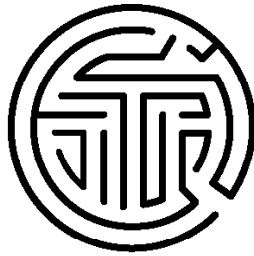




**CDA LEADERSHIP PROGRAM
FINAL REPORT:
EMERGING THEMES**



C C T R E P O R T S
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FINAL REPORT:
EMERGING THEMES**

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EXECUTIVE SUMMARY

The Education Development Center's Center for Children and Technology (EDC/CCT) conducted an assessment of the Center of Arts Education's (CAE) Curriculum Development and Access (CDA) Leadership grant program implemented in 18 of the original recipient sites of the Annenberg Partnership program. The overall goals of the research were to assess the following:

- What is the durable impact of the CDA Leadership grant on the host schools?
- What attributes contribute to a successful partnership?
- How has focusing on professional development impact the CDA Leadership grant's goals?
- What are the benefits and barriers of the process of dissemination?
- How does the process of defining and creating a product effect the host school?
- Strategic implications: What will inform CAE if it conducts the CDA Leadership program again?

Interviews were conducted with the arts coordinator, arts partner, and an audience member at each of the three focus schools. In addition, three additional schools were chosen at random and telephone interviews were conducted with their arts coordinators.

Program Context

During the first year of the CDA Leadership program, the schools convened and shared with one another on a regular basis. During the final year (2002-03), schools were left alone to a large extent to pursue their individual "products" and their own "audiences."

Products were unique to each site, ranging from workbooks about their teaching artist program to curriculum guides. During the final year, the CDA Leadership staff contacted about half of the schools – because the schools hosted inter-visitations or a leadership presentation, or the schools contacted CAE with questions. Schools were told that they would be left alone to finish their work during this final year, but some still felt a need for more attention. The EDC/CCT research team reported this need back to CAE, and a culminating meeting of the sites was scheduled for October 2003. This meeting was very well received by the sites.

Overview:

- Schools report a dramatic increase in the incorporation of arts-based activities in the classrooms as a result of the Partnership grant and the CDA Leadership grant. All arts coordinators have been enthusiastic about the opportunities the grants have offered their schools, and their relationship with the CAE staff.
- The Annenberg Grant and the CDA Leadership grant have contributed to an increased sense of community in all of the schools interviewed.

- Student artwork was on display at schools visited.
- Successful partnerships are those in which both the school and the arts partner directly profit from the relationship.
- Arts organizations that have a pre-existing, cohesive arts-infused curriculum appear to be more likely to be successful arts partners.
- In-school audience development is particularly successful and effective.
- Off-site audience development has been adversely affected by Department of Education changes in funding, reorganization, and support of the arts.
- The Department of Education's removal of professional development days from the school calendar interrupted dissemination plans for a number of schools.
- Successful off-site dissemination is often contingent upon connecting with a motivated individual at the audience school who will herald the project.
- The dissemination of arts-integrated curriculum and the development of a final CDA Leadership product appear to be conceived of as two separate entities. There is concern that the final product, which requires a new skill set and large time commitment, will not be reflective of the quality of work and success of the curriculum development and dissemination process.

Themes that emerged from this study reflect program practices regarding Partnership, Professional Development, Audience, Product Focus, and Dissemination.

Implications for Action Related to Themes:

The EDC/CCT research team recommends strategic action based on responses to the core questions asked by CAE. We considered the work at the sites both as finished products and as models for other sites that might apply for Center support.

What will inform CAE in terms of doing the CDA Leadership program again?

The lessons provided by the CDA Leadership program are of a practical bent. The organization and delivery of material and personnel resources rank first. Conceptual and theoretical issues such as matching the philosophical positions of partner organizations also are important to respondents.

- The primary action implied is purposeful and careful planning that brings all the parties together early and often.
- Sharing sessions contribute to the planning of final products by enriching the field of discussion and by providing mirrors for comparison.
- Sharing sessions with selected audiences in the final year proved to be invaluable to several sites.

- Absent external audience relationships, internal sharing was beneficial but did not have the larger framework of comparison.

What is the durable impact of the CDA Leadership grant on the host schools?

The CDA Leadership program assumed that several positive consequences would derive from the focus the program placed on dissemination. Consequences such as the refinement of an integrated arts curriculum, strengthened partnerships with cultural organizations, and in-school audience development were assumed for the host schools, and a strengthened sense of community, new curriculum options, and new professional development options were assumed for the audience schools. These issues are part of the emphasis on sustainability that has always been a part of the CAE program, but the answers to the questions depend upon research conducted after the funding has ceased. CAE plans to conduct a sustainability study of the durability of CDA Leadership project features to provide answers to these important findings:

- Action to define and collect the resources necessary to realize these assumptions needs to be taken by the whole school /cultural partner organization community.
- High level administrative commitment to the conceptual bases of the program—integrated arts curriculum, school/cultural organization partnership, the provision of time for professional development for both teachers and teaching artists – is necessary for the effort to be sustained.
- Partner organizations and schools need to strengthen their own ability to work flexibly across their own boundaries and constraints, if they are to develop durable programs.
- The CDA Leadership program demonstrated that partners need to work to identify and support close personal relationships among their leaders and staffs to sustain the program.

What attributes contribute to a successful partnership?

Several characteristics of successful partnerships emerged from the program, as well as several things that can lead to failure. The strength of pre-existing programs and curricula is an attribute that seems to be a great help, but it is also something that is difficult to provide if it does not already exist. Those programs that could build on an existing base were able to move on to greater success. Building dissemination products is not the same as building a working partnership over time, as in the CAE Partnership program. CDA Leadership can function as a follow-on program to the Partnership program, but it cannot function the same way as that program.

- Action that leads to a successful CDA Leadership partnership program begins with the selection of already strong programs that each have something to gain from the new partnership relationship.
- Time needs to be spent working on shared organizational values and objectives and working toward compromises when necessary.

How does focusing on professional development impact the CDA Leadership grant's goals?

The respondents indicated two distinct benefits from the professional development focus: greater collegiality among school staff and between school staff and partner organization staff, and increased opportunity to share dissemination products in professional settings. Findings included:

- Well-organized sessions were especially appreciated.
- Demonstrating respect for work and persons were criteria for successful professional development sessions in CDA Leadership.
- Creating more “hands-on” and activity-based sessions is important for the work to be effective.
- Working closely with an audience school, as most CDA Leadership sites did, had important consequences for both the host and the audience schools and should be a feature of future programs.

What are the benefits and barriers of the process of dissemination?

Roadblocks were caused by changes in the educational environment, namely the restructuring of the New York City Department of Education and changes in the way Project ARTS was sustained, deprived some sites of an audience forcing the sites to spend more time discussing what they “used to do” rather than what they “plan to do” with their demonstrations. The benefits or detriments of the shift from future thinking to reflections on the past have yet to be identified.

- Actions to remove many of the barriers to the continuation of the dissemination process for CDA Leadership must be taken by school leadership and policy makers. Such actions are beyond the range of most program participants, who are left with few options other than to take an active advocacy role.
- Professional development days and sessions have to be designed that will meet the needs set forth by the central administration and by the program itself.
- Focusing on community building, collegiality, and shared values in professional development sessions could strengthen resolve and help motivate participants.
- CAE needs to be especially strong in its public push for capacity building and professional development as a way of changing what happens in school classrooms and in its demonstration of respect for and support of the teams that have persevered with CDA Leadership.
- Partner organizations and schools need to work together to assure that contracts continue to be available from the school system to support demonstration and dissemination work.
- The connection between the Partnership and the CDA Leadership programs at CAE needs to be spotlighted and built upon. The CDA Leadership sites would have little to demonstrate without the years spent in the partnership program, and the partnership program needs to demonstrate the importance of the work its schools and partner organizations have done.

- The CDA Leadership sites need to work closely with CAE to plan ways that the demonstration workload on school administrators is reduced and so that the dissemination work can be done more efficiently.

How does the process of defining and creating a product effect the host school?

Schools usually describe their products as well-educated students. Thinking of themselves as producers of instructional strategies and materials is secondary. Nonetheless, coordinators and staff at the CDA Leadership schools reported the program's process to be highly motivating for staff who got recognition for the professional quality of their work and who found that principals were more supportive.

- Recognition is a primary way for attitudes to be changed, thus the CDA Leadership needs to work with sites to make sure that school and community leadership is aware of and impressed by the quality of work being demonstrated.
- Documentation of teachers' uses of the materials and demonstration of the ways that their classroom teaching is changed is necessary at this point.
- Attention needs to be paid to the impact of the products on students and the potential for positive uses in instruction. That means that CDA Leadership and CAE need to think about evaluation of the products and the presentation of the results of the evaluation to the educational community.

What are the benefits derived from the process of dissemination? The process of having to define and create a product?

The assumption of the CDA Leadership program is that the sites have developed products/practices that have improved student learning.

- Now that the products and practices are ready for dissemination, the program needs to return to an aggressive evaluation mode and test the final products in use and new sites.

As a part of their ongoing commitment to increasing the caliber and breadth of the Annenberg Challenge for Arts Education, the Center for Arts Education (CAE) has asked Terry Baker of the Education Development Center/Center for Children and Technology (EDC/CCT) to conduct the final year assessment of the Center's Curriculum Development and Access Leadership grant (CDA Leadership) implemented in 18 of the original recipient sites of the Annenberg Partnership program. The final year assessment was designed to complement the first year assessment in which another evaluator observed the site team meetings and meetings of CAE's project team using a critical friend methodology of shadowing the meetings, interacting with participants, and typing up data collections. The goal of the final year research was to assess the following:

- What is the durable impact of the CDA Leadership grant on the host schools?
- What attributes contribute to a successful partnership?
- What is the impact of the project's focus on professional development on the CDA Leadership grant's goals?
- What are the benefits and barriers of the process of dissemination?
- What is the effect of the process of defining and creating a product on the host school?
- Strategic implications: What will inform CAE in terms of doing the CDA Leadership program again?

Methodology:

The CAE staff organized the CDA Leadership schools into three categories of involvement: heavy, medium and light. One school from each category was chosen as a "focus school" and interviews were conducted with the arts coordinator, arts partner, and an audience member. In addition, three additional schools were chosen at random and telephone interviews were conducted with the arts coordinator of each school." The evaluation team reviewed the final reports from all CDA Leadership site to construct a description of the sites foci and practice. The final report analysis is presented throughout this report in the form of descriptive tables that document the topics treated and the percentage of CDA LEADERSHIP sites that responded to the topic. Interviews with the following individuals were conducted:

Long Island City High School:

- Two interviews with arts coordinator Barbara Elias
- Two classroom observations (implementation of arts-integrated curriculum)
- Interview conducted with teaching artist Lynne Yakamoto
- Interview conducted with designated audience teacher Julie Kasper

- Interview conducted with evaluator Steven Yaffee
- Interview conducted with Nicola Smith, coordinator for Arts Partner, PS1

The Petrides School:

- Interview conducted with arts coordinator Donna Rettle
- Class observation (implementation of arts-integrated curriculum)
- Class observation and interview conducted with arts partner director Jo Fredrickson of Education and Dance
- Repeated attempts to contact designated audience representative Maxine Needle, Early Childhood Coordinator for Department of Education, proved unfruitful.

PS 99:

- Two interviews conducted with arts coordinator, Rosalie Luber
- Interview conducted with evaluator, Sydelle Kane
- Interview conducted with designated audience representative for PS175 Drama teacher Barbara Bialek and PS220 Drama teacher Isabelle Zeff
- Observation of performance by audience school PS175

The Newcomers School:

- Interview conducted with arts coordinator, Anne Kornfeld

PS156K:

- Interview conducted with Principal, Oswaldo Malave

PS144:

- Interview conducted with arts coordinator, Lois Olshan

The design for the first year of the CDA Leadership program called for the participating schools to convene and share with one another on a regular basis. This network of schools" was described and analyzed in the 2002 end of year report from EDC. While the networking process was effective for sharing among the participating sites through charrettes, its requirements for extra meetings and planning activities proved stressful, and it depended heavily on logistical support from CAE. During the final year (2002-03), there was not much cross-site sharing except with "audience schools." The schools were left alone to a large extent to pursue their individual "products" and their own "audiences."

Products were unique to each site. During the first year of the CDA Leadership program, some sites encountered difficulty in communicating clearly about their program components and CAE provided communication expertise to help the sites present with greater clarity. Their unique products could be a workbook about their teaching artist program, a curriculum guide, or some other element that needed to be explained in terms of both its local context and its applicability to a wider audience. The CDA Leadership program decided to leave each site alone to develop their product during the second year. During the final year, the CDA Leadership staff contacted about half of the schools – because the schools hosted inter-visitations or a leadership presentation, or the schools contacted CAE with questions. The CAE staff did not contact nine schools this year. Schools were told that they would be left alone to finish their work this year, but some still felt a need for more attention. The EDC/CCT research team reported this feeling back to CAE and a culminating meeting of the sites was scheduled for October 2003. This meeting was very well received by the sites, as evidenced by the response forms collected by CAE.

The CDA LEADERSHIP PROJECT final reports provided the following list of curriculum focus areas. There are some notable absences, such as dance, from the list.

PROGRAM CURRICULUM FOCUS AREAS

Art Disciplines -

Architecture	1	5%
Drama	4	21%
Playwriting	1	5%
Poetry	1	5%
Storytelling	1	5%
Theatre	1	5%
Video	1	5%
Visual arts	3	16%
Writing	8	42%

Curriculum Subject Area –

English Language Arts/literacy	8	42%
Foreign Language/ESL	3	16%
Global Studies	1	5%
Mathematics	3	16%
Other arts class	1	5%
Science	15	%
Social Studies	5	26%
Technology	3	16%

The sites reported that they used the CAE provided resources in a wide variety of ways, with the hiring of outside consultants and promoting increased parent involvement being the most frequent uses.

USE OF RESOURCES		
Hiring of outside consultant	5	26%
Additional administrative support	2	11%
Additional consulting sessions	1	5%
Additional funding of teachers	2	11%
Promoted increased parent involvement	4	21%
Additional cultural partner residency	3	16%
Purchasing materials and supplies	3	16%
Increased student drama classes	1	5%
Funding of student interns	1	5%
Increased transportation funds	2	11%
Whole school retreats	1	5%
Funded student field trip	1	5%
Funded printing and binding of product	3	16%
Increased funding of teaching artists	2	11%
Equipment rental	1	5%
Purchased computer software	1	5%
Additional staff development	1	5%

Overview:

In their final reports, the sites indicated a range of outcomes from their work with increased teacher learning about the arts and greater collaboration with their cultural partner or greater integration of the arts partner in the program at the CDA Leadership school being strong outcomes. Equally strong were integration of the program into the school's curriculum and increased teacher ownership of the program.

PROGRAM OUTCOMES		
Abundance of related activities in audience school	1	5%
Audience school participation	1	5%
Collaboration	5	26%
Conversation groups	3	16%
Creation of learning environment for audience school	1	5%
Dispelling fears of program content	1	5%
Display of student work	3	16%
Expansion of residency program	1	5%
Flexibility of program to audience needs	1	5%
Improved student performance	3	16%
Increased administrative support	1	5%
Increased comfort level re. Arts among staff	2	11%
Increased development meetings	4	21%
Increased parent involvement	2	11%
Increased teacher learning	7	37%
Increased use of technology in audience school	1	5%
Integrated partnership with arts partner and leadership school	5	26%
Integration of program into curriculum	7	37%
Media attention	2	11%
Observations	3	16%
Open dialogue with cultural partner	4	21%
Professional growth of leadership school staff	6	32%
Recreation of program in audience school	2	11%
Sharing with broader community	4	21%
Shifting of focus to center on product outcome	1	5%
Teacher involvement	4	21%
Teacher ownership	5	26%
Workshops for families	2	11%

In their interviews, staff indicated:

- Schools report a dramatic increase in the incorporation of arts-based activities in the classrooms as a result of the Partnership grant and the CDA Leadership grant. All arts coordinators have been enthusiastic about the opportunities the grants have offered their schools, and their relationship with the CAE staff.

- The Partnership Grant and the CDA Leadership grant have contributed to an increased sense of community in all of the schools interviewed.
- Student artwork was on display at schools visited.
- Successful partnerships are those in which both the school and the arts partner directly profit from the relationship.
- Arts organizations that have a pre-existing, cohesive arts-infused curriculum appear to be more likely to be successful arts partners.
- In-school audience development is particularly successful and effective.
- Off-site audience development has been adversely affected by the Department of Education changes in funding, reorganization, and support of the arts.
- The Department of Education's removal of professional development days from the school calendar interrupted dissemination plans for a number of schools.
- Successful off-site dissemination is often contingent upon connecting with a motivated individual at the audience school who will herald the project.
- The dissemination of arts-integrated curriculum and the development of a final CDA Leadership product appear to be conceived of as two separate entities. There is concern that the final product, which requires a new skill set and large time commitment, will not be reflective of the quality of work and success of the curriculum development and dissemination process.

Partnership:

- Each school's relationship with their originally stated arts partner has developed in very different directions.
- The most successful partnerships appear to be those between schools and arts partners who have a previously established arts-based curriculum, which they personalize and adapt to the school's student body and needs.
 - Both The Petrides School and PS99 have developed their arts infused curriculum by building upon a base curriculum provided by their arts partners (Education in Dance and Shakespeare & Co.).
- Partnerships where both the arts organization and the school can benefit are most successful.
 - For example, PS 99 has based its arts integrated programming on the program design and curriculum developed by their arts partner Shakespeare & Co. In return through their work with PS99, Shakespeare & Co. has adapted their curriculum for a younger age set, thus expanding their outreach repertoire.

- The organizational values and objectives of the arts partner impacted the tenor of the partnership with the host school.
 - Long Island City High School encountered difficulties when preparing to bring an English class to an exhibition at PS1 where simultaneously on exhibit was an avant-garde show deemed offensive to devoutly religious students.
- Lasting partnerships appear to be anchored by personal relationships, which drive institutional commitment.

Professional Development:

- CDA Leadership schools consistently reported appreciation for the level of organization, respect and accessibility of the staff and professional development seminars.
- The workshops' focus on collegial sharing was repeatedly cited as rewarding and helpful.
- In-house professional development seminars are an effective tool for dissemination, sharing, and community building.
- Hands-on, activity-based workshops are reported to be much more effective and inspiring than lecture or discussion based seminars.
- Two schools referred to the I-movie workshop as having been particularly useful.
- The lack of professional development workshops and organized opportunities for sharing amongst schools in the second year of the grant has been a source of confusion and engendered feelings of abandonment amongst some arts coordinators. There was consistently expressed desire for a year end/culmination meeting.
- The Department of Education's elimination of professional development days from the school calendar interrupted dissemination plans for a number of schools.

Audience:

- The majority of the schools interviewed focused on two distinct audiences: one in-house and one in a fellow institution.
- The in-house dissemination process generally pairs on-site teachers who did not participate in the collaborative teaching experience of the Partnership grant with a teaching artist from the Arts Partner. This process allows the curriculum dissemination to be more closely monitored by the arts coordinator for quality control purposes and is a means of increasing arts access within the host school.
- Off-site dissemination is most successful when there is a motivated individual from the audience school who is willing to herald the project and "own" it and has administrative backing.

- Off-site audience development is reported to require a large amount of administrative time and energy, which is a drain on the arts coordinator of the host school pulling her focus away from her home school.
- Off-site audience development has been affected by the current school administration changes and developments. Many audience schools anticipated using ProjectARTS monies towards the dissemination of the CDA Leadership grant and were forced to withdraw from the program due to lack of funding.
- In addition to the loss of funding and support, the relocation of many initial contacts has impacted the dissemination process.

Product Focus:

The final products reported by the sites were varied, but curriculum guides and lesson plans were the most frequently reported. A substantial portion of the sites created web sites to display their products.

FINAL PRODUCTS FINAL PROJECTS

Cd-rom	2	11%
Curriculum guide	8	42%
Guidebook for developing and implementing family arts days/programs	1	5%
Guidebook for integrating arts	1	5%
Handbook for developing arts programs	1	5%
Handbook for developing theme-based arts projects	1	5%
Informational video	3	16%
Internet based program	1	5%
Learning fair	1	5%
Lesson plans	5	26%
On-line lesson plans	3	16%
On-line museum exhibition	1	5%
On-line student work	1	5%
Portfolio	1	5%
Residency	1	5%
Series of workshops	2	11%
Sharing of pedagogical and practical applications	2	11%
Staff development workshops for audience school	1	5%
Staff development workshops for leadership school	2	11%
Teacher resource manual	1	5%
Teaching and learning expo	1	5%
Teaching techniques	1	5%
Web site	5	26%

- Focus on the product development requirements of the CDA Leadership grant appears to vary wildly from site to site. While some schools worked consistently over the two years to create an end product, other schools focused on developing and disseminating curriculum and rushed to produce a product at the end of the two-year grant.
- The process of defining and producing a product has reportedly been a motivating concept for the arts coordinators. Among other things, it has served as a tangible means of soliciting principals' support for the arts.
- Class observations revealed the focus schools' integrated curricula to be imaginative, well thought out, highly interactive, and engaging. Each CDA Leadership team interviewed exhibited great excitement and pride about their integrated curriculum.
- The presentation and packaging of curricula, especially those which were created from inception through the Partnership grant process, as opposed to those which were adopted from arts organization by the host schools, requires time, energy, and a specific skill set which each school may not necessarily be equipped to provide.
- For a few arts coordinators, their commitment to curriculum development far outweighs their film and editing skills and/or graphic design skills and, as such, their time and energies have been distributed accordingly. This suggests that their final product may not accurately reflect the level of sophistication, depth, and success of their actual curriculum dissemination.
- Conversely, while the concept of producing a cohesive, summative product is appealing, the actualization of such a product appears to be separated from the bulk of the work done by the CDA Leadership teams.

Dissemination:

With dissemination and demonstration as central activities for the CDA Leadership program, we see a wide range of related activities in the reports of the sites. Seven sites reported that their dissemination work took the form of professional development with the audience schools, and an almost equal number, five, reported that they disseminated by conducting professional development with others in their own school. Even though five sites reported establishing web sites for dissemination purposes, only three sites reported that this activity was important to their dissemination work.

DISSEMINATION		
Articles in press	2	11%
Conferences and seminars	3	16%
Cultural partner disseminates curriculum to other schools	2	11%
Curriculum development sessions	2	11%
Downloadable PDF file	1	5%
Evaluation forms	3	16%
Exhibition of student work	2	11%
Family day	2	11%
Graduate education course	1	5%
Integrated arts curriculum on Cds	3	16%
Interactive video project	1	5%
Learning fair	1	5%
Mentors	1	5%
New teacher credit course (NYDOE)	1	5%
Planning meetings	4	21%
Principals conference	2	11%
Professional development w/ leadership school	5	26%
Professional development w/audience	7	37%
Professional education conference presentation	4	21%
Sampler to PA/PTA leaders at schools	1	5%
School visits	7	37%
Series of workshops	7	37%
Special event	1	5%
Teaching and learning expo	1	5%
Through CAE	3	16%
Web site	3	16%

- Professional development workshops are a popular and seemingly successful means of dissemination.
- A number of schools emphasized the importance of planning sessions between the teaching artist, the classroom teacher, and the arts coordinator as a crucial element of the dissemination process. (Note: The sustainability study revealed that schools which focused on sequential, collaborative meetings between teaching artists and classroom teachers were more apt to sustain arts integrated curriculum in their schools.)

- In addition to planning for curriculum implementation, the prolonged impact and sustainability of teaching methodology appear to be shared concerns.
- While the sharing of the integrated teaching methods with an audience teacher is the focal point of the dissemination process, the impact on the students themselves is an important concern.

Implications for Action:

The EDC/CCT research team considered the information collected in this study to determine recommendations for strategic action on the core questions asked by CAE at the beginning of the assessment. The sites reported several significant challenges to their dissemination work during the final year. These challenges sometimes motivated actions, and sometimes inhibited the work. Anyone considering further work in the CDA Leadership mode should consider the potential obstacles first.

CHALLENGES		
9/11 trauma	2	11%
Absence of support from CAE 2nd year	1	5%
Administrative buy-in of audience school	2	11%
Art teacher attendance of workshops	1	5%
Change re. Professional development days	2	11%
Changes in Department of Education	9	47%
Communication issues	1	5%
Grand scope of project	1	5%
Illness of staff	1	5%
Lack of project coordinator at audience school	2	11%
Learning what to do	1	5%
Misunderstanding of the grant	1	5%
New staff	5	26%
Presentation of product	1	5%
Procrastination	2	11%
Provision of props	1	5%
Rejection by national. Conference	1	5%
Shift in parent leadership	1	5%
Time constraints	8	42%
Weather	1	5%
Withdrawal of cultural partner	2	11%

What will inform CAE in terms of doing the CDA Leadership program again? We considered the work at the sites both as finished products and as models for other sites that might apply for Center support.

The CDA Leadership program provides a multitude of lessons for any organization that accepts the challenge of producing high quality educational products of any sort—professional development workshops or seminars, instructional materials, student artwork, arts integrated curriculum. The lessons are of a practical bent with the organization and delivery of material and personnel resources ranking first but with conceptual and theoretical issues such as matching the philosophical positions of partner organizations also being important.

- The primary action implied by these factors is purposeful and careful planning that brings all the parties together early and often.
- The sharing sessions of the first year of CDA Leadership contribute to the planning of final products by enriching the field of discussion and by providing mirrors for comparison.
- The sharing sessions with selected audiences in the final year proved to be invaluable to several sites.
- Those that were not able to maintain audience relationships were able to benefit from internal sharing but did not have the larger framework of comparison.

What is the durable impact of the CDA Leadership grant on the host schools?

The CDA Leadership program assumed that several positive consequences would derive from the focus the program placed on dissemination. Consequences such as the refinement of an integrated arts curriculum, strengthened partnerships with cultural organizations, and in-school audience development were assumed for the host schools, and a strengthened sense of community, new curriculum options, and new professional development options were assumed for the audience schools.

- Action to define and collect the resources necessary to realize these assumptions needs to be taken by the whole school /cultural partner organization community.
- High level administrative commitment to the conceptual bases of the program—integrated arts curriculum, school/cultural organization partnership, the provision of time for professional development for both teachers and teaching artists – is necessary for the effort to be sustained.
- Partner organizations and schools need to strengthen their own ability to work flexibly across their own boundaries and constraints if they are to develop durable programs.
- The CDA Leadership program demonstrated that partners need to work to identify and support close personal relationships among their leaders and staffs to sustain the program.

What attributes contribute to a successful partnership?

The CDA Leadership program brought to light several characteristics of successful partnerships, as well as several things that can lead to failure. The strength of pre-existing programs and curricula is an attribute that seems to be a great help, but it is also something that is difficult to provide if it does not already exist. Those programs that could build on an existing base were able to move to greater success in the CDA Leadership program. Building dissemination products is not the same as building a working partnership over time as in the CAE Partnership program. CDA Leadership can function as a follow-on program to the Partnership program, but it cannot function the same way.

- Action that leads to a successful CDA Leadership partnership program begins with the selection of already strong programs that each have something to gain from the new partnership relationship.
- Time needs to be spent working on shared organizational values and objectives and working toward compromises when necessary.

How does focusing on professional development impact the CDA Leadership grant's goals?

The respondents to EDC/CCT interviews indicated two distinct benefits from the professional development focus of the CDA Leadership program: greater collegiality among school staff and between school staff and partner organization staff, and increased opportunity to share dissemination products in professional settings.

- Well-organized sessions were especially appreciated.
- Demonstrating respect for work and persons were criteria for successful professional development session in CDA Leadership.
- Creating more “hands-on” and activity-based sessions is important for the work to be effective.
- Working closely with an audience school, as most CDA Leadership sites did, had important consequences for both the host and the audience schools and should be a feature of future programs.

What are the benefits and barriers of the process of dissemination?

The 2002-03 CDA Leadership objective to develop and disseminate “product” to audiences faced some roadblocks caused by changes in the educational environment, namely the restructuring of the Department of Education and changes in the way ProjectARTS was sustained, which deprived some sites of an audience. These sites now discuss what they “used to do” rather than what they plan to do with their demonstrations.

- Actions to remove many of the barriers to the continuation of the dissemination process for CDA Leadership must be taken by school leadership and policy makers. Such actions are beyond the range of most program participants, who are left with few options other than to take an active advocacy role.

- Professional development days and sessions have to be designed that will meet the needs set forth by the central administration and by the program itself.
- Focusing on community building, collegiality, and shared values in professional development sessions could strengthen resolve and help motivate participants.
- CAE needs to be especially strong in its public push for capacity building and professional development as a way of changing what happens in school classrooms and in its demonstration of respect for and support for the teams that have persevered with CDA Leadership.
- Partner organizations and schools need to work together to assure that contracts continue to be available from the school system to support demonstration and dissemination work.
- The connection between the Partnership and the CDA Leadership programs at CAE needs to be spotlighted and built upon. The CDA Leadership sites would have little to demonstrate without the years spent in the partnership program, and the partnership program needs to demonstrate the importance of the work its schools and partner organizations have done.
- The CDA Leadership sites need to work closely with CAE to plan ways that the demonstration workload on school administrators is reduced and so that the dissemination work can be done more efficiently.

How does the process of defining and creating a product effect the host school?

Schools usually describe their products as well-educated students. Thinking of themselves as producers of instructional strategies and materials is secondary. None-the-less, coordinators and staff at the CDA Leadership schools reported the process to be highly motivating for staff who got recognition for the professional quality of their work and who found that principals were more supportive.

- Recognition is a primary way for attitudes to be changed, thus the CDA Leadership needs to work with sites to make sure that school and community leadership is first of all aware of and secondly impressed by the quality of work being demonstrated.
- Documentation of teachers' uses of the materials and demonstration of the ways that their classroom teaching is changed is necessary at this point.
- Attention needs to be paid to the impact of the products on students and the potential for positive uses in instruction. That means that CDA Leadership and CAE need to think about evaluation of the products and the presentation of the results of the evaluation to the educational community.

What are the benefits derived from the process of dissemination? The process of having to define and create a product?

The assumption of the CDA Leadership program is that the sites have developed products/practices that have improved student learning.

- Now that the products and practices are ready for dissemination, the program needs to return to an aggressive evaluation mode and test the final products in use and new sites.

APPENDIX

APPENDIX A

Interview Guide for CDA Leadership

Researcher:

Date:

School:

Teacher:

Project:

Audience:

Background

- What is your history with CAE, the Partnership grant and the CDA Leadership grant?
- Who was your arts partner for the Partnership grant?
- Did you run a program in your school in phase one? What did it consist of? How successful do you feel that it was?

Partnership

- Who are the current “key players” in your CDA Leadership program? Has this group of people always been involved? How has your relationship evolved into its current configuration?
- Have you continued to work with the arts partner you worked with in phase one? Have there been any changes to your working relationship? If so, what and why?
- How are the organizational values or objectives of the arts partner aligned or not aligned with your school? How has this effected you?

Transition/Professional Development

- What was the transition from the Partnership grant to the CDA Leadership grant like for you?
- Did you participate in any training? If so, which workshops?
- How helpful were the CDA Leadership professional development seminars and discussions? In general? For you/ your school specifically?
- Did you feel prepared for the change in focus of the grants?

Focusing on a product

- What is the specific project you have chosen to develop for the CDA Leadership program?
- Has the definition of your proposed product changed over the course of the grant? If so, what factors have led to the change in product?
- How did you decide on your current product? Tell me about the process of choosing one product to focus on. PROBE: Did the process of narrowing your focus to one product help or hinder your growth and understanding? Please explain.
- Does your product relate to the work you did as a partnership school focus in phase one? How so? Please explain
- Have you built on your experience from phase one, or are you developing new and separate skills?

Choosing an audience

- Have you identified some specific needs for this product? How did you identify them?
- What is the specific audience you are targeting? How did you decide on this audience?
- Have you had the same target audience all along? If not, please explain. If there has been a shift of audience, what triggered the change? How has this impacted your product?
- Why is this audience well/not well suited to your product?
- What has been your process of interaction with your audience? Has this been successful/not successful? Why/why not?
- What are some specific elements that have contributed to a successful relationship with your audience?
- What are some barriers that you have faced with your audience?
- What are some things that could have been done differently?
- Do you feel that your relationship with your audience has been successful? Why or why not?

Dissemination

- How have you shared your product with your audience?
- What is the process of dissemination that you have developed?
- Has your process of dissemination changed or developed over the course of the grant? If so, what has contributed to the changes? Have the changes been positive or negative? Why?

- What are some specific elements of the dissemination process that have been particularly successful/unsuccessful?
- What are some barriers to successful dissemination that you have faced? How did you deal with these barriers?
- Ultimately, do you feel that you have succeeded in translating your specific product (activities, curriculum, information) to a different audience?
- Have you worked with any specific materials in your dissemination process (video, CD ROM etc.)? Has working with these specific materials created any problems or highlights? Please explain.
- What issues have you faced/are you facing in assembling your product? Have you needed/received/wished for any help? If so, who has assisted you?
- What help/assistance would be beneficial at this point in the process?

CAE

- How has your relationship with CAE been?
- Do you feel that you have received the assistance you have needed to successfully complete this grant?
- How do you feel about the “hands-off” approach of the second year of the CDA Leadership grant?
- What could CAE have done to better assist you with this project?