Below are general characteristics of the various components of the assessment designs reviewed in 1998:

- Among the evaluation goals and objectives listed by sites were the intention to measure the impact of the project on student learning, the effectiveness of collaboration; the possibilities for sustaining the project; student abilities to gather, analyze, and evaluate information; student abilities to use the arts for effective communication; and student abilities to present effective or persuasive messages through art.
- A standard range of methods appeared to be being used. Most of the evaluation tools were qualitative and anecdotal. They included interviews, surveys and observations,of an ethnographic or sociological nature. Student assessment tools tended toward observations, interviews, attitude surveys, journals, student notes, and videos, with some portfolio collection and local test scores included in the design but not yet reported on. The projects that presented evaluation reports chose almost universally attendance as an indicator of their success.
- The reports were totally lacking in any indication of the analytical methods to be used, other than to indicate that the data would be "reviewed" by someone.
- While some reports were mere documentation, and others read like public relations materials, some reports took critical looks at the projects and made recommendations for addressing perceived program weaknesses. Local evaluators identified several features as "challenges" or issues needing more attention in their program implementation reports.

- Records of student performance were being collected in some of the sites. The projects had not yet analyzed student performance records in terms of rubrics or other analytic techniques. Anecdotal descriptions of how one or a few students performed, or teacher expressions of their perceptions of general student performance, such as, "the kids are really 'getting it,'" or "the kids really seem to enjoy the program" were reported.

- Among the instruments described were student questionnaires designed to assess student knowledge and dispositions. These instruments were designed to be collected by classroom teachers at various times in the life of the project, for instance at the beginning, middle, and end of the year, or even over a period of years. Interviews with students that focused on attitudes and motivation were also designed for time series use. One site described the use of a student portfolio, but reported that the classroom teachers, who assessed and graded the portfolios, were not examining them in relation to the Learning Standards. This project had not yet developed instruments to facilitate the scoring of portfolio materials in relationship to the state standards.

Some 1998 interviews and discussions with participants articulated and revealed a need for a definitive rationale for why their communities should support the arts. While they did not lack a visceral commitment to arts and education (nor the experience of its value), they were aware that the field lacked data or hard facts that could substantiate their beliefs, and they were inhibited by this lack.

EDC/CCT recommended that the professional development work for 1999 should have more components that stress the participants as contributors to the solution of these problems. The evaluators suggested that by doing a better job of documenting their work, they would be in a position to provide some of the missing evidence.

Recommendations also included the following:

- Notify the sites about questions the Interagency Committee needs the projects to answer, so that they can develop appropriate assessment tools to that end.

- Provide sites with a reporting format that can help guide them in assessment design and collection of data.

- Develop a plan for responding to the vast array of data (in terms of form and content) that will undoubtedly be generated by this project.

In 2000, forty-nine ESP evaluation reports were submitted in time for review and use in EDC's year-end report. Review of the local reports revealed that most of them were not written by the evaluators, but appeared to be summaries drafted by project coordinators or other staff. This practice made it difficult to draw useful information from the reports, since many of the summaries did not contain documentation, concrete data, or analyses of the data. Instead, the reports contained many unsupported assertions by the authors. Even when evaluators wrote the reports, they

frequently made assertions unsupported by data, documents, or analyses.

These (the 1999-2000) reports, for the first time, indicated a focus on student impact (in 63% of the reports) and organizational change (in 55% of the reports), and several reports indicated that the evaluators would prepare reports complete with evidence of impact and more rigorous analysis for 2001. The evaluators were, for the most part, continuing to conduct formative program evaluations, even though the charge from ESP to the local projects was to focus their attention on student impact, but there was evidence of a shift of focus and practice in these reports. It was, in retrospect, understandable that the local evaluators were not able to separate program evaluation from impact evaluation and that the financial resources made available to most of them were too limited to support extensive impact or summative studies. The evaluators' limited time on the projects was devoted to helping staff design evaluation plans, create instruments or tools such as rubrics, or observing activities and conducting interviews in which they could gauge the level of teacher buy-in, logistical challenges, and nature of philosophical obstacles. Documentation and analysis of student impact was not identified as the basis for assessing and adapting programs.

EDC/CCT recommended that the ESP program should reconsider the entire central/local evaluation strategy as well as the monitoring and incentive aspects of the evaluation component. EDC/CCT suggested that if the ESP program wanted to maintain expectations for project impact data, then the projects and evaluations would have to be set up to collect such data, and the ESP program would have to find a way to monitor the evaluation efforts centrally and to use incentives to enforce the practice. Not having such features in place sent mixed messages to program staff and evaluators, and the result was inadequate work in what had been designated as an important area, and had seen the expenditure of a considerable amount of time and funding with little return.

Although student learning was reported across all data sets, the fact that these statements were based on project coordinator, teacher, teaching artist, or evaluator assertions made it impossible to judge the accuracy, depth, quality, or scope of student learning. Simply asserting that students learned is not adequate for an evaluation report that requires information about how we know the students learned, what instruments were used to determine learning, what the measure of learning was – pre-, post, what the criteria were for identifying evidence of learning, and so forth.

Student impact was more often than not reported anecdotally, even after years of work on the development of more formal evaluation methods. The methods were reported as being used by both teachers and teaching artists, but the reports from these years did not include analysis of the results.

BEST PRACTICES

When we asked in 1997 about how "best practices" were being defined at one of the sites, the artist indicated that she had never before heard the term and was unaware that it played a part in this grant program. The project coordinator at this site felt that an important part of "Best Practices" was to be found in the clear articulation of one's work. Bringing together the outside artists with the teachers forced the schoolteachers to be clear about their pedagogical philosophy and the work and design of their school so that they could articulate it to the artists. She also felt that by bringing in the outside experts (artists), she was providing important professional development for her teachers, strengthening their own Best Practices.

The project coordinator indicated that the design of this multi-faceted project was aimed at providing children with a variety of ways to demonstrate their understanding. Providing such an array was a part of Best Practices implemented at the school. The concept seemed to be embedded in the design of the school, though it was clearly not a conscious/articulated guiding light for everyone in the project at this early stage.

In their 1997-1998 report, EDC/CCT evaluators noted that there appeared to be an unresolved issue about the nature of the work that was making it difficult for projects to define, identify and share their best practices. EDC/CCT suggested it might be because their work was still clearly - even among the most sophisticated projects- "in progress" and that labels such as "best practices" implied a finished product. Especially the more sophisticated projects knew how far they were away from finished "products" ready for "packaging."

Projects - including planning phase projects - were being asked and/or encouraged to submit their work to a statewide review and dissemination process. Site participants reported that they saw this effort as premature codification of works-in-progress, and they appeared to be put off.

Yet, sharing their work with their colleagues was one of the most valued aspects of their participation in ESP and in the ESP Summer Seminar. When questioned, most participants clearly understood the need to disseminate their work to the field at large. In trying to get to the root of this mini-paradox, EDC/CCT found that many of the more advanced of the teams felt that their work was still in progress and not yet ready for dissemination; that "distilling" the work so that it was not site-specific would enervate the content, design, and intent of their work; and that they had little need for or interest in reading the distilled versions of the work of others.

Evaluators speculated that it might have been that just as each artist's work is her own, there was some sense in the teams of ownership and site-specificity or personality-dependence, that influenced these teams to feel that the work was unsharable as "products" for replication.

EDC/CCT also suggested that as the lesson plans and sample units accumulated, it would be tempting to bind them together and to present them as a fully formed curriculum. As the curriculum evolved, it would be easier to fit into the framework provided by the state Learning Standards. The Interagency Committee and local site participants would need to devise ways to keep the

experimentation and exploration alive. Since the arts often feature experimentation and exploration and, therefore, feature new solutions to new problems rather than standard solutions to existing problems, efforts to formulate a less organic curriculum could be seen as a subversion of the arts.

Recommendations included:

- Presenting Learning Experiences as a way to the share works in progress outside of the ESP circle. Perhaps by tying this kind of sharing with the Advocacy Committee formed at the 1997-1998 Summer Seminar, the IC could both test out the Learning Experiences format for ESP, and promote some models for developing public advocacy for ESP and arts in education in general.
- Identifing some practices that were ready for peer review and dissemination and then soliciting those projects specifically as a pilot of the ESP for the statewide Learning Experiences project.

By 1998-1999, the term "best practices" had been replaced by the less assertive "promising practices," and the program was set on a course that continued through to the close of the initial five years of funding. SED and NYSCA could not agree on the appropriate definitions of the terms for the program. The IC wavered between "cultivating the best existing projects versus developing promising practices at many levels" as the discussion continued through the school year. The superlative "best" implies a single standard, but, because of the wide variety of programs, and contexts in which these programs existed, one set of solutions, benchmarks, or expectations could not be applied to all the local programs. Different types of strengths and weaknesses permeated the program.

During the 1999 Summer Seminar Peer Review through Reflective Practice (PRTRP) sessions the presenters breezed through the "standards" sections of the process, a part of the work in which the concepts of "best" or "promising" should have been thoroughly explored. Typically, the presenting programs listed and posted a range of standards, and read through them to the responding panel. Statements such as "I think it is quite clear that we did that" and "It's really obvious that all the standards were addressed, that's why you chose them," were heard in many of the sessions the EDC/CCT evaluators observed. There was little discussion about this rather casual dismissal of a central topic, and the presentations generally moved quickly on to the next section. Several of the participants in the PRTRP sessions remarked on the way they were "avoiding" the standards issue and commented on the fact that the topic would require more work in future sessions.

By the 2000-2001 school year, the group had incorporated promising practices into much of their thinking about dissemination and sharing across the program. The newly created Regional Leadership initiative included "sharing promising practices" as a way of defining what has been learned by the group and to help in making a case for sustaining the projects as a primary goal.

PARTNERSHIP

During the planning period in the 1996 school year, the first cohort of funded sites met regularly to design the content and approach of the upcoming year of implementation. During these meetings, sites made some modifications to their project designs. Everyone spent a lot of time talking to one another about their work and their ideas, and it soon became clear that each of the arts domains was relevant to all of the curriculum areas (and vice versa). The planning teams worked through both the planning and implementation phases of 1996-1997 to integrate their content areas and work. The teams reported that the changes they made in these early stages were exciting discoveries for all of the people involved, because they underscored the relevance of art in the general curriculum. Some schools in the partnerships were concerned about how to raise the comfort levels with the arts of their teachers, about how to do the integration, and about how to stimulate creative thinking about the new project.

On the other hand, teams were not focused on or even aware of the potential cultural/institutional differences in language, style, and approach that might challenge communication and collaboration. Rather than using the planning time to explore and come to understand the differences, teams seemed to be moving ahead with practical and logistical planning. In the 1997 evaluation, EDC/CCT suggested that there was a potential danger in this approach - that differences or miscommunications might arise at less convenient times, during the thick of project implementation (as a side note, Summer Seminar sessions on partnership and collaborations tended to be significantly under-attended.) The positive side of our observations was that teams were working together well and from a positive position of trying to accomplish their project goals. Teams generally were very enthusiastic and respectful of each other, and at this early date teams seemed comfortable in their roles.

In 1998, evaluators observed that the ESP project was highly successful in fostering relationships between schools and cultural agencies. In cases where partnerships pre-existed ESP, these relationships were challenged to move forward, often times moving away from vendor-type relationships (where cultural organizations “delivered” pre-packaged programs) to more collaborative program design efforts with the standards and student learning at the center.

Impact on Cultural Organizations

Almost 70% of cultural organization administrators indicated that their participation in the ESP network had led their organization to establish new partnerships with other cultural organizations and/or schools. All but one of the cultural organization administrators indicated that their cultural organization was currently using curriculum or approaches developed through its ESP project in these new or other non-ESP collaborations.

When asked about how much their organization's art and education budget had increased through the ESP project, the median response from cultural organization administrators was 18%.

1998-1999 Report

The deeper evaluators looked into any issue, the more they came back - time and time again - to the issue of partnership. In many ways, everything about ESP began and ended there. Curriculum, Instruction, Assessment, Student Learning and Institutional Changes were only as powerful as the partnership enabled them to be. Leadership, including collaborative leadership, was one expression of the power of the partnership.

Many programs still needed continued help in fully realizing the power of the partnerships and how to build them. Some programs were ready to think through the meaning of the partnerships for post-ESP. EDC/CCT raised several questions - Were the partnerships key to the program? If not, how were they being phased out? If so, how were they being secured and stabilized?

Curriculum design and implementation often reflected the state of the partnership. In projects that had identified shared goals drawing on the expertise of each of the partners, teachers and teaching artists were more likely to have a sense of what they needed to contribute to developing new curriculum together. Time was a crucial factor in such collaborative planning. It was often difficult for the programs to build in sufficient time to plan their programs logistically, let alone to allow partnerships to develop and to move participants toward reflective practices. Yet, this time was absolutely essential for the partnerships to realize their potential. Without sufficient time, evaluators were concerned that partnerships that desired to create such curricula might not be able to do so, and might resort to separate planning and instruction. EDC/CCT suggested that increased opportunities for participants to meet off-site might be useful, or technical assistance could be targeted to help programs build in time for such reflective and relationship building activities.

EDC/CCT's 1999-2000 report analyzed survey data regarding the partnerships that formed in the various projects. Sixty-seven percent of teachers and 54% of teaching artists indicated that they were part of their project's planning team. They reported the annual number of planning team meetings as fol-

lows:

- Teachers and teaching artists reported a median of four meetings a year;
- Project coordinators (90% of whom indicated they were part of the ESP planning team) reported a median of nine meetings a year;[1]
- There was general agreement between teachers, teaching artists and project coordinators regarding how the program meeting time was spent, with "curriculum planning" clearly being the most time-consuming aspect of meetings.

Teaching artists, project coordinators and cultural organization administrators were also asked if their schools worked with their cultural organizations as "full partners." Responses were positive. Means on a 0-6 scale for teaching artists, project coordinators, and cultural organization administrators were 4.8 (SD = 1.5), 4.6 (1.9), and 4.5 (1.8), respectively.

[1] We are reporting the median instead of the mean, because as in the previous question a few people responded with extremely high numbers, which skewed the mean so that it was no longer representative of the typical experience.

ARTS-BASED CURRICULUM

In many formal and informal interviews conducted in 1998, ESP participants representing cultural organizations voiced fear that the arts were being lost in the larger context of school reform. It was not that they resisted school reform; they argued that they and their projects might be more effective if ESP could look at (and support) school reform through the lens of the arts, rather than looking at (and using) the arts through the lens of school reform.

From the beginning of the ESP project, the partner organizations emphasized the aspects of school reform that pertained to their own agendas, and the work of the partnerships had been to find ways that consensus and collaboration could lead to coherent school change. In practice, however, evaluators observed, and participants noted, that more time and energy was directed toward educational issues, especially the Learning Standards, Essential Learning Experiences, Peer Review, and assessment practices, than to the discussion of what arts elements, practices, skills, knowledge, or activities related to these educational issues. The call from the artists and arts organizations was not to abandon or ignore the educational issues, but to strike more of a balance between them and the concerns of artists and arts organizations.

Some of the participating sites submitted curriculum materials to NYSCA in 1998 as supplements to their renewal applications. These materials were not required, were submitted voluntarily, were not submitted by all participating sites, and were submitted in varied formats, but they did provide insights into what some projects were doing in the early stages. They also allowed evaluators to gain some insight into what the major curriculum development issues would be during the next year of the project by giving EDC/CCT a glimpse of some of the thinking and creation going on in the projects.

In 1997, the evaluation team followed 4 sites in order to track the progress of the projects. The evaluation team grouped field observation data in three large categories - Engagement, Relationships, and Understanding - and observed the field study sites with these categories as a frame. Expectations were that the EDC/CCT team would see early indications of whether or not the sites' activities were able to engage and motivate students and staff. The team also expected to see some beginning signs of the ways that the curriculum and instructional practices were designed to, and were able to, help students make connections between and among the different components of their school curriculum, separate disciplines, and their personal and social lives. It is from the knowledge that experience with these relationships provides that students can build understandings that can be applied beyond the initial experience, and it was here that evaluators looked for evidence of the impact on students.

The field was mixed in terms of its standards of excellence, the coherence of learning experiences, and the extent to which the work was truly integrated with the core curriculum or even the classroom. However, evaluators often saw children fully engaged, their faces bright and at full attention. They saw students in urban classrooms who seemed to be not hearing a thing the teacher or teaching artist was saying, and then the students turned around and delivered wonderful lines of poetry or developed beautiful images of their community.

The curriculum materials collected from the participants' supplemental submissions to NYSCA tended to be fragmented descriptions of individual lessons, thematic units, or topics for assessment. Curriculum, in the sense of fully developed sequences of activities, concepts, themes, materials, student performance objectives, and assessment strategies, was not yet represented in the evaluation reports attached to the third year applications. Whether or not curricula existed in the local sites was not clear, though site visits suggested that the general state of curriculum development in the projects was rudimentary, experimental and fragmented. At the same time, the evaluators also indicated that the materials showed promise, addressed important conceptual and practical issues, and showed that the teams were working toward the kinds of products that the ESP projects stood for. EDC/CCT's individual school year evaluation reports contain more extensive descriptions of the instructional practices and curricula than can be included in this summary report. Those reports may be seen at NYSCA or on the EDC/CCT website.

Evaluators saw that those sites that submitted materials were proceeding along a variety of different conceptual paths. One such path was close to traditional "curriculum art" as it was still practiced in some schools. Another was described as an "organic" path in which the art activities emerged as topics, themes, resources, or student/teacher interests shifted. Another was seen as "constructivist," in which students, teachers, and artists worked together to create "knowledge" and "meaning" from curricular experiences; and another was seen as "child-centered" in that the shape of curriculum and instruction was determined by its appropriateness for children at different ages or stages of development and/or grew out of the interests of the children. Most of the approaches to curriculum development that we observed required that activities and themes or concepts grow out of student interest and the stimuli of the moment, or that they evolve, as personnel, materials, or cultural resources entered the scene. These preliminary glimpses into the sites suggested that the majority of the instructional programs would exhibit these characteristics.

Because these forms of curriculum emerged from immediate situations, documenting or writing down their characteristics required additional time from teachers and adult personnel, took them away from direct involvement in classroom activities, or required that they spend more classroom time than they had allocated to accomplish what they intended. EDC/CCT suggested that unless adults' time could be reconfigured (a significant aspect of school reform not yet addressed by the project as of 1998), the program could expect little presentation of a curriculum track, and little documentation from the classroom of where the curriculum was headed. More formal scope and sequence curricula require advance planning and more rigorous approaches to the information, materials and activities to be used. They also require that student performance or achievement expectations be detailed and projected in advance. Certified arts teachers sometimes described this approach as "curriculum art," and presented their method as a contrast to the kind of instruction they saw in the programs of cultural organizations or artist-in-residency programs.

In the curricula observed and reviewed, evaluators often found that, even where the intention of the curriculum was to integrate disciplines, in fact the arts disciplines were still being used as a handmaiden to the general curriculum; that is, the art was:

1) Illustrating a topic or general curriculum area;

2) Providing a format to discuss a topic, or express ideas related to it; and

3) Enhancing and enriching a topic by giving it a platform.

A key question used when examining the integration of the disciplines was: Would a teacher of the art discipline find the curriculum that the art was being integrated with as helpful to teaching and learning the art discipline as the regular classroom teacher found the art helpful to demonstrating or conveying their general subject-area curriculum? Through 1998, the answer was "no." Admittedly, it was very early to make this kind of judgment, but it was not too early to focus on this type of issue so that effort could be directed toward addressing it.

In one case from a Phase II site, where music and history were intended to be integrated, the curriculum we examined used a certain type of music as a jumping off point for understanding the history of its context and creators, but it did not appear to look in-depth at the music itself, including its form and structure, its history and its background. The music form was introduced as a means to an end, and that end did not include more knowledge about the musical aspects of the examples used.

Helping students see art as an historical artifact is certainly a legitimate strategy and one cannot expect all aspects of an art form to be explored in every lesson; but the examples tended to be limited to just that, separate lessons. The evaluators recommended that participants be alert to the need for these lessons to be connected, and for the relationships to build into a more complete understanding of both the core discipline subject and the art form.

In another situation, the artist at the site worked with students to write poetry that resonated with ideas of loss and change, connecting this to their study of immigration, and using poetry as a spark for relating the history to their own lives, histories, and imaginations. When the teacher and local evaluator in the project "assigned" social studies content as standards for the artist's work, the artist made the case that her work was focusing on the art, and that she could design it only to be answerable to the standards for the arts, although she fully intended to stress the social studies content where it made sense. Her vision was that the teacher would be responsible for the social studies and she would be responsible for the arts content and performance.

In this case, the artist and teacher were obviously working separately, not developing a truly integrated curriculum. Yet within that context, the artist insisted on the integrity and wholeness of the arts experience, while, at the same time, relating it explicitly and directly to the social studies subject matter, which would also retain its integrity and wholeness. Work remained to be done that would extend the connections between the disciplines, but the foundation laid in respect for the integrity of each, could support a more elaborate and deeper set of relationships.

> *At the Brooklyn New School, work with the Gowanus Art Exchange is occurring around the 3rd/4th grade unit on immigration study. In the culminating activity, three classrooms were converted into the steerage section of a ship, Ellis Island, a detainment center, and a sweatshop:*
>
> *Children developed their own characters as immigrants and officials. … Costumes and props were created in previous project times. [The artist] helped the children get into character and did spontaneous drama work with them during the reenactment … At the end of the reenactment, students expressed a desire to continue this topic and do more drama around it. … During [the next week] the crisis erupted in Kosovo and massive new forced immigration hit the news. … Students worked with NY Times internet articles with coordinated lesson plans [to create and write] a play which they performed for the class.*
>
> *1997-1998 Report*

Even in those sites where there was substantial curriculum development, less attention was paid to identifying or developing pedagogical practices that matched the curriculum design. Some sites did support collaborative work between classroom teachers and teaching artists that was particularly aimed at helping new teaching artists gain classroom instructional skills, but even in these sites, teaching artists had difficulty with classroom management and the organization and pacing of learning experiences.

The sites did not uniformly involve or make use of the NYS Learning Standards in their curricula. Some schools, particularly those that were working out new curricula as they implemented this project, struggled to build a curriculum explicitly based on the Standards. They identified specific learning standards for each lesson and even attempted to specify assessment practices that related to the standards. But, even in these sites, there were not yet fully developed curricula and the examples presented in site reports tended to be of individual lessons or short thematic units. Clearly there was room for further development, and the evaluators did not suggest that these sites were remiss or delinquent in their work. But they did suggest that the upcoming project year would provide a crucial opportunity for growth in this area, and that paying attention to and providing support for curriculum expansion, refinement, and enhancement could result in promising curriculum design.

Other sites, especially those whose curriculum was already well developed when the ESP initiative was launched, were engaged in "backmapping" to the Standards in 1999. That is, the Standards as they were written were embedded in the work that had already been developed. These projects tended to meet or more often exceed the Standards - as they had developed as models of excellence over the course of time. These sites, which were trying, or about to try, to make explicit where their curriculum met the official Standards, tended to be the ones that were more interest-

ed in diving deep into a discourse about arts in education, and appeared to be in little need of (and certainly had little wish for) a set agenda of things they "had to learn." These sites were also more likely to be engaged in looking for authentic assessment approaches that reflected the richness of their work, rather than simplistically tying a rubric to a set of standards.

EDC/CCT suggested that in order to help projects develop a process that would fit the everyday realities of teaching and meet standards of accountability, participants should imagine the final performance, and let it cast its shadow back over everything else (similar to what the Coalition of Essential Schools was doing with its schools). The emphasis should be on the realized whole rather than fragmented parts strung out in sequence according to an externally derived set of goals or objectives. After the whole or end product is imagined, the struggle becomes one of making it actual by planning backwards.

The descriptions of curricula that were more complete presented the kinds of topics, activities, relationships, and student performance expectations spelled out, and recognized the points at which the curriculum elements addressed the Learning Standards. The local teams did not always take the step of labeling those points, and they needed to do so, but the evaluators saw that as a step that they still had time to take, with guidance from the Interagency Committee. It seemed that some project-wide benefit would derive from identifying a set of projects that were actually backmapping their projects, and have them explain and demonstrate their process to others in technical assistance workshops on curriculum building.

An important curriculum evaluation issue that existed at the school level was that of designing ways to record and document the development of new curricula. The time it took to write them down and record changes in their implementation was beyond that provided by the program and by most schools. Even simple recording forms of lesson plan outlines became too difficult to complete. Without such records, analysis by others, inside or outside the school, was almost impossible. Observation reports could provide some examples, but they could not record the complete sequence, content, or implementation of a curriculum.

Documentation and assessment of locally designed and sponsored professional development activities should have provided a basis for sharing with other sites. The topics that were identified by the evaluation team and project participants as needing additional attention paralleled those seen for the ESP project as a whole: interdisciplinary teaching and connecting the curriculum with the Learning Standards for the Arts; developing a common language among teachers and artists; and technology as an enhancement of professional development for teachers, by providing them with new tools to support their teaching.

In 1998, planning time between teachers and artists remained minimal at best. Recommendations were:

- Provide participants with professional development that focuses on integrating curricula.
- Require projects to build in substantial planning time for teachers and artists to work together in advance of classroom implementation.
- Increase the project's focus on the development of models where the arts disciplines are not "handmaidens" to the traditional non-arts curriculum.

By 1998-1999, arts programming was happening in many schools that had little to no arts programming before. In some schools that had the arts, ESP had allowed new relationships to develop between cultural agencies and school staff arts teachers. In the best of these cases, these two sources of arts education were working together.

Additionally, the arts curricula were being implemented, and sometimes designed and assessed, with the New York State Learning Standards as a reference, a guide and a goal. Particularly successful had been ESP's record of moving the issue of student learning, the standards, and student assessment to the forefront of discussions and planning around arts education.

By 1999-2000, sixty-one percent of the local site evaluation reports indicated that teachers were incorporating the arts into their curriculum, one of the stronger indications in the reports.

The 2000-2001 project reports exemplified a variety of approaches to curriculum and instruction. As in previous years, there was no consistent curriculum pattern among the participating schools; rather, the context of each school and its community determined what approaches were most suited to the school.

In one school, the entire literacy curriculum for each elementary grade was fully integrated with the arts. Each residency included reading and writing components that complemented the relevant classroom literacy curriculum. In the same school, middle school arts activities revolved around the classroom history and social studies curriculum (themes like "Navigating Through History", "Colonial history", "19th Century America"). Residencies included various arts activities on the selected theme and included historical research, periodic art studies, creation of skits based on historical characters, and so on.

In another school, a two-year social studies/history curriculum ("Our Town"/"Our County") for 3rd/4th grades was being implemented in full collaboration with the cultural organization. Students chose one topic to investigate further after visiting the museum, and researched it in the classroom using various resources (reading books, advertisements and newspaper articles, and various guest speakers). Students produced brochures on various subjects (history, geology, geography, early residents, farming and transportation) related to their hometown and county. The teachers reported feeling more creative and innovative.

An analysis of 2001 inventory questionnaire data revealed that the most commonly integrated art form was Visual Arts, followed by Music. The arts were most commonly integrated with ELA, followed by Social Studies/History. The EDC study of ESP sites during the 2000-2001 school year revealed that the sites had been able to work from several theoretical bases as they integrated the arts into their curriculum. These approaches moved the program to more complex forms of integration and away from the simple "handmaiden" approaches that characterized many of the early efforts. Multiple intelligences approaches, for example, support learning through the arts and allow different learners to approach the subject matter in different ways, thus providing avenues into the content for more students. Another approach described by some sites used the principle of redundancy by allowing students to encounter subject matter in a variety of ways—for instance, teaching mathematics at the blackboard by a teacher but later encountering it again through dance instruction. In a third example, students became engaged in active visual arts instruction and incorporated learning from social studies units that they might otherwise have found less compelling.

ASSESSMENT

In 1997,teams were bewildered by, unaware of, or struggling with issues about assessment and standards and how they related directly to their projects. All teams were looking to the ESP leadership for guidance on these issues.

By 1998, some of the partnership teams were simultaneously working to develop curriculum and assessment tools that were linked to the Standards. In many cases, rudimentary rubrics were attached to written lesson plans. There was no evidence that these sites had tested the rubrics with other teachers, artists, or in other classes to determine their validity. The scales by which students were to be judged were identified in most of these examples, but it was not clear whether they could be reliably applied by multiple teachers or judges. There were no descriptions of plans to conduct such tests, and there were no descriptions of the ways that the student scores would be analyzed in the final evaluation process. The ESP project, however, benefited from the early work done in these sites, and evaluators suggested that it should plan to share examples of these efforts, but also recommended caution to avoid presenting them as fully realized "promising practices" until they had been tested and compared. EDC/CCT also recommended that the sites be encouraged to plan for their analyses of data, and that they begin to specify how they would review the appropriateness of their assessment methods.

In 1998, working with artists to develop assessment modules appeared to be the exception, not the rule; often assessment was worked out only by the teacher, and sometimes by project administrators or outside evaluators removed from the classroom.

How artists assessed their own work by reflecting on a finished product or by sharing their work with other artists or audiences even in unfinished forms such as dress rehearsals or preview performances and getting feedback along the way, varied from artist to artist and from medium to medium. Increasingly, in arts in education practice, however, public displays of process portfolios, peer reviews of unfinished work, and group discussions of collaborative work were being developed as tools for student assessment. These developments represented both a movement away from older stereotypes of the artist as a loner who works best in isolation from social groupings and a recognition that artists have always learned from one another, from artists of the past, and from public reviews and discussions of their work. The question arose: How could the specific experiences of the artists working on the projects be incorporated to generate authentic student assessments that were relevant to the work taking place at a given site?

Indications were not as clear that the participants understood or agreed with the project's recommended instructional strategy that linked curriculum to the NYS Learning Standards and that expected evaluation and assessment to be integrated into learning experiences. However, even these difficult topics were beginning to be addressed as local projects provided examples of their curricular efforts to integrate the arts with core disciplines and to develop new assessment practices.

At the 1998 Summer Seminar, a theme emerged in many of the Open Space Technology sessions around the idea of the essential nature of assessment in the arts. This was called "natural assessment" or "organic assessment." What seemed to be happening in the rich conversations was a realization on the part of some participants that self-assessment naturally occurs during the act of artistic creation. Somehow building on that process to develop tools and approaches that would help students and instructors was the challenge posed to participants. The perspectives or expectations of assessment that were advanced by the Interagency Committee tended to stress evaluation in the core academic disciplines and not to stress the use and development of assessment used in the arts. The evaluators suggested that, perhaps, this caused ESP to miss an opportunity to contribute to the field of education, as well as arts in education.

The student assessment plans in the 1998-1999 evaluation reports were described in varying levels of detail and not many included assessment outcomes. The evaluators suggested that it might be informative to categorize and analyze the assessment approaches being used, and to look at the assessment data to try to see what types of student impact data were being collected.

Based on interviews, observations, and a reading of the 1998-1999 evaluation reports, most projects indicated that they would have welcomed site-specific assistance on developing student assessments.

Forty one percent of the 1999-2000 evaluation reports indicated that new student assessment practices were in use. Principals did not discuss assessment of any kind, except for referencing test scores as a pressure for evaluating the projects. One report indicated that, over the past nine years (1991-2000), there had been significant, dramatic increases in all test scores. The reports did not explain this growth in any way other than to state it as a fact. It did not relate the growth to any program features, nor did it explain how the growth occurred in the years prior to the existence of the ESP project, yet the evaluators suggested that it implied connections that were important for ESP to note and that there were topics that needed to be addressed through professional development strategies.

Only 16% of the 1999-2000 reports indicated that they had used scoring of student work as an assessment technique; 18% indicated that portfolios or other records of student work had been used, and 12% used academic records for assessment. The more frequently used techniques were more indirect and depended on the opinions, perceptions, or assertions of second parties such as teachers, parents, or project coordinators.

EDC/CCT recommended that ESP needed to capitalize on the work of those sites that identified student work that indicated learning in both arts and non-arts areas to help others become more proficient at tracking the impact of the program. They recommended that the assessment techniques developed through an NEA-funded Student Learning in the Arts project be shared with the ESP project so that program participants could gather ideas about how to document their work and its effects. They recommend that ESP consider investing in a version of the NEA effort to expand the repertoire of evaluation and assessment practices for the sites.

Only 16% to 18% of the 1998-1999 local site reports indicated that project participants and leadership were looking more closely at student work, not a strong indication that the participants were thinking more closely about the meaning of the work for students.

Ninety six percent of the project coordinators who responded to the post-project inventory survey in 2001 indicated that they have been tracking the impact of arts programs on student learning, but only 63% of projects reported that their students demonstrated learning in the arts, with 51% indicating that the students achieved state arts standards, 63% reporting learning in non-arts content areas, 43% reporting achieving state non-arts standards. Almost none of these assertions were supported by evidence of student learning. These were not especially strong numbers for a program that featured such impacts as primary goals. EDC/CCT thought that the discrepancy was large enough for the program to consider ways to resolve the differences through professional development activities in both instruction and in assessment.

In the 2001 report, we used inventory questionnaire data (collected over 3 years) to summarize the percentages of usage for a variety of assessment methods used to assess students in the arts:

Table 1
STUDENT ASSESSMENT IN THE ARTS 2000-2001 REPORT

	1998	1999	2000
Standardized tests	28%	15%	19%
Exhibitions	86%	67%	57%
Teacher written or anecdotal records	66%	63%	88%
TA written or anecdotal records	28%	26%	95%
Tests, made by TA	3%	4%	76%
Student/peer reflection	38%	74%	55%
Portfolio assessment	76%	85%	45%
Performance or presentation	100%	74%	48%
Teacher checklists	55%	70%	19%
Tests, made by teachers	55%	56%	86%
Student self-reflection	69%	89%	79%

The most notable increase was evident in the use of teaching artist-generated assessment – both "teaching artist written or anecdotal records" (from 28% to 95%) and "tests made by teaching artist" (from 3% to 76%). This change indicated an impressive new centrality of teaching artists in the classroom assessment practices.

The rest of the methods varied in use. While some teacher-generated assessment methods were

more widely used ("teacher written or anecdotal records", "tests made by teachers"), the use of teacher checklists dropped. While one alternative assessment method was more widely used in 1999 and then dropped in 2000 ("student/peer reflection"), the use of performance/presentation, exhibitions and portfolio assessment dropped steadily since 1998.

The change in teaching artist involvement was likely a direct result of their participation in the project, and the generally mixed findings may have indicated that the use of alternative assessment tools for the arts was not stressed enough during the time of the grant.

Teachers were surveyed in 2000 regarding the regularity of meetings with teaching artists to develop student assessment tools (mean=6). Statistical analysis of the data substantiated statistically significant relations between this frequency, and teachers' perceptions of their project's success. Teachers who did not participate in any assessment meetings, rated "planning time for teaching artists," "professional development time for teachers," and "professional development time for teaching artists" as greater obstacles (effect sizes 0.51, 0.52, 0.63). They agreed less strongly with "students apply themselves longer (effect size 0.59)," "students work more collaboratively (0.68)," "students communicate better with adults (0.72)," and "students feel more successful/positive (0.62)." And lastly, they were less favorable regarding the planning team's performance. They agreed less strongly with "team communicates successfully with school staff (0.59)", "team has secured teacher buy-in (0.7)," and "team has secured parent buy-in (0.55)."

These findings generated three possible explanations:

1) Causal relationship: Teachers' involvement in the assessment process affected their perceptions of the project's success. Through involvement in assessment teachers appreciated the project more.

2) Spurious relationship: More successful projects tended to embody both greater involvement of teachers in assessment as well as favorable teacher notions of the project's success. (In this case, the teachers' approach reflected the project's real condition.)

3) Reversed relationship: Teachers who held a more positive approach towards the project tended also to be more involved in it.

We suggested that a future study might help us accept possible explanation #1 and reject the alternative explanations, thus leading us to the general recognition of causal relationship between attending assessment meetings and a positive approach toward the arts project. This logical conclusion, if proved to be statistically grounded, might have been used to advocate the centrality and importance of assessment in arts projects in general.

STANDARDS

In general, schools seemed comfortable with the Standards, and all schools felt that they were making clear connections to the Standards in their planning phase during 1996-1997. One planning team indicated that the New York State Learning Standards were intrinsic to both the school and the project design. All of the outcomes anticipated through the project related specifically to the Learning Standards.

Another planning team saw the ESP emphasis on standards as synonymous with the school's existing practices on standards, though the principal explained that they did not use the State Learning Standards. They worked with the NYC BOE Frameworks, which he described as about 90% compatible with the State Learning Standards. The principal said that the project would allow the school to enhance its work with standards.

The 1998 EDC report indicated that the less established programs (generally partnerships that did not pre-date ESP funding) appeared to be using the Standards as they developed their curriculum, rather than "backmapping" the standards to their work.

When interviewed, those who were backmapping articulated that they recognized points at which their work addressed the State Learning Standards, but they had not made explicit the points of contact and did not use the language of educators to describe what they were doing. They intended to attach the educational labels to their work when it was fully developed and implemented; meanwhile, they were directing their attention to polishing their practice. They thus saw the work of relating to the standards as essentially that of labeling or attaching signs to their already good work rather than that of designing or developing entirely new practices.

By Summer 1998, some of the second cohort of Phase I sites had only begun to meet as implementation teams to hammer out the details of what would happen in the classrooms in the autumn. For others, their planning was well underway, and they were examining issues of curriculum, and student and project assessment.

One of the questions posed in the 1999 EDC/CCT report was whether the way that teaching artists were using the standards could provide useful models for other educators. Back-mapping to the standards, referencing the standards, covering the standards - in these cases, the standards were used to ensure that the curricula were not out of line with the NYS proscribed areas of learning. EDC/CCT suggested that this might be a practice worthy of dissemination outside of the ESP network, particularly as some of the curricula being developed were interdisciplinary in nature.

Another challenge still faced by the programs in 1999 was how to use the standards as a useful tool in looking at student learning. The standards were more descriptive of what was going on, rather than of how it was going on and of what the outcomes were. The evaluators suggested to the IC that it might consider developing ways to use the standards as a beginning point for capturing student learning. As an SED representative indicated, there was a need to focus on performance indicators more than on the final standards; however, even the performance indicators did not specify benchmark "quality" levels.

In 2000, teachers and project coordinators responded positively to a survey question about whether they believed the "arts help you/your schools teach to, or reach, standards" to which their ESP curriculum was linked. Teachers responded with a mean of 4.9 (SD=1.2) and project coordinators responded with a mean of 5.5 (SD=0.9), on a 0-6 scale, where 0= "Not at all" and 6= "Very Much."

Teaching artists were asked a somewhat different question regarding standards – they were asked to indicate how useful they found these standards to be in their work (for instance in developing curriculum, assessing student learning, or integrating the curriculum). Using a seven-point scale, where 0= "Not at all" and 6="Extremely," teaching artists' responses were moderately positive, with a mean of 3.1 (SD=1.6).

STUDENT IMPACT

EDC's 2000 report looked methodically at student impact data. Survey responses indicated that all but two of the project coordinators (93%) believed it was necessary to track the impact of arts programs on student learning. Ninety-six percent of project coordinators indicated that they had been doing so.

Analysis of 2000 survey data showed that while, overall, teaching artists' perceptions regarding the impact of the program on students were more positive than teachers', there was consensus between the two groups regarding the area in which students had changed the most: feeling successful and positive. They also agreed about where the least change had taken place: test scores and independent work.

Teaching artists also agreed strongly with the statements "Student apply themselves longer," "Students report an interest in pursuing further arts education," and "Students work more collaboratively."

On almost all of the items, one-third to over one-half of cultural organization administrators and project coordinators indicated that they didn't know whether students had changed in a particular area and, therefore, did not indicate any level of agreement with the statement.

Site reports provided examples of student impact in various domains – students learned to appreciate the arts, learned the rewards of risk taking and the value of the rehearsal process, and learned to collaborate within a small group structure and support one another in matters related to the development of performance skills, the effectiveness of rehearsals and the preparation for final performances.

While all of these statements may have been true, they were not supported by documentation of evidence or by analysis and review.

The principals interviewed in 2001 expressed their strong beliefs that the types of curriculum and instruction promoted by the ESP partnerships provided students with deeper and lasting learning experiences than more traditional approaches to the curriculum could provide. Principals noted that students who were not perceived as strong learners or performers were successful in the ESP programs; principals reported having seen, time and time again, individual students who were labeled at-risk, or academically not achieving, doing well in the arts class.

Besides learning specific arts skills and non-arts content, principals stated that students learned ways of working, or working together, that were valuable to their education. The arts experiences were seen as teaching the students a sense of commitment, responsibility, and building a sense of community.

Principals also reported seeing evidence of continuing interest in and involvement in the arts as students moved up in the grades. The kind of commitment seen in elementary schools to broader issues because of the more general curriculum was also reflected in a continuing commitment to the arts.

Students themselves reported other forms of impact in a New York City project. Seventy-eight percent of the students in this project felt that the program had changed their relationships with other students. Students in this project also reported changed concepts of what they were able to achieve, and discoveries of new artistic talents in them that they did not know existed.

Students in a New York City project that served at-risk, including incarcerated students, showed significant student impact on learning. Fifty-two percent of those students tested showed gains in reading. The non-incarcerated youth in this project improved their attendance rates from 68.5% at the beginning of ESP to 86%, a factor that is also correlated to improved academic performance.

Another New York City project reported that student learning was documented in their self-assessment/portfolio assessment process where they saw evidence of students internalizing what they had done. As an example of such learning, the report described students identifying the external logic that motivates a character's behavior (the objective view) and then demonstrating their understanding of such behavior by realizing it in an on-stage presentation (the subjective view).

Respondents to the 2001 surveys were asked to identify changes that had benefited students as a result of the ESP project. The respondents rated each category on a scale of 0-6.

Table 2	**Teachers**	**TA's**	**PC's**	**Total**
Students apply themselves longer	4.00	5.08	4.86	4.65
Underachieving students communicate and produce better than expected	4.43	4.89	5.08	4.8
Students work more on their own without direct supervision	3.96	4.34	4.38	4.23
Students work more collaboratively	4.4	5.01	5.04	4.82
Students better communicate with adults they do not know	4.23	4.75	4.89	4.62
Students feel more successful and positive	4.72	5.34	5.32	5.13
Students performing better on state/city tests	3.39	4.42	4.1	3.97
Students more interested in pursuing further arts education	4.4	5.17	5.1	4.89
Total	4.19	4.87	4.85	

The three role groups rated most of the categories positively. Only "student performance on state/city tests" was rated low (especially by teachers). Altogether, teachers were more critical of student impact than teaching artists and project coordinators. "Students feel more successful and positive" was rated as the strongest impact, followed by "Students more interested in pursuing further arts education."

SCHOOL CHANGE

The 2000 survey asked participants about changes that benefited the school as a result of the ESP programs. We used a 0-6 scale to pose several questions, with 6 indicating Complete Agreement, 3 indicating a neutral position, and 0 indicating Complete Disagreement.

Table 3 1999-2000 Report
Changes that have benefited your school as a result of ESP
Means (Standard Deviations)

	Teachers	Teaching Artists	Project Coordinators	Cultural Organization Administrators
The role of the arts is enhanced at the school.	5.0 (1.2)	5.5 (0.9)	5.5 (0.7)	5.4 (0.9)
Parents are more active in school activities.	3.1 (1.7)	N/A	4.1 (1.8)	3.6 (1.9)
Community members are more active in school activities.	3.3 (1.8)	N/A	3.8 (1.9)	3.3 (1.9)

While all four role groups strongly agreed that the role of the arts was enhanced in their school through ESP, only project coordinators agreed that parents had become more active. None of the role groups agreed that community members were more active. Over three-quarters of teaching artists selected "Don't Know" to the questions regarding parental and community involvement.

Arts Partnership Program Benefit to Teaching Practice

Using a 0-6 scale (with 0=Not at All and 6=Very Much), both teachers and teaching artists reported that working with their counterpart teacher/teaching artist from the project had strongly benefited their classroom practice.

Changes in Teaching Practices

> *The ESP project was one of the first programs at [this school] to develop a team-teaching strategy, as classroom teacher and teaching artist collaborate in a classroom setting to maximize the strengths of both professionals. With the continued success of ESP, team-teaching is now used throughout the school as an effective teaching strategy. The team-teaching strategy employed during this partnership has proven to be extremely effective for all involved. The teachers working together inspire each other to develop higher quality lessons in a supportive professional environment which allows the students to become more engaged once the lessons are implemented.*
>
> *1999 Report*

The survey asked teachers and teaching artists about changes in their practice that had come about through the ESP project. As a crosscheck, the survey also asked cultural organization administrators to assess their teaching artists in the same areas. Using a 0-6 scale (with 3 = Neutral and 6 = Completely Agree) teachers, teaching artists, and cultural organization administrators expressed similar levels of agreement with the following statements:

Table 4 1999-2000 Report
Changes in Teaching Practice
Means (Standard Deviations)

[The teachers/teachng artists] now more often:	Teachers	Teaching Artists	Cultural Organization Administrators
... incorporate the arts/your art form into the core curriculum.	4.4 (1.5)	4.4 (1.7)	4.2 (1.6)
... adapt to individual student needs.	4.2 (1.8)	4.6 (1.7)	4.0 (2.0)
... assess and document student learning.	4.0 (1.8)	4.3 (1.7)	4.2 (1.6)
... collaborate with staff arts teachers	3.8 (1.9)	3.8 (2.0)	3.4 (2.0)

Teachers also indicated that they agree with the statement that they now more often respond to parental/community concerns (Mean = 3.8, SD = 1.7) (Neither teaching artists nor cultural organization administrators identified this as an area of change for the teaching artists).

Teaching artists and cultural organization administrators indicated agreement with two statements that were not asked of teachers.

Table 5 1999-2000 Report
Change in Teaching Practice (Teaching Artists only)
Means (Standard Deviations)

[The teachering artists] now more often:	Teaching Artists	Cultural Organization Administrators
... integrate new teaching practices into your/their instructional practice.	4.8 (1.5)	4.2 (1.6)
... respond to a school's mission.	4.4 (1.7)	4.3 (2.0)

EDC's 2000 report noted that cultural organization administrators did not perceive the same extent of change in the teaching practices of teaching artists from their cultural organizations as the teaching artists perceived for themselves. The same pattern was evident in Table 6 - cultural organization administrators were slightly less positive than teaching artists.

Teachers indicated the least agreement with the statements listed below. In each case the mean scores approached 3.5 or lower, and approximately 50% of the respondents either disagreed with the statement or indicated that they neither agreed nor disagreed that they:

- took on leadership in their school;
- co-taught with other classroom teachers.

Teaching artists and cultural organization administrators indicated the least agreement with the following statements. In each case the mean scores approached 3.5 or lower and 50% or more of the respondents either disagreed with the statement or indicated that they neither agreed nor disagreed that they:

- took on leadership in their cultural organization;
- co-taught with other teaching artists;
- responded to parental/community concerns.

Using a 0-6 scale, teachers were asked to indicate their agreement with five statements regarding changes that had benefited their own practice as a result of their ESP project.

Table 6 1999-2000 Report
Changes that have benefited YOU as a result of ESP
Means (Standard Deviations)

I am more comfortable working with outside partners.	4.7 (1.4)
I am more comfortable teaching arts.	4.7 (1.5)
I am giving the arts a greater presence in my classroom environment.	4.7 (1.4)
I am using teaching approaches learned in the arts in other subject areas.	4.7 (1.4)
I am more excited about teaching.	4.4 (1.6)

As indicated by the mean scores in the table above, teachers indicated a strong degree of agreement across all statements. It was difficult to interpret the fact that teachers reported the lowest level of agreement with the statement, "I am more excited about teaching." One possibility is that many of the teachers were already very excited about teaching (and therefore could not become more excited).

In an attempt to cross-check and contextualize these self-reported data, teaching artists, cultural organization administrators, and project coordinators were asked about their perceptions of the extent to which classroom teachers had benefited from the ESP project. In almost all cases, their levels of agreement with the statements were actually higher than those of classroom teachers themselves.

Conditions for Teacher Buy-in

Project coordinators were asked to rate, in order of importance, what they considered to be necessary conditions for teacher buy-in to the project. Percentages of project coordinators ranking each condition to be the most necessary condition for teacher buy-in are as follows:

Table 7 1999-2000 Report
Necessary Conditions for Teacher Buy-in According to Project Coordinators

Sufficient planning time	70.0%
Good relationship with teaching artist	33.3%
Evidence of student impact	20.7%
Familiarity with art form	13.3%
Mastery of regular subject area	6.7%
Access to art materials	3.3%

All respondents were asked about 18 possible obstacles to the successful implementation of their programs. Overall, no obstacles were viewed by any of the groups as significant and only a few were perceived to be moderate obstacles.The most significant obstacles identified were common across the four groups of respondents, (teachers, project coordinators, teaching artists, and cultural organization administrators) and included time-related obstacles (planning time for teachers, professional development time), whole school teacher buy-in, and sufficient school resources.

Impact on Cultural Organizations

Almost 70% of cultural organization administrators indicated that their participation in the ESP network had led their organization to establish new partnerships with other cultural organizations and/or schools. All but one of the cultural organization administrators indicated that their cultural organization was using curriculum or approaches developed through its ESP project in these new or other non-ESP collaborations.

When asked about how much their organization's art and education budget had increased through the ESP project, the median response from cultural organization administrators was 18%.

When asked whether participation in the ESP project had enabled their cultural organization to access new funding sources (other than the ESP funds), 65% of cultural organization administrators indicated that it had. Only 6% indicated that participation had actually limited their access to new funding sources. A full 94% of cultural organization administrators indicated that they would seek funds for new partnership programs after their ESP project ends.

Supporting School Change

EDC's 2000 report noted that improvement of the school environment, particularly as it related to providing students with a richer, more inviting curriculum, was the primary goal of most projects, and the participant data supported the case that the environment had indeed improved. However, only half of the 1999-2000 evaluation reports made note of it, and only 39% of the reports indicated that time or staff had been reallocated in the school. A similar 51% indicated that cultural organizations had changed their curriculum content or approach as a result of their participation in the ESP program. Thirty-three percent of the partnership sites reported allocations of new facilities or materials, and only 12% reported that these changes resulted in new courses added to the school curriculum.

Comments from some of the 1999-2000 evaluation reports did illustrate the ways that school change was described and included some specific examples drawn from the documentation efforts that would have been worthy of consideration by other sites. One program, for example, could have been described as allowing a school to make all students count, by engaging all the teachers and students in a collaborative all-school arts project.

> *The ESP Program is no longer considered to be an "extra" arts project by the [school district] administration as it has become embedded into the district's Social Studies curriculum. All district 4th grade teachers are now required to fully participate in the ESP local history project. Steps are being made to revise the existing SS curriculum in accordance to research done by the historian of the ESP elementary project. We have placed more emphasis on using primary resource material in the 4th grade local history project to help students prepare for the 4th grade E.L.A. and Math, and 5th grade Social Studies standardized testing, in which document based questions are a substantial part. This shift was supported and encouraged by [the deputy superintendent and the director of research and staff development.]*
>
> *1999-2000 Report*

One cultural organization reported that the ESP project helped establish a collaboration that extended across New York State by allowing their staff and that of a New York City partnership to intervisit. Staff at another cultural organization reported that the ESP emphasis on using technology resulted in some promising and effective practices. This site reported that their project staff, teachers, teaching artists, and students placed greater emphasis on the use of technology in their arts in education programs using still photography and video to document both the process and culminating activities of the artist residencies. Video was also used in their dance and theater residencies for students to examine their work in progress and discuss areas of strength and weakness. Students used the Internet to research the cultures they were studying. The organization also hired a technology consulting organization to redesign their web sites and to include a new section titled "Cultural Journey" featuring model artist residencies on their education website.

The evaluators recommended that if improvement of the school environment was both a goal and an outcome of this project, it would be beneficial to more clearly define what this means, how it

plays out, and what it leads to. We suggested that this could provide an important lesson learned to be shared with other communities.

In 2001, the evaluation team conducted in-depth (60-90 minutes) interviews with principals from 11 schools, representing about 20% of the projects. The schools were selected randomly from a pool of upstate schools and a pool of NYC schools. Due to cancellations, we finally conducted seven NYC school principal interviews, in-person, and four upstate principal interviews, by phone.

Evaluators asked principals about their goals for their ESP projects. Most frequently cited goals for students were:

- Increased academic performance in core academic disciplines;
- Increased awareness and enjoyment of art forms; and
- Reaching students who did not perform as well in other areas.

Most frequently cited goals for teachers were:

- Change in teacher practice;
- Exposure to a new discipline;
- Experience in teaching collaboratively; and
- Higher quality instruction.

Upstate principals also indicated that providing their teachers with experiences in interdisciplinary instruction and with new forms of instruction and assessment, as well as better curriculum design, were important goals, whereas NYC principals indicated these goals in less than half of the cases.

Evaluators analyzed the principal interviews to discover whether or not there were any recurrent themes that emerged as principals responded to a variety of questions where they were not necessarily prompted to discuss why they were undertaking the ESP projects. In just under half of the cases, principals referenced how the ESP projects helped to reach students who did not or would not normally have a chance to succeed in school.

In 40% of the cases, principals made statements that indicated how they were using their ESP projects as a lever to effect the school change plans or missions they had in place.

Principals stated that the ESP projects fit with their school missions in a number of ways. They supported teacher professional development, improved school environment, and improved student achievement. In three instances, principals stated that their school mission included connections to the community, which their ESP grants supported.

Principals also reported that many teachers were coming to see how the ESP program could enliven their curriculum, enhance their teaching, and promote stronger student academic performance. A

principal reported, for example, that the textbook approach was boring for some students and often didn't work. This principal said that teachers were aware that the approach didn't work and had been looking for other avenues to transmit information that would also provide a love of learning.

Other principals suggested that the ESP project gave teachers new ways of working with the classroom behavior of students. Teachers no longer had to use techniques such as giving seat time to disruptive students; they could give them a job instead. Another principal reviewed the ways that teachers were thinking differently about behavioral issues by considering how students responded to having new choices through the arts. A third principal alluded to the fact that data in his school confirmed research results that predicted improved school behavior when students enjoyed school more. His school reported that disciplinary referrals were down 50 percent since ESP arrived, and he attributed this to the enjoyment students found in the arts.

In summary, as the ESP partnerships evolved, teaching responsibilities were increasingly shared between teachers and teaching artists, and changes in teaching artist practices became a notable element of the impact of the ESP project. One site described their complete incorporation of the NYS learning standards into the arts residencies as a major result of the teaching artists' new knowledge of the NYS Learning Standards.

TECHNOLOGY INTEGRATION

By the 1997-1998 school year, the team partnerships - representing all grade levels, arts disciplines, and types of schools and communities - were integrating telecommunication tools in diverse ways. Some project teams were yet to identify clear goals for technology integration, while others were ambitious.

While the Interagency Committee had sought to encourage ESP-related professional development through its project website, participation was minimal. The website was originally housed with the Alliance in Albany and served as a common communication device for all the participants, as a site for on-line communication about policy and program design, as a forum for teachers and teaching artists to present their local projects' efforts at assessment, and as an archive for project meeting records. For instance, records obtained from the Interagency Committee indicated that 148 individual website participation accounts were activated between July 1997 and February 1998. Of these, 55 were activated at the 1997 Summer Seminar. However, of the total (148), 16 remained active at the end of January 1998. This represented 11% of the total number of individual accounts created during the year. In addition, of the 132 accounts that were no longer in use, 31% had been dormant since the 1997 Summer Seminar and 69% were never used at all after they were activated.

According to interviews and to Interagency Committee records, reasons for account inactivity included little or no access to the Internet, little knowledge of how the website could help projects, and limited training. Although records indicated that 12 of the 22 teams had at least one person who received training at the 1997 Summer Seminar, lack of Internet access and clarity of how the website could inform project work had seriously diminished the impact of such one-shot training.

The role of "TechnoMentors" was created for the 1998 Summer Seminar partly in response to needs identified regarding the use of the website and also out of a desire to work with "the kernel of people who were really interested" in the website. Evaluators described TechnoMentors as technology enthusiasts representing all levels of technological use in their classrooms or in their personal work.

Previous to 1998, it was believed that working with a smaller group of enthusiasts would be more effective in promoting the use of the ESP website as a professional development tool throughout the project teams. By summer 1998, this idea of an enthusiastic 'kernel' was changed, however, and each project team was required to identify a TechnoMentor representative to attend afternoon workshop sessions at the Summer Seminar. But it was clear before participants arrived at the 1998 Summer Seminar that all of the TechnoMentor forms had not been completed by TechnoMentors. Often other project contact persons had completed the necessary paperwork. When ESP staff made initial contact with the TechnoMentors before the Summer Seminar, some participants were unaware of what a TechnoMentor was or that they had been designated as such.

In 2001, central use of technology, as demonstrated by the ESP on-line network during the early years, was much less in evidence, but individual project uses of technology continued and increased. Evidence of such uses was present at the 2001 Summer Seminar, both in terms of participation in technology-based workshops, and in the use of technology to document and present project work. Local site evaluation reports also contained numerous examples of the documentation of successful technology uses. An upstate project and a New York City project that presented their work for peer review by the State Education Department and were validated both made extensive use of video production and documentation. Local site evaluation reports also contained numerous examples of the documentation of successful technology uses. A description of the upstate project follows:

> *Jamestown High School students who might otherwise be marginalized at the school engaged in a year-long video-based project in which the students created community-based documentaries. The school's development of this project, with the Chauatauqua Arts Council, necessitated the restructuring of the 9th and 10th grade school-day to double-periods, to allow students to work more intensively in the video project.*
>
> *The Jamestown project, developed in partnership with the Chauatauqua Arts Council, helped the students research, storyboard, script, interview, shoot, edit, and post-produce videos which were then presented and reviewed by panels of community members. The students had to articulate the content, aesthetics, and techniques they had learned. The results of this project were presented for peer review and validated for state-wide dissemination by the New York State Education Department.*
>
> *EDC's 2000 Report*

For another New York City project, its Digital Poetry Residency was the defining element for the integration of technology and the arts in its effort. Yet another New York City project employed a video documentor who worked in the school on a weekly basis to record the specific collaborations between teachers and teaching artists and to document students sharing and talking about their own artwork collected in their portfolios.

New Uses of Technology in ESP Schools

Forty-two percent of classroom teachers and 40% of Teaching Artists indicated in their 2001 surveys that the ESP project had led them to incorporate technology into the classroom in new ways.

Evaluators asked project coordinators and cultural organization administrators to indicate if their project incorporated technology in the following areas and whether this use of technology was new (New percentage is calculated out of the percentage of incorporated cases):

TABLE 8 2000-2001 Report
USES OF TECHNOLOGY

	Project Coordinators		**CO Administrators**	
	Incorporated	New	Incorporated	New
Classroom curriculum for students	52%	47%		
Other programs/curriculum for students	52%	53%	72%	50%
PD for teachers/TA's	52%	53%	50%	50%
Administrative coordination	62%	28%	58%	33%
Program evaluation	48%	50%		
Other (communication, PhotoShop, assessment, project website)	14%	100%	8%	100%

At least 50% of projects incorporated technology in most areas, and these incorporations were mostly not new to the projects. The one exception was "other". Respondents chose to include the newest technological additions to their projects under the "other" category.

The Effects of Enhanced Technology in ESP Schools

In order to analyze the effects of enhanced technology in the schools, evaluators divided 2001 survey respondents into two groups: "a technology group" including the schools identified as enhanced-technology schools and the rest of the respondents. The means for their answers to survey questions are presented in the following table. The five categories chosen consist of 40 questions altogether, with participants rating each on a scale of 0-6. All the categories refer to the positive impact of the arts project on its participants.

Table 9 2000-2001 Report
The Effects of Technology

	TA		**Teacher**		**Project Coordinator**		**CO administrator**	
	TECH	REST	TECH	REST	TECH	REST	TECH	REST
Changes in TA teaching practices	**4.4**	**4.01**	3.9	3.86			*3.04*	*3.93*
Changes in student learning	5.1	4.83	4.16	4.2	4.9	4.83	4.99	4.72
Changes in the school	4.5	4.46	4.09	3.76	**4.8**	**4.41**	**4.82**	**4.04**
Changes in school teachers	5.1	4.88	4.48	4.66	**5.3**	**4.93**	**5.12**	**4.43**
Potential positive changes - general	4.8	5.03	4.85	4.55	5	4.98	**5.73**	**4.93**

The bold highlight indicates a strong tendency of the technology group in favor of the project's success. The italicized highlight indicates a strong opposite tendency.

In general, the technology group's means were higher than those of the rest. This may have indicated a positive effect of technology integration on the way the participants perceived the project's success. The findings could also have been interpreted contrarily – successful projects chose or tended to integrate technology more than the less successful projects. Evaluators could not argue for the validity of either argument, and had to leave the issue unresolved. What evaluators could clearly point out in their 2001 report was a relationship between successful projects and their level of technology integration.

The cultural organization administrators group expressed interesting and intense differences between the two groups. The high-technology cultural organization administrators thought that teaching artists were less positively affected by the project than the rest of the cultural organization administrators. However, their responses to the rest of the categories were much higher than those of the rest of the cultural organization administrators, including an average difference of 0.8 points on two categories.

Three questions were rated higher by the technology schools in all four role groups:

- "Students performing better on state/city tests." High-technology teaching artists and teachers rated this category on average 0.36 points higher. However, high-technology project coordinators rated it on average 1.75 points higher, and high-technology cultural organization administrators rated it on average 1.33 points higher.
- "Role of arts is enhanced in school." All high-technology role groups rated it on average 0.36 points higher.

- "School works with cultural organizations as full partner." High-technology project coordinators rated it on average 0.77 points higher, and high-technology cultural organization administrators rated it on average 1.55 points higher.

In an analysis of the 2001 inventory data for a sample group of 12 schools, evaluators found an average increase of 166% in the following uses of technology:

Table 10 2000-2001 Report
Increased Use of Technology

Researching databases	200%
E-mail within the school	18%
E-mail outside the school	112%
Creating text/graphics for web	333%
Browsing the web	167%

PROFESSIONAL DEVELOPMENT

In 1997, EDC/CCT recommended that the Committee design site-specific technical assistance and professional development strategies to help ESP teams take knowledge home and apply it to their own situations. That was the only 1997 EDC/CCT recommendation that was not implemented by 1998. In 1998, the same recommendation was repeated, and it was noted that the Interagency Committee had deliberated on this recommendation and concluded that the expense of providing such narrowly focused support would exceed project capacity. The members also concluded that there were enough shared needs and issues to demand a broader and more generalized set of technical assistance workshops and professional development activities. Nevertheless, participants continued to request such support.

PROFESSIONAL DEVELOPMENT TIMELINE FOR ESP
1997
Summer Seminar in Rochester
Fall Tarrytown Assessment session
Established Website with on-line assessment forum
1998
Fall evaluation and Techno/Mentoring session in Syracuse
Spring evaluation session in Albany
Summer Seminar in Bronxville
Open Space Technology sessions begun
1999
Summer Seminar in Bronxville
Advocacy and Sustainability Topics Explored
Collaboration and Evaluations topics for teaching artists
Curriculum Design and Planning for teachers
2000
Fall Regional Leadership Initiative Professional Development sessions begin
2001
Summer Seminar in Bronxville
Continued Regional Leadership Initiative

An evaluation session in Tarrytown in the Fall 1997 helped to illuminate different approaches to assessment for the teams and to instill a calmer dialogue and sense about assessment after the teams had become somewhat panicked about it during the 1997 Summer Seminar. The approach of the workshop was a generalized one: projects would share where they were with other projects, and discussions about assessment approaches would follow. Teams left with more optimism about assessment but without any specific models or guidelines that they could use in their own projects, they were still on their own in trying to crack the assessment nut.

From the beginning in 1996, ESP professional development opportunities successfully built a sense of community and camaraderie among the participants. In 1997-1998, four different professional development opportunities were offered to the projects by the Interagency Committee: The ESP website, a spring 1998 curriculum session in Albany, a 1998 Summer Seminar in Bronxville, and an autumn 1998 evaluation and techno Mentoring meeting in Syracuse.

Although the ESP website was assessed by another evaluator, the EDC/CCT evaluation team regularly monitored all conversations and exchanges that occurred on-line, paying particular attention to the Assessment Forum.

Although the website was used by an extremely small percentage of project participants, as noted in the section of this report on technology, and had not yet demonstrated that it could have a significant impact on the project, EDC/CCT noted a decided qualitative shift in 1998, as conversations and investigations about the use of technology in the program began to develop in earnest, especially through the on-line Assessment Forum and the Syracuse seminar conducted during the year. The first on-line workshop on student learning in the arts included the following activities:

- Pre-workshop activity:
  - This dialogue gathered experiences of the process of creating a small work of art (the poem activity).
- Main activity:
  - Focused on an actual experience in an ESP project to reveal what students learned, what teachers and teaching artists might have done to assess that learning, and how the learning connected to the Standards.
- Bounce activity:
  - Participants could have chosen to "bounce" the group's attention to a specific question in their own ESP projects. They were asked to post the particulars of a specific example of a student making a work of art; ask questions that would help in their assessment practice; and the group offered their best thinking.

Participation in the second assessment seminar (1999) was greater and the content was more surely grounded in local site practice. The growth of this seminar demonstrated both the kind of quality that could be achieved in such sessions and the need for patience at the slower growth rate for technology-based professional development practices. Evaluators observed that participants had to find their way to the sessions, overcome fear and inhibition, and see that the content was relevant to their everyday needs. That was beginning to happen.

The other three professional development venues in 1998, where project teams were required to send representatives, had different levels of impact. All of them, with the exception of the Summer Seminar's Open Space Technology, were developed with an agenda for what participants

"needed to know," and this teacher-centered, didactic approach to learning tended to have similar outcomes to those one would find in a school: It worked for some students; it left some students out, and upset others. That there was an "agenda" and that there was an underlying paradigm of the holders of knowledge (the teachers, or in this case the Interagency Committee) and the receivers of knowledge (the students or ESP participants) was widely commented upon by those interviewed. This paradigm may have been what lay behind the choppiness and crowdedness of much of the professional development design, which felt much like a typical crowded school day and curriculum, in contrast to the restructured school's premise of "less is more."

The first Empire State Partnerships Project TechnoMentor Meeting was held October 15, 1998 at the Onondaga-Cortland-Madison BOCES Regional Information Center in Syracuse. On the same day a separate meeting on Student Assessment & Project Evaluation was held at the Embassy Suites Hotel, Syracuse. The TechnoMentor meeting was meant as the next step in developing a group of technology enthusiasts in order to bring "everybody up to a comprehensive skill level with the ESP On-line Web Seminar and to practice mentoring skills while providing additional adult technology learning.[2]" Thus, although all projects were required to have a designated TechnoMentor, this session was strictly voluntary. Its design was informed by suggestions made during and after the 1998 Summer Seminar so that similar sessions could more effectively meet participants' needs. These included more hands-on activities for participants, as well as smaller work groups, and more one-on-one attention. Participants felt challenged by the material presented at the session and were eager for more opportunities to hone their skills, whatever their level. As one participant remarked, "[The] workshop provided excellent information. [I] need to continue the learning process to make full use of this technology for our projects." In addition to wanting a follow-up session (perhaps for two days), participants indicated that they would have liked the chance to learn what other projects were doing with technology.

The evaluation meeting built on a concrete exercise in working with a musical piece and establishing and using a number of assessment practices that were a part of the artistic process. A simple set of assessment questions and steps were established 1.) How will we know if we sing it better? 2.) Sing. 3.) Did we do better? 4.) What do we need to do to make it even better? At every step, Eric Booth encouraged all to use specific language, be it descriptive from experience — "needs more volume and spirit," or from the language of the state standards reflects Standard 4 - developing a familiar repertoire." The "Template" structure for local site end of the year reports was presented at this meeting.

In Albany, a half-year later in May 1998, project teams—including the second cohort of Phase I teams—arrived eager to meet with each other and begin to establish a sense of community and shared purpose. The workshop was billed as being about curriculum. The morning session, where an approach to arts education from a school in Washington was showcased, excited people about the possibilities for arts in education, and sparked dialogue about what individual projects were

[3]from the TechnoMentor Fall Meeting: October 15, 1998 agenda

doing. The afternoon session, however, took a didactic approach to introducing the notion of disseminating project practices and curriculum (or lessons). Curriculum was not discussed. Instead a form of "worksheet" was distributed along with instructions. As a result, the morale of the participants, as they reported in interviews and the few evaluation questionnaires that were returned, suffered from what was perceived as a top-down and restrictive approach to the work of the projects.

The 1999 EDC report indicated that because of the IC's lack of shared vision for how to reach its goals, the professional development needs that it identified were divergent.

In interviews during 1999, the project participants themselves seemed to be unaware or unconcerned with the issues the IC faced in making their partnership work between the agencies. Yet these issues were key to developing a governing body that could help the ESP network realize its potential for supporting the projects.

EDC/CCT suggested that the IC work to develop ways to help individual project teams take what they had learned at the Seminar and disseminate it to their school-based and cultural organization colleagues. Because of the limit on who could attend the Summer Seminar (usually teams of 4 or 5 from each site), classroom teachers—key players in the success of this initiative—were often not included. Yet, much of what went on at the Seminar was about classroom practice. The amount and types of professional development that occurred in the projects were uneven.

EDC/CCT suggested developing useful assessment tools through regional or topic-specific workshops. In weighted rankings of choices between attending the Summer Seminar, the regional meetings, or site-specific professional development, most survey respondents chose site-specific professional development.

In the year 2000, EDC/CCT reported findings from the 1999 inventory surveys completed by 37 of the 56 sites. Evaluators asked project coordinators to indicate what barriers impeded the quantity and quality of professional development that their projects needed: 50% checked "lack of funds," 47% checked "competing district mandates," and 43% checked "lack of teacher interest or participation."

Project coordinators and cultural organization administrators were asked to indicate the areas of professional development from which the members of their ESP planning team could benefit. In each case, project coordinators and cultural organization administrators were asked to identify school staff and cultural organization (CO) staff needs separately.

Table 11, 1999-2000 Report
Percent of Administrators indicating ESP planning team could benefit from professional development in:

	Project Coordinators		**Cultural Organization Administrators**	
	School staff	CO staff	School staff	CO staff
Communicating	53%	33%	59%	47%
Collaborating	57%	27%	56%	47%
Planning/Organizing	53%	27%	50%	47%
Scheduling	23%	17%	47%	35%
Curriculum Design	50%	17%	53%	62%
Instruction	20%	10%	26%	29%
Program Evaluation	50%	**50%**	59%	59%
Student Assessment	**57%**	47%	**62%**	**79%**
Professional Development Design and Delivery	43%	33%	29%	41%

At least 50% of both project coordinators and cultural organization administrators identified the following areas of professional development as potentially beneficial to schools staff: student assessment, program evaluation, communicating, collaborating, curriculum design, planning and organizing. A comparison of the two parts of the table also showed that project coordinators perceived less need in general for professional development for CO staff than they did for school staff.

When asked whether their cultural organizations had provided professional development to teachers and teaching artists, 86% of cultural organization administrators indicated that they had provided professional development to teaching artists, and 97% had offered it to teachers.

Teachers and teaching artists were asked to indicate which types of professional development were provided for them during the year. They agreed about the least common areas for professional development—Instruction, Communication, and Scheduling—although responses indicated that about half of all teachers and teaching artists received professional development in these areas.

Teaching artists were most likely, in 1999, to have received professional development in the areas of Collaboration and Evaluation and teachers in the areas of Curriculum Design and Planning. In 2000, teaching artists were most likely to have received professional development in the area of Evaluation and teachers in the areas of Evaluation and Curriculum Design.

Evaluators also asked teachers and teaching artists about the types of professional development that they would like to receive in the future.

The most requested area for both groups was Curriculum Design, with 46% of teachers and 58% of teaching artists indicating they would like professional development in this area. In addition, over one-half of teaching artists indicated they would like to receive professional development on the topic of Evaluation/Assessment. It was interesting that these were the top two professional

development experiences reported, indicating that project leadership that designed and delivered these workshops were aware of the needs.

Table 12, 1999-2000 Report
Professional Development Received and Requested by Practitioners

	Teachers Have Received	Would Like To Receive	Teaching Artists Have Received	Would Like To Receive
Communication	58%	21%	63%	34%
Collaboration	63%	32%	70%	34%
Planning/Organizing	73%	40%	68%	30%
Scheduling	45%	20%	53%	15%
Curriculum Design	**74%**	**46%**	**67%**	**58%**
Instruction	62%	31%	50%	28%
Evaluation/Assessment	70%	44%	68%	53%

When asked whether they or any of their staff had participated in any of the ESP professional development sessions offered, 97% of the cultural organization administrators indicated that they had, in both the 1999 survey and the 2000 survey.

In the 2000 surveys, which were analyzed in the 2000-2001 report, teachers indicated that the most valuable professional development experiences provided through ESP were "personal experience with the arts" and "relationships with an artist." They rated "leadership practices" as the least valuable.

Teaching artists indicated in their year 2000 survey responses that the most valuable professional development experiences provided through ESP were "collaborative teaching practices" and "relationship with a teacher." They rated "leadership practices" and "school-wide gatherings" as the least valuable.

In the year 2001, EDC/CCT also conducted a pre/post analysis of inventory questionnaires from the years 1998, 1999 and 2000. Project participants were asked to indicate the types of professional development they were receiving. EDC/CCT found a small increase in professional development that contained arts-related elements (from 35% in 1998 to 48% in 2000) and in professional development that contained elements focused on integrating software (from 64% to 76%). EDC/CCT found a decline in professional development that contained elements related to the core curriculum (from 100% in 1998 to 79% in 2000) and in professional development that contained elements designed to deepen knowledge of the disciplines (from 84% to 45%).

Teaching artists were surveyed in 2000 regarding their participation in professional development sessions. Statistical analysis of the survey data showed statistically significant relationships between their participation and their perceptions of the project's success. Teaching artists who did

not participate in any school-wide professional development or planning meetings (mean=2), agreed less strongly that school teachers were taking on leadership roles (effect size 0.8). Teaching artists who did not participate in any school-wide meetings for the dissemination of ESP project planning (mean=1.5), agreed less strongly that students better communicate with adults (0.58), feel more successful/positive (0.57), and are more interested in arts education (0.53).

In 2001, evaluators also reported that the professional development of the teachers, artists, and administrators established by the ESP project had taken significantly new forms and explored significantly new content. Participants reported that they were developing new ways to integrate curricula, with an eye to the learning standards across multiple disciplines. They were forging new waters in developing assessments of student learning. They were also developing new models of teacher and teaching artist professional development.

Regional Networks

EDC's 2001 report reviewed the creation and effectiveness of the regional networks. From the first year of the initiative, the ESP project worked to find ways to respond to the participants' request for more local support and professional development. The participants had consistently requested and valued both the Summer Seminar format for professional development and a more regional effort that could address specific local needs. Beginning in the fall of 2000 and continuing through 2001, a series of regional network units were developed and meetings began to be held. As an organizational or institutional development activity, the creation of these regional networks was informative. This was the first year that the networks had been in place and had become operational, so there was no comparative information in past end-of-year evaluation reports, but there were connections to the staff development sections and the leadership sections of past reports. For the 2001 report, EDC/CCT focused on a description of the networks and an analysis of the activities' relationship with the ESP professional development emphasis, and the leadership implications of the network activity.

The regional networks were intended to facilitate regular discussion and growth among the ESP projects in diverse regions of New York State, to serve the participants needs, and to provide a forum for setting and raising the standards for work in Arts in Education at the regional level. As the networks developed, the primary mission was adjusted and altered to better meet local interests. In particular, during the first year, the networks concentrated more on sharing "strategies, concerns and practices" than on growth, and focused professional development.

The stated goals of what is now called the Regional Leadership Initiative were to:

1) Share promising practices as a way of defining what had been learned by the group and to help make a case for sustaining the projects;

2) Share struggles and needs;

3) Serve as resources for one another;

4] Serve local needs;

5] Build arts education networks that would serve far into the future;

6] Strengthen professional development initiatives across the state and nation; and

7] Build capacity as professional developers.

As the regional groups began to meet, they defined their priorities around local needs and interests, these included:

- Having teachers observe other teachers and reflecting together on the observations; (Western, NY);
- Finding ways to document and have a running record of what had been done in the local projects (Capital);
- Advocacy and regional funding (Capital);
- Improving partnerships and teacher/administration buy-in (New York City High School);
- Networking and communication in the region through inter-visitation (New York City Elementary School); and
- Understanding the middle school student topic (New York City Middle School).

There were originally to be five regions identified geographically, but the groups reshaped the statewide effort into six networks, some of which were defined by "content-based" issues rather than by geography. The projects clustered in the New York City region, which were in closer physical proximity to one another, regrouped around school-levels with an elementary, middle school, and high school group. In other regions, all the school levels attempted to meet together. By the end of the year, many participants wondered whether all the networks should be content-based. Some of the geographical regions did not have enough schools in each category, however, to support a complete network. This design conundrum continued to exist by the end of 2001.

Additionally, the need for networks seemed to be less strong in New York City, where there are pre-existing arts education networks, such as the Arts In Education Roundtable, which many of the cultural organizations already participated in. In rural areas, the need appeared to be greater.

The emphasis on sharing that developed during the year paralleled the participant responses to the Summer Seminar. The partnership characteristics of the ESP have always emphasized support and growth through communication across institutional boundaries, and participants have indicated that they value this emphasis. At the same time, the participants have always expressed their need for the more personal communication than the project made possible, the more personal communication that was frequently noted as missing from most teaching situations because of the isolating nature of school structures.

Organizational Implications

Much of what happened in the network meetings, according to the participants' own written descriptions and as accounted for in Anne Rhodes' report,[3] was more informal than traditional professional development activities, yet the content was professional as well as personal. Rhodes indicated that she noticed how "relieved" the participants were when they were given a chance to talk deeply to others who were geographically near to them, close enough to visit. Within this more informal context, the participants took stock of their strengths and needs and were reassured about their professional progress through the informal comparisons they could make with others. The format was informal and more personal, but the topics were professional and work oriented. The regional focus allowed network members to begin immediate planning for cross-site visits and exchanges of documentation and information, unofficially and done one to one, that seemed less possible when the physical distances were greater.

Sustainability

In 1997, teams requested more information about how to sustain their projects, should future funding not be available. In that year's report, EDC/CCT mentioned that there were important issues of sustainability and building a coherent body of work at stake. EDC/CCT recommended that if the ESP initiative aimed to generate models for further collaborations—if it aimed to build powerful partnerships that could be sustained over time—it needed to create more clarity and consistency about (a) interagency roles to best assist the partnerships in the field, and (b) overall project expectations to best advise partnerships as they developed their curriculum, professional development, and assessment plans. EDC/CCT also suggested that the Interagency Committee needed to develop and convey a consistent approach to allow ESP Teams the opportunity to respond to the vision and begin to build toward the future. In 1998, many teams, Phase II teams in particular, were concerned with sustainability and were seeking assistance from the Interagency Committee to help them move forward in this regard.

Projects needed assistance in (1) where to raise sustaining funds outside of the traditional educational sources—that is, identifying new granting agencies that might support ESP work, (2) developing in-house capacity (both in terms of time and expertise) to write grants and raise funds, (3) accessing existing local and state school funds to support the projects, and (4) developing the argument and producing the data to help them make the best case for support. In this latter case, they needed to have a well-grounded, coherent and convincing philosophy for arts in education upon which to build their argument.

Projects were requesting direct assistance from the State Department of Education in making their case before their local school boards and administrations to attempt to have the ESP projects funded from existing revenue streams. This was partly a request for SED's influence with local district personnel and partly a request for the official and strongest argument or case that could be made for suporting such projects.

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[3]Anne Rhodes was a Summer Seminar faculty member and coordinator of the ESP Regional Networks.

During the Open Space Technology session at the 1998 Summer Seminar, this issue was explored in-depth by a number of people. An outcome of the conversation that occurred there was the development of three committees that intended to work during the school year in the areas of advocacy, public relations and funding. That so many people attended this session was a testament to the level of concern projects were feeling as they were simultaneously developing and intensifying their school-site work, and being asked by ESP to begin to document and disseminate their efforts.

1998 recommendations included:

- Providing ongoing technical assistance to projects to help them seek and leverage new funding sources to sustain the ESP projects.
- Assisting projects as they attempted to integrate themselves into current district funding streams.
- Continuing to help projects identify existing state funding sources to help support the projects.
- Developing a convincing and substantiated "white paper" that contained the philosophy, arguments, and data needed by the projects as they attempted to make their case to funders and district personnel.

Advocacy and sustainability were among the topics that surfaced in planning meetings during 1999 as well, particularly among the Phase IV sites. Interviews with ESP participants substantiated the urgent sense on the part of the sites that their work and the purpose of their work - in the broad sense - was not being communicated to the stakeholders in the state. That is, the participants had a sense that policymakers, district administrators, parents, and the community at large were not being coordinated to get behind arts in education as a strategy for improving student learning.

Advocacy in the non-profit world is linked very closely to dollars, and discussions at the 1999 Summer Seminar reinforced the notion that sustaining a project meant funding it. Issues of quality, impact on schools, students, and cultural organizations, learning communities, and the evolution and deepening of project work, were not extensively discussed as either constituents or prerequisites to sustainability, though Steve Seidel discussed sustainability in terms of reflective practice and Lori Swift explored the topic in terms of developing partnerships. Through interviews, evaluators concluded that it was possible that many of the more vocal advocacy and sustainability "advocates" were assuming that these issues were being addressed, and were not in need of much attention.

On the issue of sustainability, the 1999 Summer Seminar did not serve adequately as a professional development opportunity to get participants to look thoroughly at the relationships between the quality of the programs and their planning and sustainability. EDC/CCT considered this as a missed opportunity, because the Seminar did precisely this in many other areas, such as curriculum and instruction. EDC/CCT's 1999 report indicated that in the rushed real world, outside of the focus of the Seminar, it would be difficult for ESP program leadership to think about sustainability and advocacy in terms of quality rather than covering costs. EDC/CCT also stressed the point of institutionalization being not simply about funding promising practices but about embedding them, and recommended that as ESP programs began to discuss and plan for sustainability, there needed to be care taken that the cart was not put ahead of the horse—that is, attention needed to be paid to changing and stabilizing practice at the same time as funds were sought to anchor the changes.

Principals interviewed in 2001 expressed dependence on NYSCA funds to continue the programs. Even those principals who stated that they felt the programs were key to their student successes had in many cases taken no steps to secure funding post-ESP. EDC/CCT suggested that this gap between stated belief in the importance of the programs, and prioritization in terms of securing funding and sustaining the programs, could indicate either that principals were not equipped to proactively seek funds to support innovations (and, instead, relied on state or district funding for mandated programs), or that they felt that, although the ESP program supported their core curricular goals for students, it remained just an enhancement of core programs, and, therefore, dispensable when time and funding were scarce.

In New York City, only one principal stated that his district strongly supported the arts, whereas in non-NYC schools, all four interviewed principals stated that their districts strongly supported the arts. Most NYC schools, however, stated that they received useful technical assistance from their districts, as well as funds to support the arts. In all seven NYC schools, principals indicated that ProjectArts funding was integrated with ESP funds to support their ESP programs.

When asked what benefits they perceived the ESP network offered their schools, the most often cited response (64%) was professional development. Almost all principals saw a benefit to remaining in an ESP network after funding ended. Specifically, they sought assistance with professional development and fundraising. In only two cases did principals state that they would have liked to network and share strategies with other schools.

Most principals (73%) indicated that they intended to keep some of the program elements going after ESP funding came to an end, and that they would seek public funds to support the programs, although many stated that they hoped ESP could help them with this process.

SUMMER SEMINARS—THE ESP PROGRAM CENTERPIECE

As the five years of this project unfolded, the participants reported learning increasingly from each other, in participant-led workshops. They gathered to rejuvenate professionally, by engaging in arts integrated workshops from a critical perspective: where they could both participate in the work of the project and be analytical about how it unfolds. The exposure to a variety of models of arts integration and analysis of impact through the use of new assessment methods was reported to be a vital aspect of pushing the teachers and cultural organizations to think more deeply and comprehensively about the work.

Participants saw the community of practitioners, who gathered annually to review their progress, discuss the issues, and develop new strategies for deepening their work, as a critical and major contribution to their own development as professionals. Survey responses indicated that not only did the participants respond positively to the professional development opportunities provided, but that over the years, their responses became much more highly nuanced and richer. For those who participated over the years the experience was cumulative. For those who had more limited exposure, the experience was also sometimes life-changing. One participant described the seminar as her "lifeline" for preparing for the upcoming school year, equipping her with not only new ideas and programmatic approaches, but also the energy and commitment that she needed to undertake the complicated work of these partnerships. This feeling was commonly expressed among seminar participants.

Teachers and teaching artists are notoriously isolated, with little in the way of professional infrastructure to support their professional growth, experimentation, and reach for excellence. Those involved in the ESP Summer Seminar saw it as a pioneering approach to helping practitioners reach for excellence.

EDC/CCT observation and analysis of participant responses identified the following notable attributes:

- Immersion into discipline-specific practices;
- Peer-to-peer teaching and analysis of programs and instruction;
- Extensive built-in time to encourage planning, including access to expert consultants to help practitioners on specific problems; and
- A celebration of the work of the projects and its impact on the lives of children and adults

1997 Summer Seminar

Over 180 project participants representing 23 projects attended the 1997 Summer Seminar in Rochester, New York. The details of this seminar are presented extensively here, because this seminar set the tone and the benchmark for what was to become the heart and the distinguishing

characteristic of the ESP program in succeeding years. Each subsequent seminar attempted to correct errors made in this seminar or to expand on the successes, and the networking that began here formed the necessary adhesive for ESP as a whole.

The schedule for the 1997 seminar was quite intense, and attitudes toward the seminar and the individual sessions varied during the ten days, but ended on a positive note. Most fruitful, perhaps, was that the teams used this concentrated time together to plan their projects.

Many teams scheduled planning meetings during the days, in lieu of attending the planned workshops, and many teams met well into the night. On the second day of the Seminar, one team reported that their five members had individually been so stirred with ideas from the previous day's workshops that they had each awoken early and run into each other in the Woman's Bathroom at 5 in the morning where they held an impromptu planning session until breakfast (This was a single sex team).

The seminar sessions began Wednesday, with a variety of offerings from making books to State assessment requirements. The participants were encouraged to create their own schedules for the week based on their particular project needs, and they were encouraged to set appointments with the many consultants in attendance. Perhaps because the project teams took advantage of the time at the Seminar to work together on their plans and to set up some cross-site exchanges, many of the sessions were under-attended.

During the first few days, informal conversations with participants revealed common concerns around (1) the unexpected, for some, emphasis placed on the New York State Learning Standards and assessment, (2) the unexpected assignment for all projects to produce a presentation about their projects by the end of the Seminar, (3) the lack of time for cross-site and intra-site group work and sharing, and (4) the lack of telecommunications and basic comforts in the dorm rooms. There was also a sense, that grew steadily through the ten days, that people were feeling that the intense time together was important for growing their local partnerships, and that, in fact, the ten-day period was too short to accomplish all they needed to do.

The Sessions

The EDC/CCT team observed most of the sessions in 1997, in whole or in part, and interviewed participants about their responses to the sessions. The following findings represent a synthesis of the 1997 observations.

The Seminar had four main foci, in terms of workshops, or sessions.

Arts—Book-making, poetry, sculpture, dance, visual arts, theater, and media. These workshops were very popular, and helped remind people of what the project was about: that is, meaningful art experiences. It was especially productive that a member of the Interagency Committee led several art and media workshops. Her workshops were very well liked by participants, and strengthened the "authenticity" of the project by connecting administration with both art and education.

It seemed clear that to the extent that project staff could step outside of their administrative functions to share their arts and school-based expertise with project participants, they would help build a sense of community within the ESP Initiative.

Additionally, these arts-based workshops provided non-arts classroom teachers with insight into how lesson planning, classroom environment and management, and curriculum structuring could all play out within an arts context. Teachers commented that they carefully observed how the seminar instructors planned and implemented the arts lessons, keeping their own students and the dynamics of their classrooms in mind.

Observation of the bookmaking sessions illuminated the complex interaction between the artist, the teachers, the materials, and the ESP project goals. The CCT observers and teachers liked this session very much, but some artists complained that the work was not art but crafts and should not have been featured in an Arts Education project. The session was situated in an artist's studio space and was well received among teachers of fiction, poetry, and journals. Several participants reported liking the meditative atmosphere in this setting and the hands-on tasks. The icing on the cake was that the little books they produced were beautiful.

An EDC/CCT observer attended the session during the second week and took notes about the kinds of connections that could be made between the activities the participants were engaged in and the core curriculum and assessment issues stressed at the Seminar and in ESP. Several people had returned to this session for a repeat or an expansion of their experience. They indicated that they loved the work and the presenter. One of the participants, unbeknownst to the observer, was watching him observe and came up later to comment on how interesting she found the "assessment technique." She said that she didn't know if she could have noticed the things he was noticing because she was so engaged in making the books. The observer pointed out that the teacher, too, had been observing and had put her own highly developed observation and assessment skills to work. Most of the participating teachers did not seem to be focused on these connections, but the group talked about local applications in what they called an "explore class." "This would make a really good explore class," they said.

Among the elements our observer noted that might have been connected to the school curriculum were:

- eye/hand coordination
- steps and sequence
- materials and categories
- mixtures of chemicals for the glue
- ratios
- function or purpose of materials

- properties of materials: hot/cold; wet/dry; tacky/flexible
- the affect of mixing on materials
- shapes
- planning steps and process
- following directions
- decision making
- possibilities for team work
- problem solving — coordination, visualizing, repeating patterns, taking short cuts
- role modeling and peer mentoring
- interaction between materials
- time sequencing
- uses of materials: multiple purposes and multiple forms

Partnerships—The second focus of the workshops was on fostering partnerships. Attendance at these workshops tended to be low. Discussions with project team members revealed that most teams had not yet hit any bumps or troughs that would make them examine and reflect upon what was working and not working about their partnerships. Some teams had prior relationships; in a few cases, team members were meeting each other for the first time. Mostly, teams seemed to be excited about the possibilities and promise of their joint projects.

EDC/CCT found that there was almost no discussion of the different languages of the two or three cultures—arts, education, and maybe arts politics and administration. Maxine Greene spoke about how the development of a common language among the arts and between the arts and other disciplines is one of the "unanswerable questions." But participants did not seem ready to take this issue on. Through their own research experience evaluators know that partnerships that bring together two different communities or cultures, if they are full and fruitful ones, tend to be very challenging. Language is the thing that defines the differences, and can be the thing that blurs them when a common one is created.

Assessment—Very early in the Seminar a lot of anxiety arose around assessment. Through discussions with participants, evaluators determined that this anxiety seemed rooted in (1) the arts community's unfamiliarity with what assessment meant within a classroom context, and some level of related "performance anxiety"—whether or not their work would be assessed well; and (2) the school community's uncertainty about ESP's expectations, and particularly the State Education Department's expectations and how they dovetailed with whatever ESP would ultimately demand of them. While there were some very useful, and highly attended workshops on the topic

of assessment, many participants remarked on the difference in approaches offered by the various workshop providers. The Seminar seemed to offer a variety of approaches to assessment—from highly specific rubrics and approaches to student outcomes—to portfolio and project-based documentation; but at no time did ESP Project Leadership provide the Project's "view" of assessment and expectations of the projects in this regard. This made participants nervous. They felt that the leadership clearly had expectations, but the expectations were not clear.

Technology— In interviews with 1997 Seminar participants, the technology sessions were a frequent sore point. One session moved from its assigned location, but did not inform the participants. The group was left in an empty and available room for 40 minutes. Some said that they felt that they had to move from beginning to intermediate levels in technology too fast. However, in contradiction to this experience, a Monroe BOCES staff member was praised by another participant for helping them keep it simple and at their level as much as possible. Another participant said that technology was good; the BOCES people were very good, and they learned a lot at the Seminar, but they found the required presentation to be a distraction. One group explained that they had Power Point at home but had never used it. They felt they were ready to go back and start using it the right way after the technology training sessions.

One of the issues that arose in conversations with participants was the marked lack of access to technology that they had both in their professional and personal lives. Communication and professional development through the website might well have been limited by the low level of technology in the schools. In general, most participants seemed more concerned with classroom implementation of their project curriculum, and, unless they had deliberately built technology into their plans (as in video projects), they were not yet thinking about how technology could strengthen or facilitate their work.

Roundtables and Technical Assistance Sessions

Both the roundtable sessions and the consultations were difficult for the assessment team to observe. They took place in informal settings and at the same time that other activities were being conducted. The participants, however, seemed pleased with these sessions and indicated that they were "milking [them] for what they could get."

The Administrative Agency Roundtable: This session was useful for participants to state their case for the need for public advocacy by SED and the Alliance. Participants seemed to take good advantage of the session.

The Rubrics Roundtable: Rochester's Project UNIQUE, PS 20, Henry St. and the Guggenheim projects were represented at this roundtable led by Rochester team leaders. The group talked about what they were trying find out, namely whether or not there was change in the school and the students, and what caused the change. Questions raised by members of the group included: What kinds of subtleties of observation are required? How do you take a complicated process and make it simple across the curriculum? How can we create rubrics that can apply to 34 kids at one time?

Who makes the judgment when art forms and classroom teachers are involved? The team or the individuals? How do you attach the meaning of numeric levels to judgments — is a 4 always a 4, and is it always excellent? Are all complex art patterns with 3 or more elements excellent? One teacher said, "When I talk about Rubrics, the word "excellent" has to have meaning and the students have to be told what the meaning is." Another indicated that, "We want to have the rubrics in place from the get go. No one really expects us to. We need to get started and not worry about having the rubrics completed."

One thing that seemed clear from this session was that the participants were not assessment experts, but they were taking on tasks and responsibilities that were beyond their capacities. The large question of what kind of help the program could provide them loomed over the group.

Consultation Sessions

Camille Aidala and PS 321: Camille asked about the size of the project and the planning process, and how they would kick-off the large effort so that every one would know about it. Camille suggested peer mentoring with new 3rd graders working with next year's second graders. She suggested that they use technology to record images for future sharing. The teachers said they had Apple IIs in their classrooms, from an antiquated lab. The Lab had been upgraded but highly scheduled, and there was no room for extra students from the ESP program.

Terry Baker and Enact: The team talked about having spent 6 exhausting hours working together. They had problems figuring out how to do math using their conflict resolution and theatre therapy techniques. Baker told them personal stories about math trauma and asked if they had heard any similar stories. He asked if they could conjure up some activities that dealt with that kind of conflict in the learning of math. He also asked if they thought the teacher they were working with would have such stories about students or would recognize them. They agreed that they could do this and seemed excited to have a handle on how to approach their work in math classes.

Seminar Data Analysis

All participants were asked to fill out surveys during the course of the conference. These surveys were designed to assess key program components of the Summer Seminar, provide feedback to conference organizers and inform future planning.

In reviewing the 1997 pre-and post-survey data, evaluators found a general trend (the one exception was the group of educators who classified themselves as "other") in a shift from stating a need for more help in any given area on the pre-surveys to stating a need for less help when completing the post-surveys.

Additionally, tables created from the data revealed the trend that teachers and teaching artists tended to rank their teams' needs similarly, whereas school administrators and cultural organization representatives tended to rank their teams' needs differently. This disparity revealed gaps within the ESP Teams in terms of how team members perceived their strengths, weaknesses, and needs.

Technical Assistance Survey

Twenty-four seminar participants completed technical assistance surveys. Responses were based on a five-point scale, from "not effective" (1) to "very effective" (5).

Of those who responded, 91% found their consultant effective and felt that the session helped with their project. Fourteen respondents added that they would have liked to have received additional technical assistance in the following areas: state and city funding sources, resources for program sustainability, benchmarking, scheduling, and computer/technology (including video and visual arts).

Seminar Support Services Survey

Forty-one seminar participants completed the seminar support services survey. Questions were based on a five-point scale, from "excellent" (1) to "poor" (5), and ranged in subject matter from support activities, special activities, and accommodations.

A majority (70.6%) of the responding teachers felt that the team planning time was good to excellent, while only 30.8% of the responding cultural organization people felt the same.

An overwhelming majority (79.5%) of all respondents was impressed by the keynote speakers, ranking them either 1 (excellent) or 2 (good). An even higher percentage (86.4%) of the respondents found the program materials good to excellent.

As for the special activities and accommodations, almost 90% of the respondents enjoyed the "outings" during the Summer Seminar. Almost one-third of the participants were indifferent to the housing accommodations, while 53% were not satisfied.

Participants were also asked to comment on future support that the seminar could provide in the areas of graduate credit and childcare. More than two-thirds (69.7%) of the respondents wanted to receive graduate credit (this was primarily the case among teaching-artists, school administrators, and cultural organization people). Of the 14 responding teachers, 6 did not have a need to receive graduate credit. As for childcare, almost two-thirds of the respondents did not feel the need to have child care at future seminars. However, it is possible that team members who had problems acquiring adequate childcare were not able to attend the Seminar, and so could not express their need for it on this survey.

Individual Workshop Session Survey

A total of 146 seminar participants completed surveys for individual sessions. Questions regarding individual session effectiveness were based on a five-point scale, from "not effective" (1) to "very effective" (5).

More than two-thirds (77.6%) of the respondents ranked their individual sessions effective (4) to very effective (5) in addressing the particular topic.

Approximately two-thirds (67.2%) noted that the session helped their particular project. Generally, three-quarters (74.3%) of the participants thought that the sessions were well facilitated.

EDC/CCT encouraged the Committee to re-think some of the logistical choices of the Summer Seminar to reduce the level of aggravation that may have colored ESP team receptivity to the content presented at the Institute. EDC/CCT encouraged the Committee representatives to speak at upcoming meetings in a unified voice about issues that were troubling team members, such as student and project assessment.

In interviews, conversations, and survey data collected, a few notable issues had arisen. These included:

- Building in time for projects to connect and share their work and challenges with each other in structured settings;
- Scheduling the Seminar to allow team members with summer commitments or young families the option of attending, possibly through developing modular repeat sessions so that team members could schedule 4-5 days for attendance;
- Providing clear content leadership, so that team members would feel they were hearing a consistent message or set of expectations, especially around provocative issues such as assessment and interdisciplinary curricula; and
- Providing a Seminar setting that had fewer distractions in the ways of discomfort or lack of telecommunications, and was therefore more conducive to focusing on the content of the Seminar.

Future Planning

Even though participants had complaints about the 1997 Seminar, they left the Seminar with the feeling that their time had been well spent. They took advantage of the time to plan and developed a shared vision of what the overall ESP Initiative was about. In many cases, they reported having learned useful information, and had their thinking stimulated by being exposed to new ideas and practices.

Three large issues emerged from the Summer Seminar evaluation in 1997 that EDC/CCT felt the IC would do well to address:

Project Leadership. The Interagency partners needed to voice their consensus about the entire project. Their voice needed to encompass the concerns of all three agencies; it needed to address the specific cultures and issues of all three partnership entities—school, artist, arts organization/council. School staff needed to believe that the State Education Department was behind this and making clear their expectations. Artists and arts organizations needed to continue to feel the support of NYSCA and the Alliance for their institutions and endeavors. This partnership needed to model for the teams what their own partnerships should have and could have accomplish through collaboration.

Project Assessment. Project teams needed guidance about what was expected of them, and how they could get there. They needed to be assured that the assessments they devised for their projects would not be add-ons to whatever performance assessments they needed to conduct for their districts. They needed to be shown how assessments could work for them and their efforts, and what they could mean for the long-term sustainability of both this initiative and, in general, arts and education endeavors.

Sharing Across the Initiative. There was both excitement and frustration about sharing. People wanted to share, but they were frustrated with the "demands" of the required presentations as a sharing method. One group said that they valued their time with others and wished there were more time for cross-site networking. Another group also wanted more cross-site time and said that the 10-minute presentations from each project would have been a good addition to the opening session.

1998 Summer Seminar

The 1998 Summer Seminar seemed to be especially successful at promoting the development of relationships among teams and among participants in general. Several people commented that it was through sheer exhaustion that their raw emotions and ideas were able to surface. As they put forth ideas and opinions that normally had no outlet in their schools and organizations, they felt exposed and daring—this seemed to open people up to each other to an extraordinary degree. Many described the seminar as emotional and moving. "Bonding" was also a common term.

Developing a sense of community of practice through the Summer Seminar was of tremendous benefit for most of the ESP participants, especially among Phase I participants and those with less experience in the field who were more inclined to feel isolated and alone in their efforts. Sharing their work with one another appeared to be building a collective "database" of approaches and solutions which participants expected would strengthen their work in the field. Some of the more advanced, sophisticated, and experienced of the team members felt strongly that they were ready to go deeper in conversations, sharing, and explorations, and that the Open Space Technology sessions enabled them to do that.

Both the advisory committee and the 1997 evaluation recommended adjustments to the 1997 Summer Seminar in terms of logistics, content, and degree of local project involvement. The Interagency Committee re-thought some of the logistical choices for the Summer Seminar. The redesigned Summer Seminar:

- Operated for a shorter period during the summer;
- Was conducted near New York City, where a plurality of the participants resided so that many participants had the option of staying at home or on campus.
- Restructured the faculty so that teams of arts specialists and education specialists taught each seminar long course, and they were instructed to build their course around the sharing of local

project expertise, experiences, and products;

- Had more open time for local project-specific planning and design work;
- Had faculty conduct arts specific activities in the afternoons;
- Concluded with a three day "Open Space Technology" session that encouraged participants to take the lead in setting topics, providing activities, and evaluating their own work;
- Used an electronic support system to help document many of the Seminar's sessions and record the documentation on-line; and
- Asked each faculty member to design an evaluation of the course that modeled the principle of embedded assessment advocated by ESP.

Reactions to the second Summer Seminar indicated that most of the redesigned seminar worked and that most participants found the seminar valuable.

TechnoMentor Activities at the 1998 ESP Summer Seminar

Forty-five participants attended the first TechnoMentor session, which proved challenging beyond the planners' expectations. The lecture room was warm and crowded, and the participants possessed a broad range of skill levels and expertise with computer technologies. There was one computer available, which one of the Technology Strand Stewards used with an LCD projector, and there were a number of people present who did not personally register for the class. TechnoMentors were unclear about their roles: What exactly would their responsibilities be? Would they receive hands-on assistance? What was this session about?

The session's goals included a participant self-assessment, discussion about the technology standards and how they might apply to projects, and the use of computer technologies for professional development. It began with a web navigation demonstration on how to get from a computer desktop to the ESP website. This demonstration included clarification of general terminology such as "browser" and "logging-in." It also included the answers to frequently asked questions, like "How do you recognize a link on a web page?" and "How do you download documents from the Web?" Given that the skill level among the group ranged from beginner to advanced level, some participants were disappointed by this, while others appreciated the attention to basic Web navigation FAQs and the chance to see the ESP website. Project team members whom evaluators interviewed all stated that they thought that the workshops should have been designed according to skill levels.

As was the case in the other areas of curriculum, instruction and assessment, 1998 Summer Seminar participants sought concrete examples that reflected their telecommunications concerns. But to be effective, the instructional technology needed to be embedded in curriculum, instruction and assessment and not introduced as a practice that lay outside of these components. Participants resisted lectures, hands-off demonstrations, and general information, because their expectations were that they would receive attention to their particular needs during the course of the seminars, and not after-hours.

There were many visions and beliefs among the projects about what the role of technology should be. Whether the Interagency Committee wanted all team members to be able to use and post to the ESP website, or whether the Interagency Committee expected teams to integrate telecommunication tools into their projects—or whether the Interagency Committee wanted simply to support those teams or participants who wanted to do one or the other of these was unclear. Evaluators suggested that different types of ongoing professional support that dealt with curriculum and instruction specifics, and could help individuals specifically, would be needed to ensure success.

The Interagency Committee took a dual approach to professional development. Several participants reported that they still felt that the Interagency Committee partners had an agenda for what the teams "needed to learn," and that the presentation of that agenda was top-down and sometimes patronizing to the local site teams. At the same time, the addition of an Open Space Technology component where the teams could identify their own diverse agendas, and pursue them with other participants who shared concerns, interests, and issues was seen as an appropriate concession or gesture of trust and support to the site teams. The majority of the seminar was, then, structured to "deliver" pre-determined content, with about a third of the seminar designed as a "participant-centered" inquiry into the work and issues at hand.

Forty three percent of all participants completed questionnaires, and of those, 60% said that the design and content of the seminar was appropriate to their team's needs, with another 30% saying that it was "somewhat" appropriate. There were three significant problems with the seminar design.

The first was that every person interviewed felt that the seminar was too long, arduous, and exhausting and that its length sometimes detrimentally determined who from their teams could attend. Recommendations were to hold the session for four or five days with shorter sessions being held at regional sites during the year. One suggestion was to have the Open Space sharing and inquiry at a longer (3-4 day) mandatory session, and the more specific technical instruction at shorter (1-2 day) optional sessions. Another suggestion was to have shorter sessions for the more experienced projects and longer terms for the new projects. Several faculty, participants, and visitors also complained that the un-air-conditioned dorms at Sarah Lawrence would cause them to not attend another summer session at this location.

The second problem was the design of the Seminar Long Courses which were to run every day during the Seminar and were to feature two faculty members working together on the same topic or issue. These courses were introduced late to the faculty who were to work in teams. Many faculty did not have enough information about what was to happen to join in with their faculty partner. Some had missed the orientation session entirely. Reactions to individual faculty members were mixed, with some praised and others not. The concept of having two faculty members linking the arts and school practice worked in some cases and not in others, leading some participants to argue for much more thorough deliberation about the matches and for more thorough and consistent faculty preparation to assure that each faculty member was operating from the same set of

assumptions about the ESP and about the participants in their sessions. Some Faculty indicated that they were unprepared for the types of needs and issues that teams brought with them to the seminar. Moreover, in some cases the faculty "partners" had little or no prior knowledge of each other's work or personalities, thus modeling the antithesis of what the ESP project espoused for schools and students—authentic partnership for excellent teaching and learning. Local site teams sometimes found themselves grouped with other teams who were not ready to pursue the same area of interest or level of discourse about their projects. As a result, while some people were enthusiastic about their courses, others were disappointed or angry.

There was also an issue of mixing Phases—in some courses Phase II sites were ready to dive into the content, where Phase I sites still needed to be brought up to speed. In interviews, Phase II team members were more likely in interviews to suggest splitting the phases next time. "Cramming" a large number of Westchester participants (most of whom knew little about the project) into two sessions seemed to anger other participants who felt that it distorted the conversations.

The third problem was the timing of the Open Space Technology. It was held at the end of what was considered to be a too-long seminar. It was held on a weekend, when people were likely to feel that their "work week" was over. And, according to those interviewed, its structure and how that would mesh with the rest of the seminar was not explained well enough to participants in advance—there was a sense that with Open Space Technology the seminar shifted from structured "instruction" to open inquiry, but many people didn't know what to make of this shift, and finding themselves tired at the end of the week, they chose to opt out before Open Space Technology began. Consequently, only about a third of the participants participated in this part of the seminar. This last fact was universally regretted by those interviewed. They were sorry that some of their own team members were no longer present, and they were sorry that so many of their colleagues had left before it started. In one case, a person interviewed not only felt that way, but also admitted that she had left a day early, on Saturday, because she "just couldn't say or hear one more word" regardless of how interesting and compelling she found Open Space Technology and the seminar in general.

In interviews, the participants who valued the Open Space Technology most were the more veteran and experienced team members, those who were aware of the issues they faced in their projects and who were eager to deal concretely and specifically with them with their colleagues. These members were also more likely to feel that the "delivery" model of the rest of the seminar revealed a lack of trust of and respect toward them.

It is interesting to note that at Open Space Technology, participants initiated their own conversations and explorations around themes that were also stressed by the Interagency Committee in the delivery model of the Seminar Long Course and the Content-Specific Workshops (the number of sessions is indicated in parentheses).

- Curriculum Integration and the Learning Standards (6)

- Partnerships and Planning (7)
- Assessment Issues and Practices (6)
- Technology (2)
- Art Creation (7)
- Miscellaneous and technical related issues (9)

Participants were least interested in the technology sessions (about 7 people attended 2 sessions), and most interested in art creation (more than 100 people attended 7 sessions). Additionally, more than 80 people attended the 7 partnership and planning sessions.

All participants interviewed—from Phase I and II—said that they could have made most use of focused, site-specific support and consultations to help them deal with specific issues and challenges they were facing in their work. The Open Space Technology session allowed them to do this to a degree, as did the consultation sessions and the team planning sessions. These three elements were valued most highly among those interviewed.

Evaluators' 1998 Summer Seminar recommendations included:

- Identifying, addressing, and supporting the projects' many technology needs—hardware, software, and training—in order to make the website not only active, but useful for all project participants or teams.
- Further defining the role of the TechnoMentor—their level of skills and experience, whether it was truly voluntary or assigned, and what their authority and leadership was within the projects—as future professional development activities were designed for this group.
- Designing technology workshops so that they provided concrete examples of technology integration into curriculum, instruction, and assessment models actively in use with classroom children.
- Significantly shortening the length of the Summer Seminar.
- Focusing on team sharing and discussion of common issuses.
- Providing air-conditioned rooms, large fans, or cool weather for the seminar.
- Focusing resources on providing site-specific consulting for teams, to help them deal with specific issues they were facing.
- Adopting a more learner-centered approach to professional development, allowing participants to identify their needs and develop strategies to meet their own needs, as in Open Space Technology. This would allow a natural breakdown along lines of experience, interest, and expertise, thus addressing any issues of artificially mixing Phases or roles.

1999 Summer Seminar

During Year III, the IC identified four focus "strands" for the Summer Seminar—these strands were identified as areas where there would be faculty, programming, and workshop support for participants. Strands were: Technology, Teaching and Learning, Sustainability, and Administrators.

One of the central themes of the Seminar was Reflective Practices, including the Peer Review through Reflective Practice (PRTRP) sessions, an ESP flavored response to the SED Peer Review initiative. These sessions served as a mechanism to allow projects to share their work in a structured way, using student work as the focusing lens for discussions and discovery.

Taken as a whole, the 1999 Summer Seminar could be said to have promoted reflection on the part of the participants. Individual project teams met extensively to reflect on their progress to date and to plan for the upcoming year. This planning time was reported by 87.5% of Seminar participants as "useful" to their project.

Open Space Technology

The theme of the Open Space Technology (OST) component was: What is at the heart of this good work? Participants could explore this theme through pre-planned workshop sessions led by consultants or through OST sessions proposed by any participant at the Summer Seminar. A very large number of sessions were proposed and individuals were invited to sign up. Researchers who attended sessions as observers noted that there was not always a relationship between the sign up lists and the attendance pattern. In one session with 24 sign-ups, 12 persons left the session. In another with 11 sign ups, there were more than 11 in attendance, and, at a third session there were 6 sign ups and 11 in attendance. It is therefore hard to judge the interest of the participants by sign-up sheets alone. As an indication of initial interest, 173 participants signed up for the 25 pre-planned sessions and 77 signed up for the 19 sessions that were not pre-planned. Several of the proposed sessions had no sign ups, and 8 people officially signed up for consulting with individuals.

The OST sessions required participants to identify the areas and issues that were most challenging or interesting to their work, and to seek ideas and solutions together. Most OST sessions proposed by participants were billed as problem-solving (as opposed to project sharing or program development). The format, which was primarily discussion-oriented, promoted reflection on the part of participants, as well as sharing of similar challenges or observations.

On the final day of OST, the workshop topics were "converged" into five main themes: (1) assessment, (2) technology and its uses, (3) teaching practice, including practitioner relationships, (4) cultural diversity, and (5) advocacy. These topics represented the broad set of issues that OST participants seemed to have been most concerned with, but some participants disagreed about the "convergence" of themes, preferring that the topics remained distinct. Cultural diversity was not a topic addressed elsewhere in the Seminar, but the other four topics were embedded in the four strands originally identified by the Seminar planning team.

Peer Review through Reflective Practice

By design, the 1999 Seminar also attempted to promote reflective practices through its Peer Review through Reflective Practice (PRTRP) sessions. These sessions were problematic for many reasons, including a confusing mixture of goals and inadequate preparation for presenters. As a mechanism for reflective practice, the sessions were designed in layers; project practitioners were to reflect upon student work by discussing their curriculum, instruction, and assessment practices; a panel of peers was to reflect upon that work as well; and a silent audience was to reflect upon both the work presented, and the process of reflection. One of the goals stated in PRTRP planning meetings was to provide a model that projects could use at home to promote reflective practices around student work. To this end, ESP contracted Jane Remer to document the process, with the plan of sharing this documentation with partnerships interested in replicating the PRTRP sessions at home.

Through our interviews and observations, it appeared that the mixed goals and approaches of the sessions did not consistently illuminate useful ways that participants could share the approach with their projects (About 57% of survey respondents said that they found that the sessions provided useful insights and ideas). Interviews identified few people who were satisfied with the format. Many people were unhappy with the passive/mute "role" of the audience. Conversations in the sessions ricocheted from student assessment, to standards, to partnerships, to the arts, and, in some cases, dialogue was stopped mid-stream to obey the time limits on particular topics. In some ways, the array of discussion topics and the artificial sequencing and time limits of the format served to preclude or halt reflection on the part of participants. "Reflections" were moved from one topic to another, without attempts to look at the connections between topics, or the meanings to be found in those connections.

Another challenge related to the sharing and dissemination of ESP partnership successes. The ESP Summer Seminar, over its first three years, tried out three different models for allowing programs to share their work with one another, each of which had its own strengths and weaknesses (In Year I, partnerships had a "Share Fair"; in Year II, groups of three partnerships met for 5 days in Seminar-long courses; in Year III, selected partnerships examined their programs, or elements of their programs, in a structured "Peer Review" format). In 1999, as the sites deepened their work, they could have used assistance in identifying their program strengths, which could also have been of use and interest to others. The NYS Peer Review process was one such mechanism that might have been appropriate for sites that had specific curriculum models that they were ready and able to share. EDC/CCT recommended that other ESP program components, including partnering approaches, assessment techniques, and documentation methods, might be worth sharing with the outside world, as well.

At the 1999 Summer Seminar, one of the most successful project sharing efforts occurred in the "First Annual ESP Film Festival," which was convened by program participants, where nine partnerships shared video documentation of their programs. The effort grew out of discussions at the peer review planning sessions and demonstrated the growing capacity of participants to present their work to professional colleagues. Approximately 50 people attended, and the nine screenings

were followed by spirited discussion about the potential of video for assessment, reflective practice, and program promotion. In addition to discussing the range of purposes for video, participants reported that this Film Festival offered an opportunity to see each other's work, a need which they felt had not been met by the Peer Review through Reflective Practice sessions.

Again, evaluators suggested that meeting this need of finding new dissemination mechanisms required some shared vision on the part of the IC, to agree on the types of program elements that had something to offer to the greater education community, and to agree on the best formats for sharing them.

2000 Summer Seminar

In 2000, the ESP Summer Seminar was organized around the theme of "Early Harvest." Participants were asked to think about their work, its successes and its next steps, in terms of the fruits of the work. There were two central organizing structures to the Seminar.

The first was the use of an ESP Rubric, which participants had begun to develop during two previous professional development workshops in the spring. Teams at the seminar were asked to: 1) apply the rubric to their projects to gain a sense of where their strengths were and where they needed to do more work; and 2) propose changes to the rubric which they could post on a wall in the main convening auditorium at Sarah Lawrence.

The second was the development by each team of its "story"—a portrait of their partnership, or some aspect of it, that related in a compelling way the nature, purpose and effects of the work they were doing.

The five-day seminar was structured with morning gatherings, where participants were updated on the day and engaged in a group music making activity, which they then analyzed together to assess what occurred during the activity, both in terms of actions and in terms of learning. This activity was designed to set a tone of being critical and thinking carefully about the work, which it successfully did.[4]

There were three Planning Cadre meetings where pre-assigned groups of 4-6 met with two faculty members. These meetings were intended to provide support for the development of the "stories." In some cases they also served as the place where people could share the stories they had developed. They were also intended to provide small networking and support groups upon which the participants could depend as the week unfolded.

There were five times when an array of workshops was available for participants to choose from. And there were several group convenings where participants heard from fellow team members or from project leadership or outside speakers on topics related to the work. Additionally, there was time built in for team planning, and many groups used lunches and designated workshop time for planning as well.

[4]Potentially, it also unintentionally perpetuated some misconceptions about assessment, most notably that everything must be, and can be, assessed. To what extent the music activity successfully generated conversation and dialogue—clearly a major purpose of its inclusion, based on all follow-up discussions–was not discussed.

Evenings were mostly planned working-social events, with the first evening being devoted to a "Team Trade Show" where participants could share their work with one another.

Evaluators received 200 surveys from the 245 registered team leaders and participants. When asked to rate how the Seminar had positively affected them, between 75% and 90% of respondents reported positive impacts in all areas.

Reflective Practice Sessions

Before the Seminar began, a select number of participants were invited to attend a two-day Reflective Practice meeting. There was much nostalgia expressed in 2000 for the peer review sessions, which were not continued as such, even though the evaluators found a high level of discontent with the process in 1999.

This meeting was an evolution from the 1999 Summer Seminar's Peer Review Through Reflective Practice sessions, which, in turn, was a hybrid evolved from the State Education Department's Peer Review process, and other collaborative assessment processes developed throughout the country.

In the Reflective Practice sessions in both years, a team presented student work from their project, and a group of their peers responded to the work. The purpose of the sessions was to illuminate the student learning evidenced in the work, as well as the curriculum or project design that allowed the learning to take place. In both cases, presenters also posed questions to the responders, answers to which would help presenters improve or better understand the design or approach their projects were taking.

The primary change in 2000 was that the role of the silent audience (who were onlookers in the 1999 Seminar and which many people had objected to the previous summer) was eliminated. Instead, all participants were engaged in either presenting or responding in two different sessions, one in the morning and one in the afternoon. A total of 68 people participated.

Additionally, there was no one prescribed protocol that the sessions had to follow. In fact, the first day was devoted to examining different protocols that could be used in the review of and conversations about the work.

During the second day, a variety of protocols were used. The EDC/CCT research team observed four of these sessions. In all cases, the caliber of the conversations was extremely high. Participants seriously and diligently examined the work of the students, found evidence of much learning, and shared it with their peers. People responded not only to the work, but also to what their peers were saying, all in constructive and positive efforts to contribute to a shared discussion of student learning in the arts. Additionally, the responders spent time trying to address the questions posed by the presenters, although the extent to which this was successful is not known.

Throughout the ensuing week, participants of these two days spoke very highly of the experience as the most content-rich and meaningful part of the Seminar. Many participants interviewed who did not attend this weekend reported that they had heard that it had been highly successful and regretted missing it.

Iinterviews indicated that the success of the weekend was based on four things:

- The extent to which it was rooted in the real thing—real student work, real school contexts, real practitioners presenting their own work;
- The extent to which it allowed all participants to think, respond, carefully consider, and contribute to the conversation, thus combining intellectual, emotional, and personal aspects of each participant;
- The extent to which the conversations were extremely positive and constructive, where participants found positive effects to reflect upon even in cases where the work was not obviously of the highest qualities; and
- The extent to which it fostered peer-to-peer dialogue and a feeling of a common endeavor, both among the project team participants who face common issues and challenges and questions at the school site level and also across the entire project, including ESP leadership and faculty, where all were facing similar large questions and issues related to educational approaches and philosophies.

Telling the Story

A primary focus of the 2000 Summer Seminar was to work with teams to help them develop a way to "tell their story."

Through observations of faculty meetings and the Seminar itself, evaluators recorded that the idea was designed to provide a focusing activity which:

- Generated a "product" (the story) that participants could use after the Seminar was over;
- Required participants to identify their project's goals or outcomes in terms of what would be compelling to their identified audience;
- Required participants to identify audiences that they felt should hear their story. Audiences identified ranged from parents to teachers to school board members and others. Usually identification of the audience was connected to deciding which audience most needed to be "brought inside the loop";
- Required participants to identify either successes or needs of their project that they could capitalize on by relating them to key audiences who would therefore buy into the project more (whether they were teachers, parents, funders, administrators, or others);
- Required participants to consider what they knew and did not know about their projects and the impact of their projects for consideration as "story elements," perhaps thereby pointing out gaps in impact or evaluation data that were needed to create a compelling story. This process would ideally influence participants to adjust their evaluation and assessment designs to gather the needed data.

Thus, aside from adding something concrete to the seminar's purpose (the generation of a story that people could walk away with in their hands), the effort was designed around several elements key to sustaining the projects in terms of developing financial or other types of support for the work already underway.

As evidenced by the survey data, between 73% and 88% of participants positively reported that the seminar had provided them a better sense of the elements key to developing the story.

It was not clear the extent to which the seminar design (e.g., the Planning Cadres) contributed to this success. When asked how valuable the "cadre" groups were, more people responded on the negative side of the scale (59%) than on the positive (41%).

Teachers and teaching artists indicated that they found the cadre groups more useful than the cultural organization administrators.

Because this key design feature did not seem to promote the success cited above, evaluators conjectured that the general point of the seminar—gathering people to talk and learn together, in workshops and informally—combined with the focusing question implicit in the telling of the story assignment, helped participants to articulate their goals, accomplishments, audiences, and assessment needs. Informal interviews indicated that almost everybody found the challenge to "write their story" an interesting and useful one.

Participants were asked where their projects needed the most technical assistance, and whether or not each particular need had been addressed at the Seminar. They were instructed to check all that applied on the general Seminar questionnaire, which was administered at the end of the week.

The table below lists each of the areas of technical assistance in the order they were indicated as project needs by participants. Also reported is the percentage of those indicating "need" who also reported that the need was addressed at the Summer Seminar.

Table 13 1999-2000 Report
Technical Assistance Needs

	% indicating thiss as project need	% who indicate need, also indicating need was addressed
Student assessment	57%	81%
Project evaluation	43%	77%
Professional development	35%	68%
Project sustainability	31%	67%
Collaboration/partnership	30%	79%
Project administration/logistics planning	25%	68%
Curriculum development/implementation	23%	51%

With regard to "Professional Development," a much larger proportion of school administrators indicated this need (73%) than did teachers (27%) or teaching artists (25%). Forty three percent of cultural organization administrators indicated this was an area of need.

Team Planning Time

In past years, the opportunity to meet and plan with their teams was cited as the most valuable aspect of the Seminar. This year, the seminar built in extensive amounts of time for team planning, starting with the first timeslot after the seminar kick-off Monday morning. Time to reflect and to plan unhurried by daily demands is a rare commodity, and the opportunity has often been cited as a "gift" that ESP has given the projects. It was also the most highly cited "valuable experience" in open-ended questions put to participants in the questionnaire.

When asked specifically about planning time, 68% indicated that they thought their team had sufficient planning time during the seminar. In addition, participants overall found the planning time to be very useful, with more than half indicating that it was extremely useful, and 87% indicating the usefulness as either "Extremely" or "quite a lot." Only 3% found the time "not at all useful."

Faculty and Consultant Meetings

When asked how many consultants they met with, the average response was approximately 2, with responses ranging from 0 to 6. Eight participants (4%) indicated that there was no one they wanted to meet with and four people (2%) indicated there was no one available to meet with them. Typical answers regarding the usefulness of consultant meetings ranged between "extremely" (48%) and "quite a lot" (41%).

In 2000, the evaluators were advised not to distribute individual workshop evaluations to the workshop participants. Participants responded positively to a general question regarding the quality of seminar workshops, with most answers ranging between "excellent" (43%) and "good" (51%).

In regard to technology workshops and consulting, half of the participants indicated that they received useful help in the realm of technology (51%), with the large majority of the remaining participants indicating that they didn't seek this type of help (43%). Only 5% indicated that they tried to receive technology help but did not receive it.

When asked whether they had clarified or changed their technology plans as a result of the seminar, 39% indicated that they had, 31% indicated that they had not, and 30% said that they were not sure. This could have been interpreted to mean that up to 70% of the participants had learned something at the seminar that changed or might have changed their use of technology.

Teachers were more likely to indicate that they received useful help regarding technology, while teaching artists were more likely to indicate that they didn't seek this help.

Through informal interviews, evaluators found that most people were happy with most workshops, although a few workshops were seen as unsuccessful. Generally, the unsuccessful workshops were more instructive/didactic in nature or else more theoretical and not grounded in the projects. Most workshops were not like this.

There was a marked increase, from previous years, in the workshops that rooted their content directly in the ESP projects. Additionally, several workshops involved art making on the part of the participant-students that was then analyzed and discussed from the perspective of the participant-teachers. These were universally praised.

Learning from Other Teams

When asked whether they had had adequate opportunities to network with other teams, 77% indicated that they had, with typical responses regarding the usefulness of this networking falling between "extremely" (30%) and "quite a lot" (50%).

Disseminating Summer Seminar Information

One of the questions about the seminar was how far the learning would get transmitted into the projects. Regarding whether they had a mechanism for disseminating what they had learned at the seminar to the rest of the participants in their projects, the group was fairly evenly split between those that did have a plan for dissemination (56%) and those that did not yet have a plan (44%). Teachers and cultural organization administrators were more likely to indicate that they had a plan for disseminating this information than teaching artists.

Cultural organization administrators who indicated that they did not yet have a plan wrote in: "It's not packaged yet, but it's compelling."

Future Support

Knowing that ESP leadership was considering alternative ways to provide the support and professional development needed by ESP teams, evaluators asked participants several questions about the kinds of support they needed. Participants were provided a list of seven types of programmatic support and were asked to rank them according to which they believed would be most useful to their projects in the coming year. Listed below are the types of support, shown in the order of their ranking as the first most important item.

Table 24 1999-2000 Report
Programmatic Support

	Percent ranking as first most important
Individual min-grants for hiring consultants	31%
Week-long Summer Seminar	31%
Shorter (e.g., 3-day) summer workshop	17%
Site visits/consultations by ESP project leadership	17%
Regional gatherings to share work	11%
Cross-site evaluators meetings	6%
ESP Gatherings at other conferences	4%

When evaluators examined the data across first, second, and third most rankings (in other words, which items were most often selected as one of the top three choices), the rankings, in order of most often selected, were as follows:

1) mini-grants,

2) week-long Summer Seminar,

3) site visits/consultations AND regional gatherings to share work (tied for 3rd),

4) shorter summer workshop,

5) cross-site evaluators meeting, and

6) ESP gatherings at other conferences.

This second way of examining the data shows that "regional gatherings to share work" was more often selected than a "shorter summer workshop" as one of the top three, although the "shorter summer workshop" was more often given #1 priority than the "regional gatherings."

When asked how beneficial it would be to broaden the seminar's scope and participation to address issues of arts education above and beyond ESP, the majority indicated that they believed it would be beneficial – 25% checked "extremely" 46% checked "quite a Lot" and 22% checked "a little."

Most Valuable and Most Needed Aspects of the Seminar

EDC/CCT asked two open-ended questions on the questionnaire. For this report, evaluators used a sample of 100, or half of the returned questionnaires, to arrive at the analysis that follows. Of the 100 sampled, 40 were teachers, 24 were teaching artists, 28 were cultural organization administrators, 4 were school administrators, and 4 were "others."

The first question asked, "What was the most valuable experience of the Summer Seminar for you AND how do you think it will affect or shape your project in the upcoming year?" Approximately 90% of the 100 sampled wrote a response to this question. Most people did not indicate how their experiences would affect their projects.

Twenty-three percent of the sample indicated that their team planning time was the most valuable. Slightly less (22%) cited William Strickland's keynote address as the most valuable.

Learning that occurred in workshops, particularly learning about assessment, was cited 17% of the time. In particular, workshops by David O'Fallon and workshops and consulting with Jane Remer were frequently mentioned by name; whereas only a few other faculty members were named at all or more than twice.

By looking at the responses by role group and by other variables, EDC/CCT found the following differences among those who indicated any response:

- Cultural organization administrators most often (26%) indicated that the story-telling experience or challenge was the most valuable aspect of the seminar.
- Workshops, for instance, assessment workshops and curriculum design workshops, were cited as the most valuable experiences for teachers (26%). Teachers indicated story telling as the most valuable seminar experience only six percent of the time and planning time only 15% of the time.
- Teaching artists, similarly, mentioned story telling infrequently (5%) and mentioned both planning and Strickland's keynote most often (29% each). Also often noted by teaching artists was sharing with peers and other teams (24%).
- The sample of School Administrators was too small (4) to generate any generalizable conclusions.

When EDC/CCT analyzed the data by how many times participants had attended the seminar (between once and four times), they found that of the 100 sampled, 44 were attending their first seminar, 23 were attending their second, 24 their third, and 9 their fourth.

- For people attending their *first Summer Seminar*, planning time was most often (23%) indicated as the most valuable experience of the Seminar.
- For people attending their *second Summer Seminar,* Strickland's keynote was most often (33%)

indicated as the most valuable, followed by planning time (29%).

- Those attending their *third seminar* overwhelmingly (45%) indicated that Strickland's keynote was most valuable.
- The second most often cited experience was planning (35%).
- The sample of *fourth time Summer Seminar* participants was low (nine), but of those sampled, the most valuable experiences were listed as Telling the Story (22%), Consulting (22%), and Workshops (22%).

This breakdown suggested that, in the beginning, meeting with their fellow ESP teammates, and planning for the upcoming year was of more relative value than in later years. It also indicated that as the participants progressed in their experience, they found targeted consultants and building toward sustainability (in terms of "story telling") more valuable. Somewhere in the middle, the inspirational/motivational nature of Strickland's keynote seemed to strike a chord with people.

Although this analysis was derived from a sample of only half of the participants, it was in agreement with the observations and conversations the CCT research team conducted over the years. EDC/CCT also did an analysis of the data by grade level of the ESP schools, but did not find any significant differences from the generalized statements made by participants. It is possible that certain workshops were more valuable than others were, but our data collection process was not set up to detect such differences.

The second question asked participants to list topics for future ESP professional development meetings (including Summer Seminar).

- Fewer people (only 50%) in the sample gave a response to this question.
- Of those that did, 24% indicated that they wanted to continue to learn about assessment or about looking at student work.
- Twenty percent indicated that they wanted more technology support and learning.
- Fourteen percent indicated they wanted a focus on sustainability.

When EDC/CCT analyzed the data by role group they found that:

- Teachers most often (37%) indicated that they wanted more topics on technology.
- Teaching artists most often indicated that they wanted to see student assessment (25%) and partnership/leadership topics (25%) further explored.
- Cultural organization administrators were in agreement with teaching artists, although they indicated that Sustainability was a key topic for them in equal numbers (29%) as was Student Assessment.

- The two school administrators who responded to this question both indicated that Student Assessment was what they wanted to see included in future years. First-time seminar participants most often indicated that Technology (26%), followed by Student Assessment (21%) were key topics for them.
- Second-time participants overwhelmingly (31%) indicated Sustainability.
- Third- and fourth-time participants both selected Student Assessment as the key topic for them (38% and 40% respectively).

The only anomaly EDC/CCT found by grade level was that 50% of participants from high school projects indicated that they wanted Technology as a future topic, whereas other grade levels indicated technology at far lesser frequencies. EDC/CCT speculated that participating high schools were more wired than elementary and middle schools, and so there were more technology resources and opportunities available at the high school level.

2001 Summer Seminar

The Summer Seminar design for 2001 responded vigorously to perceived participant needs, but it was not linked to a long-term strategy and did not reflect a sequential or consistent approach that took into account past successes or failures. Participants had reported learning increasingly from each other in participant-led workshops. They saw that they were rejuvenated professionally by engaging in arts integrated workshops from a critical perspective where they participated in the work of the project and analyzed how it unfolded. Exposure to a variety of models of arts integration and analysis of student impact through the use of new assessment methods was reported to be a vital aspect of pushing the teachers and cultural organizations to think more deeply and comprehensively about the work. The 2001 Summer Seminar was designed to reflect these participant responses.

Feedback from Participants on Importance and What They Learned

Surveys were distributed to all ESP 2001 Summer Seminar participants in attendance on the last day of the Seminar. EDC/CCT received 101 completed surveys.

More than half of respondents were either teaching artists (24) or cultural organization administrators (32). Additionally 34 teachers and six school administrators completed the survey. Seventeen "others"—which include evaluators, faculty, and people who identified themselves as "friends"—also completed the surveys.

Respondents indicated that they needed the most assistance in the areas of student assessment, project evaluation, and project sustainability. EDC/CCT also asked them whether or not their needs in these areas were addressed. In general, about three-quarters of the time respondents indicated that their needs were addressed, except in the area of project sustainability, where only 63% of respondents said that their needs were addressed.

When EDC/CCT analyzed the survey data according to how many times a respondent had come to the Summer Seminar, they found that participants who had attended three or more Seminars were most concerned with receiving support in project sustainability, and least concerned with issues of partnership and collaboration. Those in their first or second years of Summer Seminar were most concerned with issues of project evaluation or student assessment, and least concerned with issues of logistics and project administration.

When EDC/CCT analyzed the survey responses by the age of the projects themselves (when they were first funded), they found that participants from the oldest projects were most concerned with project sustainability and with professional development. The newer project participants were concerned with student assessment and project evaluation.

A majority (60%) of the participants from the newest projects reported that they did not have enough planning time at the Seminar. When EDC/CCT analyzed this same question based on the number of Seminars a respondent had attended in the past, those who had attended more seminars felt less satisfied with the amount of planning time they had at the Seminar, as compared with those who had attended only one or two seminars.

The oldest projects valued networking time with other teams more highly than the newer projects. Also, those attending five seminars reported at a higher rate that they had made good use of consultant time. These same respondents felt in higher numbers that they did not have enough time to network with other teams, and also found the networking time to be less beneficial than others.

Between 60% and 80% of respondents reported that the Summer Seminar had changed the way they documented or assessed their projects. In slightly lower numbers, participants stated that the Seminar had changed the way they structured and offered professional development to participating teachers and teaching artists. Participants who had attended five seminars also reported in significant numbers (63%) that they had offered new types of curriculum learned at the Seminar.

Over the years, respondents indicated strongly that the Summer Seminar had inspired them and given them useful tools, ideas and connections. A number of surveyed Seminar participants focused on the value of spending time together with colleagues. Most also indicated that they had gained a better understanding of their project's goals and accomplishments; however, fewer participants were clearer on how to "tell their story" strategically. Many participants, in open-ended questions, indicated that they thought the most useful part of the Seminar experience was new learning about assessment and evaluation.

When EDC/CCT asked them to rate the various program elements, all ranked somewhere between "extremely" and "very" useful or beneficial. They were ranked in the following order, starting with the highest rankings:

- Faculty-led workshops - 2.6
- Lab workshops - 2.5
- Inquiry Groups - 2.3
- Team planning time - 2.1
- Team networking time - 1.3

When asked about the benefits to remaining a part of an ESP network after the grants were over, project coordinators indicated overwhelmingly (93%) that they saw a benefit. Ninety-five percent of the responding cultural organization administrators also indicated that they saw a benefit to remaining part of an ESP network after the grant period.

- Participants responded very favorably to the workshops led by fellow ESP participants. These workshops also served to professionalize the efforts of ESP program developers as they sought to articulate what was important in their work, and what could be of use to others. They were particularly useful to participants for their emphasis on concrete tools, ideas, and approaches to the work. In our 2001 report, we suggested that ESP consider encouraging more team-to-team teaching.
- It was noted in several venues that there was not enough participation of teachers at the Summer Seminar. Artists, administrators, and teachers who attended expressed a desire to see more of a concerted effort to get teachers to attend. Because of the limited ESP funds, EDC/CCT suggested that this might require leveraging state or district funds or credential mechanisms, as well as significant promotion and publicity of the seminar among teachers. Participants felt that many of the discussions about curriculum integration, student assessment, and collaboration were unfortunately one-sided due to a lack of teacher presence, and were therefore limited in what they could accomplish.
- The level of facilitation of the inquiry groups was highly variable—from virtually no facilitation to one-sided instruction. Inquiry is an effective teaching methodology when it is framed by a guiding question, and structured to move participants from one stage to the next, toward finding answers to questions and uncovering new questions to be examined. This requires knowledgeable and careful facilitation. Facilitators did not appear to have a clear or consistent understanding of their role, or of the goals of the inquiry groups, which oftentimes resembled sharing sessions rather than structured inquiries into a topic.

EDC/CCT suggested that the reflective practice format, that proved so highly effective in the 2000 Summer Seminar (as reported in our 99-00 evaluation report), and which many participants cited as the most valuable experience they had had at any ESP Seminar, could have proven to be a powerful framework for structuring the inquiry sessions, while grounding the discussions in real work with real questions. The morning dance activity, as well as the scarf making workshops, were highly valued, underlining the importance of providing art-making activities as a model and a

reminder of what the ESP projects are about. That three of the four participant-made videos focused on the dance activities was one indicator of how central it became to the week, despite some initial resistance toward the assignment.

- The range of participants—fledgling and mature projects, people new to the Seminar and veterans, novice teachers and experienced teachers and teaching artists, administrators and practitioners—appears to require some differentiation among program offerings. Hence, the 2001 report recommended that some sort of core program that inducts participants into the ESP culture could be required for first-time participants. This core could be a once a day session with a facilitator. ESP has experimented with creating a core activity (regional groups in 2001, "story-line planning cadres" in 2000, reflective practice groupings in 1999, seminar strands in 1998), but in most cases these cross-group strands have proved frustrating to participants as they appeared as artificial groupings. Identifying new ESP participants would be a grouping grounded in a real need to inculcate the values of ESP, and to orient newcomers to the seminar offerings. There could be subgroups of new participants from more mature programs and new participants from new programs. A huge benefit for the newcomers would be to meet and talk with the veterans, so it was suggested that this program element not be too time-consuming however it was configured in the end.

IMPLICATIONS, NOTABLE FEATURES, RESULTS

Program goals

The ESP program was designed to satisfy the following program goals:

- Return arts to a primary position in all NYS classrooms.
- Disseminate information about the NYS Learning Standards to all cultural organizations around the state.
- Develop model partnerships linking cultural resources to NYS Learning Standards.
- Impact directly student learning in all disciplines.
- Identify and support best practices.
- Foster and develop best practices.
- Develop and disseminate arts assessment practices.
- Integrate arts into the core curriculum.
- Provide high quality arts experiences in the arts first, and in other disciplines second.
- Make sweeping systemic changes.
- Make change at the local school level.
- Develop comprehensive and/or school-wide programs in the arts.

The specific goal of the ESP program was to identify, develop and support best practices in cultural/educational collaborations focused on achievement of the Learning Standards. The initiative was also supposed to contribute to the improvement of teaching and learning in New York State schools.

The projects funded through the ESP program:

- Were long term, in-depth collaborations;
- integrated arts into the core curriculum;
- Impacted directly student learning both in and through the arts;
- Developed curriculum, instruction and assessment aligned with the New York State Learning Standards;
- Contributed to school change at the local level; and
- Had the potential to develop into sustainable comprehensive school-wide programs.

It was the goal of the Empire State Partnerships Program to "further the development of high quality arts in education programs, and the development and dissemination of arts assessment practices throughout the State."

Partnership

Sharing their work with colleagues was one of the most valued aspects of participation in ESP and in the ESP Summer Seminar.

The ESP program was highly successful in fostering relationships between schools and cultural agencies. In cases where partnerships pre-existed ESP, these relationships were challenged to move forward, often times moving away from vendor-type relationships (where cultural organizations "delivered" pre-packaged programs) to more collaborative program design efforts with the standards and student learning at the center.

- Sixty-seven percent of teachers and 54% of teaching artists indicated that they were part of their project's planning team.
- Teaching artists, project coordinators and cultural organization administrators reported that the schools worked with the cultural organizations as "full partner."

Curriculum

In the early years of ESP, what EDC/CCT saw in the field was mixed in terms of standards of excellence, coherence of the learning experience, and the extent to which the work was truly integrated with the core curriculum or even the classroom.

The curriculum materials collected from the participants' supplemental submissions to NYSCA tended to be fragmented descriptions of individual lessons, thematic units, or topics for assessment. Curriculum, in the sense of fully developed sequences of activities, concepts, themes, materials, student performance objectives, and assessment strategies, were not yet represented in the evaluation reports attached to the third year applications.

By 1999, arts programming was happening in many schools that had little to no arts programming before. In some schools that had the arts, ESP allowed new relationships to develop between cultural agencies and school staff arts teachers. In the best of these cases, these two sources of arts education were working together.

The arts curricula were being implemented, and sometimes designed and assessed, with the New York State Learning Standards as a reference, a guide and a goal. Particularly successful has been ESP's record of moving the issue of student learning, the standards, and student assessment to the forefront of discussions and planning around arts education.

In 2000, sixty-one percent of the local site reports indicated that teachers were incorporating the arts into their curriculum, one of the stronger indications of success.

The 2001 project reports presented a variety of approaches to curriculum and instruction. There was not a consistent curriculum pattern among the participating schools; rather, the context of each school and its community determined what approaches were most suited to the school.

An analysis of 2001 inventory questionnaire data revealed that the most commonly integrated art form in 2001 was Visual Arts, followed by Music. The arts were most commonly integrated with English Language Arts, followed by Social Studies/History.

State learning standards

In 1997, evaluators indicated that teams were bewildered by, unaware if, or struggling with issues around assessment and standards and how they related directly to their projects. All teams were looking to the ESP leadership for guidance on these issues.

By 1998, some of the schools were working to develop assessment tools that were linked to the Standards. In many cases, evaluators saw rudimentary rubrics attached to written lesson plans.

Indications were not as clear that the participants understood or agreed with the project's recommended instructional strategy that linked curriculum to the State Learning Standards and that expected evaluation and assessment to be integrated into learning experiences. However, even these difficult topics were beginning to be addressed as local projects provided examples of their curricular efforts to integrate the arts with core disciplines and to develop new assessment practices.

Another challenge still faced by the programs in 1999 was how to use the standards as a useful tool in looking at student learning. The standards were more descriptive of what was going on than of how it was going on and what the outcomes were. In following years, attitudes toward the value of the standards began to become more positive among teachers and teaching artists, and the evaluators began to see positive connections between instructional practices and the NYS Learning Standards.

In 2000, teachers and project coordinators responded positively to a survey question about whether they believed the "arts help you/your schools teach to, or reach, standards" to which their ESP curriculum was linked.

Student impact

Forty-one percent of the 2000 evaluation reports indicated that new student assessment practices were in use. Principals did not discuss assessment of any kind, except for referencing test scores as a pressure for evaluating the projects.

Ninety-six percent of the project coordinators who responded to the survey indicated that they had been tracking the impact of arts programs on student learning, but only 63% of projects reported student learning in the arts, with 51% indicating that the students achieved state arts standards, and 63% reporting learning in non-arts content area, with 43% achieving state non-arts standards.

Survey responses indicated that all but two of the project coordinators (93%) believed it was necessary to track the impact of arts programs on student learning. Ninety-six percent of project coordinators indicated that they had been doing so.

Teaching artists' perceptions regarding the impact of the program on students were more positive than teachers', there was consensus between the two groups regarding the area in which students had changed the most: feeling successful and positive. They also agreed where the least change had taken place: test scores and working independently.

Teaching artists also agreed strongly with the statements "Students apply themselves longer," "Students report an interest in pursuing further arts education," and "Students work more collaboratively."

Site reports provided examples of student impact in various domains – students learned to appreciate the arts, learned the rewards of risk taking and the value of the rehearsal process, and learned to collaborate within a small group structure and support one another in matters related to the development of performance skills, the effectiveness of rehearsals and the preparation for final performances.

Students themselves reported other forms of impact at a New York City site. Seventy-eight percent reported changed concepts of what they were able to achieve, and discoveries of new artistic talents in them they did not know existed.

Teachers' and administrators' questionnaire responses indicated that:

- Students applied themselves longer,
- Underachieving students communicated and produced better than expected,
- Students worked more on their own without direct supervision,
- Students worked more collaboratively,
- Students better communicated with adults,
- Students felt more successful and positive,
- Students performed better on state/city tests, and
- Students were more interested in pursuing further arts education.
- "Students felt more successful and positive" was rated as the strongest impact, followed by "Students were more interested in pursuing further arts education."

Principals' views

The principals interviewed in 2001 expressed their strong beliefs that the types of curriculum and instruction promoted by the ESP partnerships provided students with deeper and longer lasting learning experiences than more traditional approaches to the curriculum could provide. Principals noted that students who were not perceived as strong learners or performers were successful in the ESP programs; principals reported having seen time and time again individual students who were labeled at-risk, or academically not achieving, doing well in the arts class. Most principals (73%) indicated that they intended to keep some of the program elements after ESP funding came to an end, and that they would seek public funds to support the programs, although many stated that they hoped ESP could help them with this process.

At-risk populations

Students in a New York City project that served at-risk, including incarcerated, students showed significant student impact in learning. Fifty two percent of those students tested showed gains in reading. The non-incarcerated youth in this project improved their attendance rates from 68.5% at the beginning of ESP to 86%, a factor that is also correlated to improved academic performance.

Besides learning specific arts skills and non-arts content, principals stated that students learned ways of working, or working together, that were valuable to their education. The arts experiences were seen as teaching the students a sense of commitment, responsibility, and building a sense of community.

Commitment to the arts

Principals also reported seeing evidence of continuing interest in and involvement in the arts as student moved up in the grades. The kind of commitment seen in elementary school to broader, often integrated, curriculum instead of narrow discipline-focused curriculum was also reflected in a continuing commitment to the arts.

School change

In the 2000 survey, EDC/CCT asked participants about changes that had benefited the school as a result of the ESP programs.

Table 3 1999-2000 Report
Changes that have benefited your school as a result of ESP
Means (Standard Deviations)

	Teachers	Teaching Artists	Project Coordinators	Cultural Organization Administrators
The role of the arts is enhanced at the school.	5.0 (1.2)	5.5 (0.9)	5.5 (0.7)	5.4 (0.9)
Parents are more active in school activities.	3.1 (1.7)	N. A.	4.1 (1.8)	3.6 (1.9)
Community members are more active in school activities.	3.3 (1.8)	N. A.	3.8 (1.9)	3.3 (1.9)

While all four role groups strongly agreed that the role of the arts had been enhanced in their school through ESP, only project coordinators agreed that parents had become more active. None of the role groups agreed that community members were more active. Over three-quarters of teaching artists selected "Don't Know" to the questions regarding parental and community involvement.

Impact on cultural organizations

Almost 70% of cultural organization administrators indicated that their participation in the ESP network had led their organization to establish new partnerships with other cultural organizations and/or schools. All but one of the cultural organization administrators indicated that their cultural organization was using curriculum or approaches developed through its ESP program in these new or other non-ESP collaborations.

When asked about how much their organization's art and education budget had increased through the ESP program, the median response from cultural organization administrators was 18% beyond ESP funding.

When asked whether participation in the ESP program had enabled their cultural organization to access new funding sources (other than the ESP funds), 65% of cultural organization administrators indicated that it had. Only 6% indicated that participation had actually limited their access to new funding sources.

A full 94% of cultural organization administrators indicated that they would seek funds for new partnership programs after their ESP program ended.

Professional development

In the 2000 surveys, which were analyzed in the 2000-2001 report, teachers indicated that the most valuable professional development experiences provided through ESP were "personal experience with the arts" and "relationships with an artist." They rated "leadership practices" as the least valuable.

In 2001 EDC/CCT also reported that the professional development of the teachers, artists, and administrators had taken significantly new forms and explored significantly new content.

Participants reported that they were developing new ways to integrate curricula, with an eye to the learning standards across multiple disciplines. They were forging new assessments of student learning. They were also developing new models of teacher and teaching artist professional development. When asked what benefits they perceived the ESP network offered their schools, the most often cited response (64%) was professional development.

Almost all principals saw a benefit to remaining in an ESP network after funding ended. Specifically they sought assistance with professional development and fundraising. In only two cases did principals state that they wanted to network and share strategies with other schools.

ENDNOTES

As the Empire State Partnership project reached the end of its first five-year funding cycle, the work of the EDC/CCT evaluation team came to an end. The project, however, continued into a new funding cycle, and, in the process, incorporated many of the changes recommended by the evaluators, along with several new innovations gathered from the administrative staff and from practitioners at the school sites and in the cultural organizations. Writing a "conclusion" for such an on-going project is therefore somewhat inappropriate. The notes appended here should be read, not as final statements, but as mileposts, markers of progress for a very elaborate and complex arts and education effort.

Among the first recommendations made by the evaluation team was to reconsider what had proved to be a difficult leadership structure, the Interagency Committee. The project decided to change the committee's structure and purpose dramatically and to clarify the vision for the goals and outcomes of the ESP initiative.

The leadership roles of the member agencies were altered and the Empire State Partnership project became the core element of the NYSCA Arts in Education Program. The program's defining feature, the Summer Seminar, was revamped and new regional and site-specific technical assistance and professional development programs were created to help ESP Teams take knowledge home and apply it to their own situations.

The evaluation team noted that, after the first two years, planning efforts were more effective with teachers and teaching artists working collaboratively. This was particularly noticeable in the area of evaluation or assessment. Teaching artists, who initially resisted the school-oriented evaluation processes advocated by teachers and some leaders in the ESP project, began to change their minds and their practice. Many began to advocate assessment and evaluation as ways not only to teach their arts better, but also to make their artwork better.

An important curriculum evaluation issue that existed at the school level was that of designing ways to record and document the development of new curricula. The time it took to write down and record changes in curriculum was beyond that provided by the project and by most schools. Even recording lesson plan outlines became too difficult to complete. The lack of complete documentation of curriculum development and use remained a weakness in the ESP project at the end of the first five-year cycle. The evaluators recommended an increase in the project's focus on the development of curriculum models where the arts disciplines were not "handmaidens" to the traditional non-arts curriculum. Work in the fourth and fifth years of the first cycle showed that some progress was made as new, more fully integrated curricula emerged at some local sites.

The EDC/CCT evaluation team struggled throughout the process with breaking apart the ESP work into pieces that could be looked at in more detail (called "Pieces of the Puzzle" in the report). The deeper the team looked into any issue, the more they came back to the issue of "partnership." In many ways everything about ESP began and ended there. Curriculum, Instruction, Assessment,

Student Learning, Institutional Changes were only as powerful as the partnerships enabled them to be. Leadership, including collaborative leadership, was one expression of the power of the partnership. After much discussion, (and a vision of the final report as an ESP version of Finnegan's Wake), the evaluation team decided to break up its report into more manageable pieces, from which it could draw more discrete implications. But, as with all puzzles, the parts must work together in harmony and partnership. Goals, trust, collaboration, time spent together, changing practice, embedding practice, advocacy, funding for the future—all of these began and ended with the strength and the development of the partnership. In the middle years of the five-year cycle, the successes and failures of the project's efforts to raise student achievement through the arts reflected the project leadership's efforts to support its own version of partnership.

In the spring of 1999, the evaluation team began the end-term data collection with a series of interviews with principals to determine the impact that the ESP projects were having in the schools from the administrator's point of view. The interviews were completed by the end of the calendar year, and were reported in 2000-2001 evaluation report.

The interview data was combined with an analysis of the pre- and post- arts resources inventories (the post inventories were mailed out in the fall of 1999). At this time, the team began a multi-year analysis of the sites' annual evaluation reports, looking for change over time.

The charge to analyze student learning results collected by the local evaluation teams was not possible because the local sites were not collecting or presenting this kind of information and what was being collected was of uneven quality. Assigning local responsibility for collecting student impact data proved to tax the sites beyond their capability. No other arrangements were made by the ESP project to take on this responsibility.

Next Steps

As the first five years of ESP drew to a close, the leadership team set strategic planning activities in motion and made infrastructure support changes to sustain the effort and provide an opportunity for reflection on the successes and weaknesses of the past.

Phase V projects completed their work during 200l-2002, completing the first cycle of funding. New funding allowed new partnerships to be formed and successful partnerships to share their expertise and knowledge across the state.

The last of the sites in the original ESP funding cycle completed their work and prepared to move on to a new phase of their partnerships. The reports they generated provided some evidence that supported the larger evidence base collected from the other original sites. The reports indicated that greater attention had been paid to evaluation practices by these sites, especially to providing concrete references to support their evaluative statements. These projects began their work later than the other cohorts and may have benefited from shared knowledge and experience about evaluation gained through the Summer Seminars.

The sites indicated that they ran more complex programs and served more students and classrooms than in their last year's programs. A parallel phenomenon in these schools, however, was that, except for the visual arts, there was less sequential arts instruction. The implication was that there was a need for support in designing and managing complex arts education instructional programs, including professional and leadership development on curriculum design, staff management, and school programming to support arts instruction.

Collaboration between teachers and teaching artists remained high in these programs, an indication that the core value of the ESP was realized and maintained throughout the sites. Teachers at these sites were reported to be playing a larger role than the teaching artists in the integration of the arts into the curriculum. One would expect this to be the case at the end of a long partnership project designed to increase teacher acceptance of integration of the arts with the core curriculum, but the data on this were not clear in that the changes in reports from the fourth to the fifth year left room for questions about their accuracy. Inventory data indicated an increase in the use of the State Education Department's Learning Standards in the Arts.

Teaching artists were reported to have played a greater role in assessment through the creation of teaching artist-generated practices. The details of these practices should be distributed more widely than they were by the last cycle of sites.

Technology was less widely used in these sites than in past years, and the sites reported less professional development for teachers on integrating technology into their classroom activities. This was in spite of the fact that ESP invested a good deal of time and energy to the support of technology use.

Teaching artists and outside specialists provided more professional development for the fifth year sites than they did previously when teachers were reported to be the more frequent providers, but there was also less emphasis on aesthetic education in the professional development programs this year and fewer subjects were presented.

Student impact was reported as learning new arts skills, learning non-arts content, enjoyment, self-esteem, motivation, engagement, and learning to work together. Reading scores were mentioned only once, and math not at all by the fifth year sites.

Eight of nine principals indicated strong support for the arts this year compared to five of nine in past years.

These were strong positive indications of program progress and success from the last of the original sites and were an indication that the ESP program was durable in both more and less experienced sites.