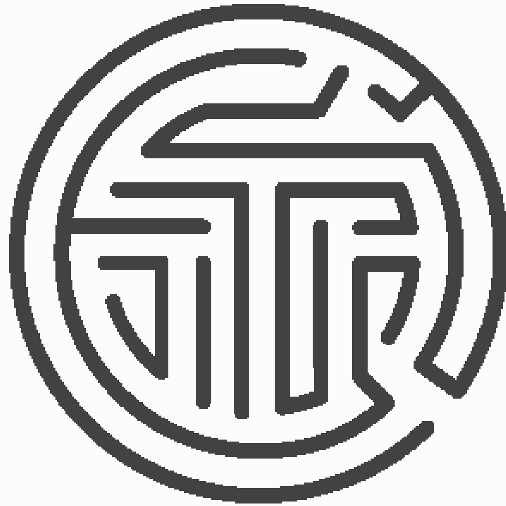
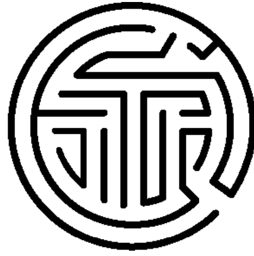


THE CENTER FOR ARTS EDUCATION

THE FIRST FIVE YEARS OF THE NEW YORK CITY PARTNERSHIP FOR ARTS AND EDUCATION

1996 - 2001

CENTER FOR CHILDREN & TECHNOLOGY



CCT REPORTS

DECEMBER 2003

THE CENTER FOR ARTS EDUCATION

THE FIRST FIVE YEARS OF THE NEW YORK CITY PARTNERSHIP FOR ARTS AND EDUCATION

1996 - 2001

prepared by

TERRY BAKER
BRONWYN BEVAN
ANSLEY ERICKSON
SARAH ADAMS
GEORGE SERETIS
PEGGY CLEMMENTS
NOGA ADMON

CENTER FOR CHILDREN & TECHNOLOGY

EDUCATION DEVELOPMENT CENTER, INC. 96 Morton Street, 7th floor New York New York 10014 *tel* 212] 807.4200 *fax* 212] 633.8804 *tty* 212] 807.4284 *web* www.edc.org/CCT

Copyright © 2004 by Education Development Center Inc.

This report was written and produced by EDC's Center for Children and Technology

All rights reserved. No part of this report may be reproduced or transmitted in any form or by any means without permission in writing from the publisher, except where permitted by law.

To inquire about permission, write to:
ATTN: REPRINTS
Center for Children and Technology
96 Morton Street, 7th Floor
New York, NY 10017

Or email:
cct_reprints@edc.org

TABLE OF CONTENTS

INTRODUCTION AND HISTORY 1
An Intermediate Agent: The Role of The Center for Arts Education in a Changing Educational Environment 1
Influence on City Arts Education Programs 4
Concepts, Themes, and Issues 5
Project Evaluation Methodology 5
Project Scope 8
Data Collection 8
Program Assessment 10
Local Assessment 10
Summative Evaluation and Reporting 12
Reports 12

PARTNERSHIPS 14
Site-Based Partnerships 14
Policy Issues 16

CURRICULUM AND INSTRUCTION 19
Contextual Arts Education 20
Arts Curriculum and Project Design 21
Understanding the Cognitive Elements of Art-Making 23
Arts Infusion or Arts Integration 23
Arts Skills Instruction 26
Aesthetic Education 27
Changes in Curriculum and Instruction 27

PROFESSIONAL DEVELOPMENT FOR TEACHERS AND TEACHING ARTISTS 31
Professional Development for Teachers 32
Professional Development for Teaching Artists 33
Teacher Practices and Professional Development 34
Teachers' Uses of the Arts in Instruction 35
Views of Professional Development at the Sites 35
Professional Development by The Center for Arts Education 38
Change in Teaching Artist Practice 40

ASSESSMENT OF STUDENT LEARNING 42
Impact on Schools Environments 46
Impact on Student Learning 47
The Arts as Connective Tissue 47
Effects of the Arts on Student Behavior and Attitudes 48

The Arts Connected to Improved Test Scores .48
Test Score Analysis .51
Further Analyses .54
Analysis and findings .57

RELATING TO SCHOOL REFORM AND SCHOOL IMPROVEMENT PLANS IN EACH SCHOOL .59

Focus on School Change and Structure .59
The Arts in Support of School Reform .61
Systemic Weaknesses That Impede Reform .65
Leadership .66
Staff Arts Teachers .68

IMPACT OF THE PROGRAM AT THREE LEVELS .70

Impact at The System Level .70
Changes for Cultural Organizations. .72
Changes at the School Level .74
Efforts to Sustain and Build .77
The Impact of Close Partnership .79

NEW DIRECTIONS: FINDINGS AND NEXT STEPS .82

APPENDICES .84

Appendix A: Program Profile 2000-01 .85
Appendix B: Profile of Participating Schools .88
Appendix C: Cultural Organization Profiles .90
Appendix D: Board of Education Data File .92
Appendix E: Summary of Analysis of The Center for Arts Education School Site Evaluation Reports .94
Appendix F .96

INTRODUCTION AND HISTORY

The Center for Arts Education (CAE) was established to restore and sustain arts education in New York City Public Schools. The Center's Partnership Program has stimulated and, in many ways, led the most comprehensive renaissance in arts education that the City has seen in the last quarter century. In 1975, in response to a fiscal crisis, New York City schools began dismantling their arts education programs. Prior to 1975, the City's schools featured extensive and high quality arts education in most schools, crowned by a highly select and prestigious group of specialized arts talent schools such as Music and Art High School and the Performing Arts High School (the Fame school). The arts curriculum was largely a classroom-based, scope and sequence curriculum supplemented in some schools by short-term artist-in-residence programs. Some cultural organizations had developed more thorough relationships with schools, but partnerships were not the predominant approach for delivering arts instruction.

Shortly after the 1975 fiscal crisis, some schools began to use their limited funds to hire cultural organizations and artists to restore some arts experiences or instruction to their curriculum. In the intervening years, more structured efforts such as the Board of Education-supported Arts Partners project and the DeWitt Wallace-Reader's Digest Fund-supported School Partners project came and went. In 1992, the Board of Education and the City Schools Chancellor's office, seeking ways to restore arts education to the schools, commissioned two separate studies of the status of arts education. The studies concluded that it would cost $100 million a year in 1992 dollars to restore the arts to their 1975 levels. The policy makers decided that that level of funding was not possible at that time, however, the reports helped shape future programs such as the Annenberg Arts Challenge and Project Arts in the mid-nineties.

In December1993, the Walter H. Annenberg Foundation announced the beginning of its National Annenberg Challenge initiative, allocating $500 million to support systemic change initiatives in the country's urban school districts. Annenberg funded 18 challenge sites in urban areas as well as a rural initiative.

In 1995, after an expression of interest by the Annenberg Foundation, the City's Department of Cultural Affairs commissioned a new needs assessment by Arts Vision, Inc. In response to their documentation and recommendations, The Center for Arts Education was created to administer the Partnership grants and to develop and support the partnerships among New York City schools and cultural and community-based organizations, colleges and universities.[1]

An Intermediate Agent: The Role of The Center for Arts Education in a Changing Educational Environment

Following the practice of the Annenberg Challenge Projects across the nation, the Center for Arts

[1] T. L. Baker, and B. Bevan, (April 2000, "School Change through Arts Instruction: Contextual Arts Education in the New York City Partnerships for Arts in Education, "paper presented at the Annual Meeting of the American Educational Research Association, New Orleans.

Education was established in New York City as an intermediate agency working between the school bureaucracy and the civic, educational, and cultural resources that served as partners in the New York City Partnerships for Arts and Education program. The Center for Arts Education raised $24 million to match the $12 million, four-year commitment from Annenberg to four years to support these partnerships.

Representatives of the New York City Public Schools joined representatives of the United Federation of Teachers (UFT) and the NYC Department of Cultural Affairs (DCA) to sit on the board of directors and other committees convened by The Center for Arts Education. The four institutions served as partnership role models for participants as they coordinated their efforts and initiatives to support school change through the arts, disseminating information to their respective constituencies, pooling resources where appropriate, and sharing experiences and lessons learned. The Center for Arts Education was instrumental in bringing these institutions together around a common cause.

In 1996, The Center for Arts Education established The Partnership grants program. The program evolved during the next five years as the conceptual framework, structural support systems, and participation adjusted to the many constraints and opportunities in participating schools. The initial cohort of 19 school partnerships began with six month planning grants and then became full-fledged members of the project during the first full year of funding — 1997-98. The Annenberg Foundation's and the Annenberg Institute for School Reform's Report, *Lessons and Reflections,* describes how The Center for Arts Education's Citywide request for proposals stimulated 430 schools—more than one in three of the City's schools—to come forward.

> *'There had never been such a response to an external organization's RFP,' said Hollis Headrick, the Center's executive director. And Mayor Rudolph Giuliani credited The Center for Arts Education's program with serving as 'a remarkable catalyst to restore arts education throughout the entire public school system.' He called the arts '…an extraordinary window through which other disciplines are learned, including important reading skills in the early elementary grades.' Harold Levy, the school chancellor, told The Center for the Arts Education leadership, 'If you had not existed, we would have had to invent you.'*

By 1997-98, The Center for Arts Education was seen by participants as a "catalyst for action." Through the partnership network developed by The Center for Arts Education, three professional development workshops—one geared toward program planning and sharing, one geared toward helping arts organizations learn about education issues, and a third geared toward program evaluators—allowed program participants to begin to develop a sense of professional community and camaraderie. Fostering this community became a primary function for The Center for Arts Education.

By 1998-99, there were 50 local school programs scattered throughout the reaches of the City, representing 61 schools and more than 100 cultural organizations. In 1999-00, The Center awarded an additional 21 grants, bringing the total number of funded partnerships to 81 schools and 135 cul-

tural organizations. These partnerships served more than 54,000 students and 3,400 teachers, teaching artists, and administrators annually.

Once the basic Partnership program was in place, The Center for Arts Education began the development of new and ancillary programs that either supported the Partnership Program or expanded arts education practice.

Parents as Arts Partners

With support from the DCA, a parent involvement in the arts program was initiated that served parents and children in partnership schools. Local sites seldom reported on parental involvement in their evaluation reports until The Center for Arts Education and The DCA conducted The Parents as Arts Partners initiative that was associated with The Center for Arts Education Partnership Program. There was $5,000 available for 80 of The Center for Arts Education schools. A total of 58 schools applied for the funding and 56 sites were funded during 2000-2001. The evaluation of this initiative was not included in the contractual responsibilities of The Education Development Center/Center for Children and Technology (EDC/CCT) evaluation team. The information reported here, while not evaluative in nature, is derived from The Center for Arts Education Program Summaries and Time Lines in the interest of presenting a historically complete picture of The Center for Arts Education program.

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

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

Career Development Program

In the fall of 1999, The Center for Arts Education launched a 10-month pilot Career Development Program that was extended to full implementation in 2000. The program was designed to build on The Center's Partnership Program by bridging The Center for Arts Education-supported school activities with workplace opportunities in the professional realm of arts and arts-related industries. This program had two main goals:

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

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

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

Advocacy and Public Awareness

An important part of the work of The Center for Arts Education was to raise the public's awareness of the value of arts education in the City schools, and included *Promising Practices*, a book published by The Center in collaboration with UFT. The Center for Arts Education leadership consistently participated in meetings and forums where education policy issues were being discussed and decided. The Center for Arts Education launched a public awareness campaign in the spring of 2000 that placed ads all over the City's subway and bus systems that celebrated the arts as part of a well-rounded education.

The Center established an exhibition gallery in downtown New York at 180 Maiden Lane, where student art from participating schools was curated and displayed in the lobby. The gallery emphasized excellence and high quality in students' arts products. As one student exhibitor said, "In school, they hang stuff up to make us feel good, I guess, but in the gallery, it's got to be good to go up." [2] Besides providing a venue where members of the arts education community could gather to view student work and meet with invited funders and education policymakers, the gallery raised the profile of the work of the partnerships by placing it in a publicly accessible venue.

Influence on City Arts Education Programs

Beyond the impact of direct funding to program schools, the Partnership Program initiative influenced others in the City to support arts education. Since the Partnership Program was created, the arts education landscape in New York City changed significantly.

First, partly in response to The Center for Arts Education's initiatives, Mayor Rudolf Guliani funded

[2] C. Gonzalez, "Art Show is a Class Apart, " *Daily News*. Tuesday, December 19, 2000.

ProjectARTS (Arts Restoration Throughout the Schools), a program that in the first year (1997-98) earmarked $25 million for arts personnel, materials, and programs for approximately one third of the City's schools. In 1998-99, this amount was increased to $50 million with the addition of $25 million from the Board of Education to add another 300 schools. During 1999-2000, another $75 million was earmarked so that all schools could receive ProjectARTS funds. Additionally, the Board of Education created a position at the Central Board of Education, Special Assistant for the Arts [later changed to Special Advisor to the Chancellor for Arts Education], who was responsible for the administration and support of city-school arts education and who served as liaison to The Center for Arts Education. Up until that time, the City had endured two decades of virtually no mandated and curricular support of arts programming.

Concepts, Themes, and Issues

The theory of action supporting Partnership Program was that infusing the arts into instruction in schools where they had been removed constitutes significant school change, and partnerships with cultural organizations are an effective ways of infusing the arts in schools. These partnerships build upon the high caliber of New York's cultural resources and can alter and enhance the nature and quality of education, providing the City's schools and students with unparalleled opportunities to learn from and with some of the most preeminent artists, arts institutions and programs in the world. Through this work, school change and improvement were effected and supported.

To encourage partnerships and programs, The Center for Arts Education required all projects to focus their design and efforts on five guiding principles:

- committed partnerships, where the strengths and missions of the school and cultural organizations complemented one another;
- arts curriculum and instruction that included (a) skills-based instruction in at least two art disciplines, (b) aesthetic education, and (c) integrated the arts with core curricular areas;
- extensive professional development for teachers and teaching artists;
- program evaluation and assessment of student learning;
- support for existing school reform and school improvement plans.

Project Evaluation Methodology

EDC/CCT was contracted to document the program and conduct a program evaluation and assessment. The result of the evaluation team's work is a conceptual and practical account of how a large-scale school change project, based on the reintroduction of arts education to the schools, works. Synthesizing five years of creative design and implementation work on an evolving arts in education project required that EDC/CCT staff pay attention to the stream of practices and ideas across time. A simple chronological framework can mask many of the complexities of program implementation, the assessment of the implementation process, and the outcomes, but, at the

same time, such a framework established the evolution of complex program implementation on a base that all practitioners, policy makers, and funders share. This account traces and interprets the conceptual development of The Center for Arts Education's program and attempts to keep the chronology clear. In large school change projects, goals that are firmly in place at one time, are adjusted at another and the management of resources is altered to reflect changing priorities. Concepts that seem clear early on, are revised as conditions change and both programs and the assessment of the programs revisit earlier definitions and positions to better account for changes and to help readers understand the change process as it evolves. Most importantly, early stage implementation inevitably contains rough and undeveloped features that may well be refined by the later stages. Readers should keep in mind that things usually get better as time passes. (Ordinarily a minimum of three years is needed for change efforts to become mature parts of the school culture and for positive outcomes to be seen. Pogrow (1998) indicates that ten years are needed for truly exemplary programs to be developed, implemented, tested, and made ready for dissemination.)

The evaluation and assessment plan for the Partnership Program was initially designed in 1997 and called for EDC/CCT to conduct formative evaluation of the Partnership Program with partnership projects responsible for developing an evaluation process using school or cultural partner staff or an outside evaluator to document individual program effectiveness and to gather student impact data for annual reports submitted to The Center for Arts Education. The EDC/CCT plan is keyed to the impact levels and responsibilities of participants identified in the Annenberg Institute for School Reform and the Annenberg Challenge Grant Research Group's assessment design as follows:

Annenberg Levels/Constructs/Indicators to be assessed as part of NYC Arts Annenberg Projects (The Center for Arts Education)

Area of Investigation	Assessment Tools			
	CAE	SCHOOLS	EDC/CCT INTERVIEWS	EDC/CCT INVENTORY
LEVEL I - STUDENT CHANGE/IMP;ACT				
student development of basic and more advancedarts skills through (a) skills-based instruction, (b)aesthetic education, and (c) an integrated arts curriculum		x	x	
students willingness to make challenging academic choices		x		
student interest and participation in intellectual work		x		
reaching all students in all grades	x			x
LEVEL II-SCHOOL CHANGE/IMPACT				
intellectual richness of interdisciplinary, related, integrated and sequential arts curriculum		x	x	
coherence of curriculum, including how it relates to standards		x	x	
longitudinal monitoring of student progress(grade to grade)		x		
development of a professional community with the **project team/school** including the articulation of shared educational priorities and connections to professional networks			x	
development of professional resources, including subject area expertise on staff, and use of outside resources to supplemnent staff				x
support of local parent and community		x	x	
provision of sufficent material resources for project				x
establishment of procedures and processes for enabling **school/ team** to understand and assess its efforts			x	
use of outside resources to establish and develop a "sense of place" in curriculum				x
building a commmunity through interactions between school and outside organizations and community members	x		x	
LEVEL III - INTERMEDIATE CHANGE/IMPACT				
organizational salience—awareness of, participation in, and use of the CAE network	x		x	
value of network for particpants			x	
durability of network—integration into existing structures	x		x	
LEVEL IV-EDUCATION SYSTEMS CHANGE/IMPACT				
impact of projects on district policy	x	x	x	
resource impact				x
professional mobilization/advocacy	x		x	
navigation/management of system		x	x	
LEVEL V- COMMUNITY CHANGE/IMPACT				
school openness to public input		x		
public/parent interest in school events		x	x	
public/parent support of change		x	x	
constructive engagement with the press	x	x		
philanthropic interest/support	x	x	x	x
business involvement/support	x	x		x

Project Scope

The Center for Arts Education funded projects that reintroduced the arts to the core K-12 curriculum through partnerships between NYC schools and cultural organizations. The initiative funded projects that impacted whole schools and served every child in the school. The Center for Arts Education identified several key components of curriculum design and implementation that are central to the establishment and sustainability of high quality arts instruction:

- in-depth, fully collaborative partnerships;
- substantial professional development ;
- institutional capacity-building; and
- student and program assessment plans designed as integral parts of the curriculum.

Data Collection

The field research design documented and analyzed The Center for Arts Education's project activities in terms of development, growth, change, and impact in the following areas defined as "the five guiding principles for program funding and development:"

- Reintroducing the Arts to the Core Curriculum
- School Change Through the Arts
- Partnership, Leadership, and Collaboration
- Professional Development
- Evaluation and Assessment

Some specific constructs of the Annenberg Challenge's Research Group, such as student safety, professional capacity, and beneficial stability, while clearly a part of the whole school change efforts supported through the Challenge grants, were tied specifically to an arts initiative focused on change through the introduction of one specific domain (whether the arts are integrated, interdisciplinary, or treated as single separate disciplines). EDC/CCT for Children and Technology looked closely at the kinds, depth, and breadth of curriculum developed, as well as the viability and depth of the partnerships and professional development activities needed to support and sustain arts curricular changes. Some elements of particular relevance to an arts project were not explicitly listed as constructs in the Challenge Grant Research documentation.

To balance the needs of the Center's Partnership Program with those of the Annenberg Challenge Grant research agenda, EDC/CCT:

1. Administered an **inventory questionnaire** to establish (pre- and post-) school-based access to or use of (among other things) arts resources, materials, space, professional development, train-

ing, certified, non-certified, and community-based arts instructors, etc. The survey was designed to document and quantify how the grant helped schools build their capacity to implement quality arts instruction.

2. Administered **mail surveys** to partnerships not part of the site-based interviews. These surveys, which addressed the themes and issues covered more thoroughly in the site interviews, were designed to (1) ensure that the site-based research results are reflective of wider trends; and (2) identify potential best practices as they were designed and developed in the field. Data from the site-based and mail surveys were analyzed in terms of impact and change in the following areas:

   - Reintroducing the Arts to the Core
   - The Ability to Support School Change Through the Arts
   - Partnership, Leadership, and Collaboration
   - Professional Development
   - Evaluation and Assessment

3. Conducted selected **site-based research and interviews** to begin to identify, document, and follow the development of best practices in integrated arts curriculum and assessment. Types of interviews included:

   - **school-based interviews** with entire project planning team to establish a portrait of project design, development, and implementation (design theory), including team development and practice;
   - **classroom observations and interviews** with classroom practitioners to examine issues of classroom practice, curriculum design, and student experiences (theory in use)
   - **partnership leadership interviews** to explore issues of developing project sustainability, leadership, and collaborations with the broader school and community (espoused theory) Each year relevant parts of each of these 3 interviews were conducted at the beginning of the year, and followed up in the spring by a second interview to identify and document changes and progress.

4. Collected and contextualized **student work**. EDC/CCT documented student work in the field, as well as soliciting student work samples from project teams identified as developing best practices.

5. Used data from The Center for Arts Education's technical assistance sessions and administrative monitoring efforts to identify a. the institutionalization of the projects, b. mileposts in the expansion of available resources within a school, and c. the development of best practices.

Program Assessment

During the full program assessment phase, the assessment methodologies used for this study were primarily qualitative including the collection of extensive descriptive data, interviews, focus group discussions, and the meta-analysis of the evaluation data collected by the local evaluators employed by the individual partners. Demographic records of the schools and school communities, attendance, and student personnel records of disciplinary actions were collected and statistically analyzed. Anecdotal records, portfolio collections of student process and progress, ethnographic observation field notes, structured interviews, audio and video tapes of group sessions were among the data sources and helped form the primary database. Direct observation of planning, orientation, professional development, studio instruction, and classroom instruction sessions were used as well.

The EDC/CCT assessment team continued the design support work begun during the pre-program assessment phase, on an as-needed basis, by hosting additional sub-committee/focus group meetings on topics such as the arts-related industries, curriculum, assessment, parent co-learning, advocacy, staff and professional development, pre-service teacher preparation, licensing, partnerships, sustainability, and contracting procedures between the Central Board and external organizations. These sessions generated assessment data and provided working strategies to assist The Center for Arts Education administration in decision making. The team also worked with the CAE administration to determine needs for technical assistance sessions in support of the partnerships.

Formative Assessment

To collect information for formative feedback to The Center for Arts Education, the EDC/CCT research team conducted classroom observations at selected focus schools, interviewed participants, observed The Center for Arts Education professional development offerings, administered surveys, reviewed all year-end and evaluation reports submitted to The Center for Arts Education by the program sites, and participated in planning meetings with The Center for Arts Education and others.

For the first two and one-half years, the EDC/CCT and Technology research team worked with nine focus schools where a variety of participants were interviewed and visited repeatedly over time. Classroom observations were conducted as a way of grounding areas of inquiry that could be explored, at scale, in interviews and through survey instruments. The research team also attended The Center for Arts Education professional development workshops, proposal reviews, and cross-site gatherings of all the participating partnership projects.

Local Assessment

A feature of the evaluation and assessment of The Center for Arts Education's Partnership Program that distinguishes it is that each participating school/cultural organization was required to conduct its own "local" evaluation and make an annual report. These project reports were reviewed and analyzed by the EDC/CCT research team, with the goal of providing feedback to The Center for

Arts Education about general assessment needs of the field and to describe the school-based evaluation efforts. EDC/CCT was not contracted to validate the local evaluation designs or efforts and maintains a policy of anonymity in this report, using no personal names, names of schools, or names of cultural organizations.

The design assessment approach that EDC/CCT used supported a collaborative working relationship between its project-wide assessment staff and those of the local assessment providers. The project-wide assessment team monitored the local work and provided advice to the local partnership teams through The Center for Arts Education. The local assessments were intended to be the source of student performance and achievement data. Efforts to develop evaluation approaches that fit either the arts infusion approach or the arts discipline approach that were used in most sites were usually only beginning efforts, but even these first steps showed promise of becoming the most significant contributions made by The Partnership Program. The frameworks developed provide a collection of data that is more complete and varied than the field has had.

> *An elementary school instituted an ambitious curriculum that thematically integrated the arts with science and social studies. Second graders, for example, engaged in hands-on arts experiences with a teaching artist. These experiences were then correlated with architectural and environmental lessons using hands-on techniques by an architectural expert in residence and a partner cultural institution. These lessons were integrated into the central social studies and science theme of "Community Habitat." That theme was historically amplified (by a representative from another partner organization) through curriculum pertaining to the Lenape Indians, who were indigenous to the local region. Further amplification of the geographical subject was provided in the science curriculum. Students traveled to local parks to investigate the region's biodiversity.* [3]

The evaluation developed at this site, on the other hand, showed signs of needing more thought, at least as indicated in written documentation. These activities—despite the fact that they were process-oriented and interdisciplinary in nature—were assessed through short answer tests typical of single discipline learning experiences. The evaluation did not focus on the processes or hands-on skills that were taught by the architect or the processes that were used to teach, but on the information that students gained. A more complete evaluation would make it evident that students were being expected to connect the learning experiences in the arts with their learning in science and geography in order to construe a larger meaning from the whole set of experiences and to apply their new process skills across their studies. The project-wide assessment team was asked to conduct meta-analyses of the locally generated data. For the monitoring component of its work, EDC/CCT:

- Reviewed locally generated assessment plans.
- Reviewed student academic achievement data.

---

[3] EDC/CCT site visit report.

- Reviewed student cognitive development data.
- Reviewed student attitude data.
- Reviewed student arts performance data.
- Reviewed and designed technical assistance sessions on the uses of assessment for schools, districts, teachers and arts organizations.

Summative Evaluation and Reporting

The EDC/CCT collected data for summative purposes to gauge the impact of the program on the participating schools, practitioners, and students. Post-inventory and survey questionnaire data were also analyzed by the EDC/CCT team as part of the summative evaluation. For the last two years, the research team focused its attention on the development, administration, and analysis of a variety of instruments, as well as the analysis of the annual evaluation reports submitted by the partnerships.

Data collected by the research team, and considered in its reports, include:

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

These data provided multiple perspectives on the programs, and allowed us to use triangulation methods to confirm effects and implications of the programs.

Individual program sites were responsible for gathering student learning and achievement data and for including it in their evaluation reports. When these evaluation efforts fell short, EDC/CCT was asked to examine the Board of Education standardized test score data to determine the impact of the program on student learning.

Reports

EDC/CCT prepared five annual reports and executive summaries about The New York City Partnerships for Arts and Education Program [hereafter called The Center for Arts Education Partnerships Program]. This report summarizes the annual reports and synthesizes key information around the five guiding principles of the program. The summary report was completed by EDC/CCT evaluators using 160 separate local evaluation reports prepared by site coordinators and

outside evaluators, essays and papers prepared for research and lay audiences, reports of performance data collected from other Center programs such as the Career Development Program, the Parents as Arts Partners grants program, Looking as Student Work, and the thinking of researchers and program staff reflected in several requests for proposals (RFPs). Though some illustrative use of support data was made in this synthesis, readers who wish to examine original data are referred to the collection of data and evaluation reports for complete qualitative and quantitative material.

PARTNERSHIPS

The Partnership Program holds that artists and culture organizations (COS) in partnership with schools and educators can deliver valuable resources, activities, learning strategies, and motivational forces and predicts that these partnerships will effect demonstrable changes in the structure of schools and the growth and achievement of participating students. Local flexibly conceived partnerships among school communities, collaborating organizations and artists, are the cornerstone component in this program.

The introduction of long-term partnerships to the City's arts education programming changed the formula from the school-based curriculum that was the staple of arts education. The new partnerships were distinctive in that they were extended beyond the short-term or one-time residencies that had been provided by cultural agencies. They were unique because of the program offerings of individual organizations and sites, and in the ways that they brought new "contexts" to bear.

Site-Based Partnerships

As the assessment team began its documentation of the first Partnership Program planning and implementation grants, partnerships and the issues associated with them were primary topics.

The number of phone calls, messages, and scheduling conflicts that are intrinsic to partnerships with multiple players was something that many of the grantees were inexperienced with and did not anticipate.

Prominent among the partnership related issues raised were:

- The requirements for extra time for the coordination of programs spanning multiple organizations.
- The need for advanced planning for the kinds of administrative and clerical support partnerships require so that personnel can be adequately budgeted.
- The need for the provision of significant time for professional development of partnership personnel, teachers, and artists.
- The need for time prior to the beginning of implementation for staff to come together for both planning and professional development.

In discussions with the partnerships, team members were mostly enthusiastic about how their partnerships were working. It appeared that lines of communication were open, and morale was high. However, team after team reported that they were finding that the administration and coordination of the project, spanning multiple organizations, was taking significantly more time than they had anticipated.

In Queens, a museum educator praised a school lead teacher as a wonderful administrator who kept everyone informed. This communication was critical to the success of their partnership, she

said. In 1997-98, the lead teacher devoted 85% of his time to administration of the partnership. This team urged that future applicants should plan for building in administrative time, and suggested that the RFP include an administrator as a line item.

Another theme that repeatedly emerged was how critical it was to budget and plan significant time for professional development of partnership personnel, not only for content and pedagogy learning, which was occurring, but also to build and develop ties and relationships within partnerships. Teachers, arts specialists, and teaching artists all benefited from cooperative professional development.

A grant coordinator/parent in Queens reported that, although they had five after-school staff development sessions, and three school-day sessions, they found they "really didn't have enough time planned for just teacher-artist interaction on working in the classroom."

"The classroom teachers and the artists only met together for one meeting," said the director of one of the partner arts organizations. "So they kind of hit the classrooms running, and I don't think that worked out very well." In this case, professional development didn't begin until the planning grant commenced, "so there was no pre-training of classroom teachers; there was no pre-introduction of materials and techniques to anybody."

The arts organization director reported that the professional development sessions that they held were good, but that there were not enough of them. An artist added that "with more planning time, the educators *(sic)* would be able to [gain a better understanding of] classroom [dynamics] and see what might work ahead of time, instead of going in and saying "whoops" let's change it right here." A parent added, "We didn't have enough time." The Fifth Grade teacher summarized: "I think we needed to know their process, they needed to know our process, and come up with joint processes rather than separate."

In 1997-98, programs faced many challenges around partnership. Most of the issues they confronted first surfaced as concerns of the participants in Year I; these included:

1. developing a common language that meets the needs of the arts and education communities;
2. coming to a clear understanding of the roles and responsibilities of partnering organization administrators, of teachers and artists, of inside and outside evaluators, and of Partnership Program partner organizations;
3. clarifying areas of authority;
4. establishing trust;
5. coping with scheduling demands; and
6. understanding and respecting each partner's areas of expertise and experience without pre-conceived notions.

Several projects focused much attention on addressing these partnership issues and used these efforts as the basis for addressing instructional issues.

Policy Issues

Early in the program, at the request of The Center for Arts Education, EDC/CCT conducted a Focus Group on Policy, comprising leaders, researchers, and practitioners in arts education from across the City, for The Center to discuss policy issues that arose in the first round of applications, screening, and selection of partnership projects. The focus group addressed ways that The Center for Arts Education could effectively refine the Partnership Program by adjusting The Center's policies and goals. The session asked participants to examine ways of refocusing the mission of the initiative and to analyze the role of The Center so that its work could be better legitimized and sustained. The question of how The Center could or should be sustained by public funds from public agencies was addressed, and the group participants proposed ways that The Center could act as a catalyst in bringing together the different entities involved in arts education in New York City. It was suggested that the primary mission of The Center should remain that of re-introducing the arts as agents of school reform and a way to support educational excellence.

The group suggested that sustaining the program and The Center would require a new form of governance that would have the school community and parent community hold The Center accountable and that would have that community be actively involved in setting The Center's policy. By building community support and involvement, and by developing a sense of ownership in this project, the group suggested that the initiative would build sustaining political and moral support.

In its original plan, The Partnership Program was to address myriad needs and set many goals. The focus group concluded that the project needed to redefine and simplify its goals and responsibilities and "do a few things well," urging The Center for Arts Education to stick to doing things it can affect. To this end the group suggested that The Center needed to provide support and nurturing to the schools and the community for whom the concept of arts education was new. Grants were only one part of it - the beginning. The group concluded that the project sites should be thought of as laboratories, and The Center's primary responsibility was to support these sites so they were sustained and could remain as examples to the community, extending their influence to the rest of the community. As a supporter of these laboratories, the group recommended that The Center for Arts Education should develop opportunities to help schools and the community meet their arts education needs. For example, The Center for Arts Education could become a vendor of professional development to the schools. At the same time, The Center for Arts Education should take a role in the documentation and assessment of the process, and, in the interest of expanding the role of the arts in education, The Center for Arts Education should make explicit efforts to share the knowledge generated.

Over the next four years, The Center for Arts Education acted positively on many of these recommendations and altered The Center's policy positions and practice. Early evaluation reports from the local sites showed signs that the schools were expanding their horizons through the partner-

ships. Evidence included:

1. implementing enriched curricula or lesson plans;

2. participation in city and national school change activities;

3. reaching into their communities by engaging local community and business representatives; and

4. involving parents with their students.

Student responses to questionnaires, interviews, and their arts products indicated that they were beginning to connect with and develop a stronger sense of the arts in their academic and social environments. The Partnership Program's participating institutions presented evidence in the form of curriculum descriptions, student work, and newly created assessment instruments, which demonstrated that they were working together to effect change and implement new lesson plans in the schools.

While teachers and artists provided the bulk of the work throughout the five year project, the arts agencies did not always ensure that their teaching artists had adequate preparation for work in the classroom (see Professional Development below) and the professional development provided for teachers and artists together was insufficient for the task. This tendency among the partnerships seemed to reflect the attitude that the schools were the "needy" partner and the cultural agencies were the "service providers." In a true partnership, the strengths and needs of each partner should be more balanced to generate the most powerful alliance possible and, when necessary, special assistance should be provided to strengthen the teams. As one school stated in their annual report:

> *The creation of the partnership required a paradigm shift in the nature of the relationship between and among the participating organizations. The school went from seeing itself as a recipient of arts education services to an active participant and collaborator in the creation of a coherent and cohesive program in which arts education is to be integrated into the curriculum and organizational structure of the school. The agencies, too, took steps to go from seeing themselves as discrete providers of services to seeing themselves in a collaboration responsible for integrating the arts and developing a coherent arts education program.*

This school added a footnote to this observation noting that achieving the goal of true collaboration with the cultural organizations may "…require the melding of different artistic and musical perspectives." An interesting offshoot of many of the school-based alliances was the intellectual stimulation of having differing arts agencies and their agendas at the same table. In a couple of cases, clashing agendas caused the dissolution of partnerships (usually, one of the agencies departed the partnership), but in many of the cases differing agendas spurred discussion that, as it was documented and shared with others, was seen as enriching the field.

Field observations documented the creation of new alliances among arts agencies where they were working with one another within a school. This work pattern was uncommon in the past. Schools

might have had a stream of arts providers coming in and out of their doors, completely unaware of each other's existence, much less of their separate roles in the schools. In two cases, arts agencies designed and offered—outside of the purview of The Partnership Program—professional development sessions for their colleagues around arts education and assessment. In other cases, teaching artists supported fellow teaching artists in their own work and exhibitions.

These new relationships among arts agencies, formed around helping schools develop arts curriculum, may prove to be a central element in sustaining project efforts at the end of the funding period. Their shared conversations about school change and the place of art in the school day, triggered by The Partnership Program, were among the first examples of the kinds of dialogues discussed above. This type of sharing could become the basis for a more comprehensive approach to arts education throughout the City. These discussions led to the discovery of the important connections needed to support cooperative and coordinated working relationships. Implications about new directions emerged as the role of cultural agencies in restructured, arts-infused schools became clearer. Arts organization administrators, who developed a shared sense of their contributions to education reform, indicated in interviews that they felt they were able to articulate and lobby for their vision of a role for their agencies in restructured schools.

The CCT/EDC research team did not make a comparative study of the partnership organizations to determine which approaches were more successful, though such a study is desirable, and such a study should be done in the future. Though not studied systematically for the first five year project, the team did observe such differences among the organizations as variations in the degree to which they moved away from pure delivery of their own programs to the creation of new instructional programs and strategies in cooperation with participating teachers; the extent to which teaching artists were provided with professional development to build their own teaching and curriculum development or evaluation skills; the ways that cultural organizations reconstructed their teaching artist staffs by bringing in new artists with appropriate teaching skills; the ways the cultural organizations became involved in evaluation and assessment activities and the ways they made use of evaluation results to plan their own program. Following themes such as these will not only strengthen the program for CAE, but will contribute to the field's understanding of the issues involved.

CURRICULUM AND INSTRUCTION

Curricula developed in The Partnership Program sites were as diverse as New York City itself. The program was never a "top down" initiative, and it did not endorse specific practices from other arts education efforts such as "multiple intelligences," "Regio Emilia's graphic performance," or "the National Writing Project." There are those among the arts partnerships who use some of these approaches, but The Center for Arts Education did not prescribe or determine them in advance. The local partnerships could work toward enhancing teaching and learning in math or language arts. They could emphasize the development of student talent in a particular art form; they might emphasize career development or awareness of arts-related industries, or they could emphasize arts skills related to a specific art form. In practice, some of the partnerships emphasized student art making, while others focused on students as audiences for the arts. As Barnett says of other education partnerships, "no two partnerships are identical."[4] At the same time, there were broadly common elements among the partnerships.

The initiative employed an in-depth and broad-based approach to arts instruction, sustained over time, that was intended to provide students with:

- skills in all the separate arts disciplines at all levels of expertise,
- experience using arts processes in learning activities across the entire general education curriculum,
- experience in the forms of artistic expression used by many cultures other than their own, and
- the capacity to develop aesthetic values and make their own aesthetic judgments.

The Partnership's program's advisory committee indicated that good arts instruction provides students with the opportunity to work with artists and arts educators in an in-depth, sustained, and broad-based way. The Center decided that all projects should be designed so that, by the end of a program's duration, all of the school's students, regardless of background or educational placement, would experience arts instruction characterized by a holistic approach, allowing for great variation in the details of implementation. Three components are:

- skills-based instruction, in which specific techniques and processes are taught sequentially and which engages students in the creation and performance of the arts. This may include, but is not limited to, musical performance, improvisation, dance, choreography, theater production, playwriting, visual arts, creative writing, media arts, etc.
- aesthetics education, in which students deepen their abilities to perceive and comprehend works of art and develop an understanding of the meaning of the arts as a vital contribution to all cultures past and present.

[4]B. G. Barnett, et al. (1999). "A Typology of Partnerships for Promoting Innovation," *Journal of School Leadership*, 9, p. 485.

- an integrated arts curriculum, in which the arts are infused throughout the curriculum to illuminate and enliven other academic subjects. In this context, the arts are used as a means of inquiry and expression as they exhibit and demonstrate knowledge in other subject areas.

The Partnership Program found each of these components to be dynamically interrelated. Teaching and learning in one area led to an increased demand for interest in teaching and learning in others. In practice, the common elements conform to the distinctive context of each school and evolved to become "contextual arts education."

Contextual Arts Education

The Center for Arts Education initially described its approach to arts instruction as "Comprehensive Arts Education." Over five years, the program was intended to provide students with skills in the separate arts disciplines at all levels with experience using arts processes across the general education curriculum, experience in the forms of artistic expression used by many cultures other than their own, and the capacity to develop aesthetic values and to make their own aesthetic judgments. This view of the curriculum, whether in or out of the social, educational, or spatial contexts of schools and classrooms, did not take organizational environments, social settings, or situations into account. It did not look to the distinctive strengths of particular partnering cultural organizations, but rather to a common or "comprehensive" ideal. The Center for Arts Education's conception of the kinds of arts programs it would support was not much different from conceptions of traditional curriculum arts programs.

"Comprehensive arts education" is a term with a long history in arts education. Organizationally, the term indicates that the component parts of such an instructional program are interdependent with each one being essential to realizing the goals of the others. The term has also been used to indicate that arts instruction should be available to all students. Practitioners who tried to implement "comprehensive" programs recognized that individual tailoring of instruction according to the needs, abilities, and interests of the students and their parents was required. The Center for Arts Education soon came to realize that delivering comprehensive arts education within the policy, resource, and structural restrictions in post-1975 NYC schools demanded far more time, space, and money to implement than many schools had available.

The Center for Arts Education modified its definition of the kind of arts education The Partnership Program provided and supported work that matched the needs, interests, and ability levels of students to "contextual" instruction in the arts. This is a shift away from the more traditional "delivery mode" of instruction in which specific bodies of information, skills, and types of outcomes are defined outside the school to one that localizes the issues and employs different resources, such as teaching artists and cultural organizations in the delivery of instruction. The Center's theory of change holds that artists and cultural organizations in partnership with schools and educators can deliver valuable resources, activities, learning strategies, and motivational forces and predicts that these partnerships will effect demonstrable changes in the structure of schools and the growth and achievement of participating students. Key to the theory is the hypothesis that deep content

knowledge and a passion for the content are key components of effective teaching in any domain. Teaching artists—practicing professional artists who also teach— can function as content specialists and can have the content knowledge and the motivational drive to inspire students' learning experiences.

These complex collaborative partnerships comprised new contexts for arts education and school change, expanding leadership, resource delivery, structure and delivery of instruction, and new student performance indicators—engagement, performance, understanding. They also supported aesthetic responses. As Salomon states:

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

The Partnership Program provided just such teams of people and opportunities to think in conjunction. As the program evaluators collected more and more documentation of this approach, which included much reflection and some debate, The Center for Arts Education began to define its program approach as "Contextual Arts Education."

The curricula we observed demonstrated that, even though participants at the sites may be in complete agreement about the goals of the program, the task of developing instructional practices in keeping with the program philosophy and goals was not easy. Frequently, in the early stages of The Partnership Program, we saw curricula that emphasized school or core curriculum subject area themes or objectives with the arts integrated to some small degree or another. Or we saw instruction that featured high quality arts experiences that were not yet connected to or integrated into the school curriculum. Instructionally, we saw more artists who were not yet prepared to manage classes or able to identify and use effective pedagogy than those who were, and we saw many teachers who were still intimidated by the artists' special knowledge of the arts or who were just not yet comfortable presenting the arts (this is especially the case in dance and music). A measure of the success of the program's professional development efforts and, later, of the program itself was the extent to which teachers and teaching artists became comfortable with new approaches.

Arts Curriculum and Project Design

Each interviewed partnership cooperatively developed its own specific arts curriculum and approach. They did not, however, describe the course and content of their curricula. Curriculum development and offerings through the initiative were mostly single lessons, arts events, or arts making activities. These types of educational phenomena fall short of the more elaborate definitions of curriculum as an educational course of action that embodies all aspects of the school experiences of children. None-the-less, the beginning efforts documented by local evaluators and the program evaluation team showed promise, and two themes emerged in the early stages of the initiative implementation:

---

[5] G. Solomon, ed. (1993), *Distributed Cognitions*. Cambridge, UK: Cambridge University Press. p. xiii.

- arts curricula being developed and piloted were allowing many teachers to see students in new lights, often giving them entirely new insights into the ways these students learned and performed, and
- parents, when brought into the process, were highly enthusiastic and grateful to the partnerships for providing their kids and themselves with learning experiences in and through the arts.

At a Manhattan school, a third grade teacher reported that their partnership project—which involved dance—had dramatically increased the motivation of the boys in her class, who had previously shown no inclination to dance. The dance teacher reported, "kids are being seen differently. There have been some real surprises in terms of kids who have gotten something out of the grant program. Until this point, these kids have not been recognized for anything unique, and now they are." In addition to seeing students differently, the teachers reported, the students' abilities shone through in the new educational environment provided by Partnership Program funds. The teachers reported that they could see "deep down" into the kids.

In Queens, a fifth grade teacher remarked that during the four pilot classes her planning grant implemented, "everyone participated and there's a huge number of non-English speaking children, at various levels of non-English, but everyone interacted. It was actually very interesting that everyone was able to do the art projects and work with kids that didn't speak their language and yet everything got done beautifully."

A number of the partnerships implemented family events. At a Manhattan school, parents came to performances to see their kids dance. The Principal reported "a complete turnaround, as far as the general feeling of the importance of dance in the curriculum." A teacher reported that one parent who had previously denied dance lessons to her child felt motivated by the project to relent—she had been moved to tears by seeing her child perform. Parents were also volunteering to develop web sites, rally local business support for the project, and attend the professional development workshops in the summer. Finally, these teachers reported, "a lovely result of the grant is that they are getting thanked by parents—a rare event."

In the Bronx, a school partnership team said that each of the partner organizations had made an effort to include parents in their activities. They emphasized the importance of parents being able to participate in the arts along with their children, and were accordingly setting up workshops for this purpose, including sessions in chamber music, interactive drama, flamenco dance, modern dance, etc. They also planned to include parents in publicizing the program, writing, and choosing the literature that the children will read.

A Queens Principal reported that the project "[put] the school in a different light. We [had] a very, very multicultural community, but we also [had] a lot of immigrants who [didn't] see the school structure/institution as a friendly place where they're welcome to come. So through this grant [we had] a very non-threatening way to bring them into the building… which allows us to have better parent involvement. Different cultures think of schools differently."

Understanding the Cognitive Elements of Art-Making

Integral to a well-planned design of contextual arts curriculum is an understanding of the cognitive aspects of art making. Many arts and arts education theorists reject the notion that the arts have cognitive dimensions all together. An administrator at one of the program's participating cultural organizations reported that he was once angrily denounced as the "antichrist of arts education" for insisting that his programs had cognitive components. Knowing how and what students are learning through arts experiences can help practitioners make choices about how the arts are introduced into, and enhance studies in other core curriculum areas, an understanding of the cognitive aspects of that study is crucial. The arts domains with their emphases on expressiveness, intuition, emotion, and particularity or uniqueness have components that even cognitivists admit are non-cognitive. It is only when the arts and their characteristics are viewed as subsets of a larger domain of knowing – as they are in integrated or infused instruction – that their cognitive features are apparent, and their understanding is seen as central to building curriculum.[6]

Programming that examines how students learn through art making is needed to build on the momentum developed through The Partnership Program, and other regional arts initiatives, and to help raise the general public's awareness, understanding, and support for the centrality of the arts to the educational needs of children. The Center for Arts Education began to increase the emphasis on this aspect of the initiative in the last two years of the Partnership Program. By exposing the larger community to the cognitive development that occurs through art-making, The Partnership Program projects should be better able to develop support and sustainability for the permanent inclusion of arts as a part of the core curriculum. For example, parents should value the role of art in their children's education when they witness the cognitive skills processes of hypothesizing, analyzing, problem-solving, experimenting, communicating, and collaborating that can occur in a successful art project.

Arts Infusion or Arts Integration

The approach taken by the Partnership Program included (a) skills-based instruction in at least two art disciplines, (b) aesthetic education, and (c) integration of the arts with core curricular areas. Integration with the core curriculum was the most frequently used approach, perhaps because most teacher participants were general classroom teachers and most classrooms featured core curriculum instruction. Schools and cultural organizations were asked to provide both arts skills instruction and instruction that linked to core curricular areas such as history, English language arts, mathematics, science, or other areas.

Some of the curricula took an arts infusion approach, attempting to fully integrate the arts with other disciplines. Others created arts programs that explore the arts domains themselves in-depth with opportunities for developing the kinds of analysis, review, and judgment often missing from arts education.

Many schools and partnerships, though, had difficulty in developing curriculum that attempted to

---

[6] S. Madeja, ed. (1978) *The Arts, Cognition, and Basic Skills*. St. Louis: CEMREL, Inc. p. 8.

integrate the arts at the level described above. One school noted "the necessity of carefully balancing standardized core curricula with the project-based arts curriculum." At another program, where a school partnered with an art museum, museum visits were designed as catalysts for integrated units connecting the arts with social studies. The units were developed by teachers and teaching artists along with a curriculum developer. Despite efforts to integrate the learning experiences, the program's evaluation findings concluded that:

> *Students do not connect or cannot articulate the connection between many of the activities that they do in school or field trips they take with what is being learned in the classroom. Many students are adept at describing in detail certain activities done in the classroom, but do not relate the activities to larger ideas or themes that are presented. Students remembered objects seen in the museum's galleries, but had trouble recalling the overall theme of the lesson.*

There were several schools where the arts were added to the existing school curriculum, and explored in their own right. At these schools the links to existing curricula were not always evident, but the caliber of the arts instruction was often quite strong. At one school, a sequential music curriculum was introduced as well as workshops focusing on dance and others on creative writing. At another school, students engaged in visual arts, dance, or drama instruction. The connections in these cases often seemed to be that art was reaching every student and teacher in the school, increasing the level of awareness of the relevance of the arts to their teaching and learning community.

A result of requiring projects to link their arts curriculum to core curricular areas was that many of the City's cultural organizations were led to consider education issues, goals, and mandates for the first time. (Some of the City's cultural organizations, and particularly its arts in education organizations, had struggled with these issues for many years.) For example, many teaching artists and arts organizations learned about the *New York State Learning Standards* and developed new ways to support their implementation in the classrooms. Many artists and arts organizations grappled with challenges posed by standardized testing and developed new ways to support instructional areas linked to state tests. Artists and cultural organizations began to consider how their work supported school reform and improvement. Cultural organizations changed their curriculum and hired new artists who were comfortable with the approach, in order to link their work directly to school goals around such issues as literacy, science, or personal development and interpersonal communication issues such as conflict resolution.

Linking the arts to the core curriculum opened new territory for curriculum development, and a new place for conversations about the nature of learning, active learning, and the arts. At the same time, in many schools, arts instruction was being restored through ProjectARTS (Arts Restoration Throughout the Schools) funds from the Board Of Education. As a result, students at some of The Center for Arts Education-funded schools received arts instruction delivered by certified arts specialists and integrated arts instruction provided by visiting teaching artists, cultural

organizations, and their classroom teachers.

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

In most of the integrated arts lessons observed by the EDC/CCT evaluation team or reviewed in reports, the key common element was the emphasis on the personal investment that art required of and allowed students to make to the subject matter: an aspect of "engagement." Students at one school studied late 19th century immigration and the Triangle Shirt Company fire, and, for example, visited the site where the factory stood. At the site, the teacher reported that the students were silent as they connected this history with a busy NYC street corner, finding the past in the present, and perhaps, thus, developing a new relationship with history. Students interviewed immigrants in their own families or neighborhoods, again connecting the past to the present, and expanded their personal understanding of immigration. In their classrooms, they created paintings and poems that reflected this understanding of turn of the century immigrants. The creative processes of interpretation and invention that art demands stimulated and honored the individual perspectives of each child. This, as research bears out, is where student engagement begins within the classroom community, within their own intellectual framework, and with the subject matter of the curriculum. Engagement, when nurtured with stimulating curriculum, leads to motivation, and motivation, has long been identified by cognitive researchers as essential to transfer of learning in integrated instruction.[7] An integrated arts curriculum was proving itself to be a powerful method of achieving a high level of engagement in students.

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

> *…have not forgotten or will ever forget [what they learned]. The kinds of projects that they*

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

are doing now, where you tie the curriculum to the arts, are situations that produce learning that stays with the children. [These situations] are beyond the tests….

Arts Skills Instruction

Examples of arts skills instruction were seen throughout the program sites, and the local evaluation reports contain some brief descriptions of teaching artist practices in this approach. With the exception of the few certified arts teachers connected with the program, the evaluation team did not see classroom teachers concentrating on arts skills instruction, nor do the local evaluation reports feature such practices. More commonly, the teaching artists taught the arts skills required for the use of a particular art form in integrated instruction lessons rather than teaching arts skills developmentally or sequentially. However, even when the instructional program mixed or integrated arts skills instruction and integrated arts instruction, students learned about art and how to make it, though none of the instruction would approach the complexity and thoroughness of a sequential arts skills curriculum. The evaluator asked teachers at one school about the impact of the arts residencies on students. On the question about "development of specific arts-based skills," 35% rated them as "greatly increased" among their students, and 60% rated them as "increased."

Drama/theater residencies were described as introducing students to theater games, improvisation and role-playing. "Once the material for the dramatization was selected, the teaching artist taught acting and stage directions to students, helping the students to make the spoken words take on 3 (sic) dimensions."[8]

A visual arts program was described as using a variety of visual arts materials and techniques to provide students with art experiences, but the intent of the lesson remained "…connecting their learning to the literacy, social studies or science curricula." The teaching artist's responsibility was to design visual arts projects that included puppets, dolls, collage, architecture and model building, painting, and topographical contour maps. At another school with a visual arts emphasis, the class worked on murals, integrating the theme of 'city scenes' from their readings. "The visual artist demonstrated brush stroke techniques and dipping brushes into paint. She talked with them about observing details and including them in the paintings."[9]

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

In a more purely arts skills instructional program in music, the children learned to read musical notation (tonal and rhythmic). They were taught proper fingering techniques, correlation of note

---

[8]EDC/CCT evaluation teamfield report.
[9]EDC/CCT evaluation team field report.

names, and notated pitch on a musical staff. Students learned some basics of musical ensemble playing and proper etiquette, like starting, stopping and staying together and not playing when it would be inappropriate. These students were successful learning to play the recorder and to perform for an audience.

Aesthetic Education

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

Changes in Curriculum and Instruction

The observable changes in school curriculum and the instructional practices of teachers are among the more important findings of this study. Without such changes, and without the ability to accurately document them, the program would be unable to build on its own successes and unable to share practices with others in the field. The EDC/CCT evaluation team presents these data because they provide a basis for determining possible relationships with the learning outcomes sought by the program. They also provide a basis for shaping future research methods that look systematically at relationships between program changes and learning outcomes.

- More students in CAE schools received sequential arts instruction in all arts areas (50% more than in the 1995-96 school year),
- The amount of arts education received by students in CAE schools more than doubled.
- About twice as many students in The Center for Arts Education Career Development Program are receiving career preparation than were in 1996.
- The number of school arts staff in CAE schools doubled between 1996 and 2001.

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

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

Grade Levels Served *Percentage of classes at each grade level served by the project*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PROFESSIONAL DEVELOPMENT FOR TEACHERS AND TEACHING ARTISTS

The need for professional development for classroom teachers and teaching artists to work to increase the capacity for working together was recognized from the start of The Partnership Program. However, realization of the needed support programs proved difficult to achieve. When asked to respond to a list of obstacles to their project's success, project coordinators indicated, by a large margin, that competing mandates forced schools to make choices about their limited professional development days. This became an issue when school-based and district leadership were required to either shift the mandated priorities, or more realistically, to develop techniques to dovetail the mandates so that multiple priorities could be realized, through professional development focused on arts integration.

Researchers such as Elmore[10] and Cohen[11] identify inadequate pre- and in-service preparation of educational staff as among the more difficult obstacles facing school reformers. The Center for Arts Education and several of its partners were obligated to provide staff development support for the participating schools, artists, teachers, arts organizations, and administrators. The assessment team examined the impact of the staff development activities by studying the extent to which staff development contributed to:

- The extent to which teachers and artists demonstrate new skills, techniques, and abilities.
- The use of participatory learning by teachers.
- Participation of teachers and artists in team teaching.
- The use of an integrated curriculum by teachers.
- The impact of working with artists and the arts on teachers' pedagogical style.
- The use of new classroom management skills by artists.
- Artists' use of age-appropriate teaching styles.
- The extent to which the arts experience changes teachers' relationships with their students.
- The impact of staff development in arts education on the teachers' knowledge of and interest in art.
- The impact on the teachers' behavior in utilizing/integrating the arts with other areas of the curriculum.
- The attitudinal changes of the teachers as a result of participation in the arts program.

---

[10]R. Elmore, P. Peterson, and J. McCarthey. (1996). *Teaching, Learnig, and Organization*. San Francisco: Jossey-Bass.
[11]D. Cohen, M.W. McLaughlin, & J.E. Talbert. (EDs.). (1993). Teaching for Understanding. San Francisco, "CA: Jossey-Bass and D. Loewenberg Ball & D. Cohen. "Developing Practice, Developing Practitioners," in G. Sykes and L. Darling Hammond (Eds.) *Teaching as the Learning Profession: Handbook of Policy and Practice*. San Francisco: Jossey Bass, pp. 3-32.

Professional Development for Teachers

There was evidence of professional development activity at the local program sites designed for teachers. There was less in place for teaching artists. Some schools made the commitment to use district professional development days for the arts; others budgeted per diem fees to allow for additional professional development time. In most cases, the amount of time that the programs could devote to professional development for the arts in education, arts integration, or assessment were not significant. Similarly, the types of professional development that occurred through one-on-one program planning and implementation between teachers and teaching artists were also limited.

Historically, school systems use out of classroom specialists as primary providers of professional development. Such an approach was used in The Partnership Programs, though the teaching artists often became the “teachers” of teachers. Survey responses from classroom teachers and teaching artists indicated that some of these professional development activities were beneficial to teachers, but this kind of “delivery” approach can work against developing full partnerships in which the teaching artists and teachers learn together, sharing their knowledge and forging a new working relationship.

Professional Development activities tended to focus on:

- arts experiences for teachers
- helping teachers develop and integrate arts activities into their classrooms
- program planning.

What did not appear to be covered by programs is:

- pedagogical training for teaching artists
- classroom management training for artists
- reflective conversations around the meaning of arts to children.

The underlying assumptions thus appeared to be (1) artists were experts in introducing arts to students, (2) teachers needed to learn how to introduce the arts, (3) teachers would be responsible for how the program impacts the students. However, both in observations and program self-reporting we found that, even after professional development sessions, teachers hesitated to take an active role in implementing arts instruction when there was a teaching artists present. Teaching artists complained about teachers’ passive behavior or absenteeism.

Professional development experiences varied widely across sites. Schools indicated that they used professional development days to introduce the entire faculty to the partner organizations and their offerings; some engaged the faculty members directly in responding to or participating in an art form. Arts organization representatives and school personnel alike reported that direct interac-

tion in the arts form was an effective way of overcoming barriers of fear and inexperience on the part of teachers. Schools also scheduled faculty trips to museums and performances as a facet of professional development. Some teachers reported that they took advantage of summer and weekend workshops provided by arts organizations, but not many teachers typically chose participation at this level.

Professional development of teachers was taking place throughout the projects, in varying degrees. The content of this work focused on 1) logistics and scheduling, 2) providing teachers with art-making experiences, 3) planning and collaborating, and 4) teaching strategies, among other activities described in reports and observed in situ. More than 77% of teachers who responded to our surveys said that they had participated in school-wide professional development activities.[12]

Securing teacher buy-in to the programs necessitates a vision for the role of teachers in the long term as the arts are made a part of the core curriculum. But there are related questions: Will art be used as a core discipline or as enrichment? If a core discipline, will the classroom teacher be responsible for delivering it? Will additional staff (cluster teachers) be hired, or will the partnerships be sustained and deepened?

Professional Development for Teaching Artists

Professional development was needed to address the strengths and needs of both teachers and teaching artists and to acknowledge these strengths and needs by the group as a whole. We frequently observed teaching artists struggling with classroom management. Arts organizations attended, to varying extents, to the professional development of their teaching artists separately from school-based or connected professional development. Some organizations provided workshops or multi-day institutes for their teaching artists; others gathered teachers and teaching artists together to share information in areas in which the other is expert—classroom management, for example, or arts pedagogy.

The EDC/CCT evaluation team observed that most teaching artists had not developed assessment strategies as an integral part of their classroom practice. Many teaching artists reported that The Partnership Program challenged them to think about assessing student learning and performance in relation to their arts curriculum for the first time. Some began to respond positively to the challenge over time, seeing ways that their own standards paralleled those held up by classroom educators.

In our interviews, however, most of the teaching artists indicated that assessment and evaluation was heavily associated in their minds with an objectivity that can be perceived as antithetical to the subjectivity of the artistic experience. The fact that most of the curricula being implemented was non-sequential further complicated thinking about how to best assess student work. Artists therefore often expressed discomfort with introducing notions of performance standards while they were trying to engage and motivate children to express themselves artistically in a contextual curriculum.

[12] Number of teachers responding to this question: 81.

In interview conversations, teaching artists indicated that they were unable to connect the methods of judgment and assessment that they used on their own work and artistic practice with those they might use with their students. This trend sometimes led to a bifurcation in the expectations of the artists and those of the classroom teacher. It also increased the probability of the use of inappropriate assessment techniques with arts experiences.

We also saw teaching artists holding an entire class of 20 students in the palm of their hand, rapt with delight at what the artists were providing them. We saw teaching artists deeply dedicated to their art transmitting that dedication and respect to students. And we saw teaching artists providing sensitive and age-appropriate pedagogy and content to mixed groups of special needs and other students.

Schools became advocates for professional development for teaching artists, based on their own experiences in working with the artists. At one of our focus sites, project coordinators reported that they identified "quality control" as a facet of their job, including classroom observation and feedback to their principal, to the cultural organization, and sometimes directly to the teaching artist.

At a community high school, professional development sessions for teaching artists were held for 2 hours each week. The school reported that:

> *These workshops forged a community among the artists, permitting an ongoing exchange of ideas and strategies. They developed a comprehensive evaluation plan and collaborated across studio lines to develop interdisciplinary arts experiences for students. In addition to the curricular integration of each studio, as a result of planning as a group artists developed significant in-depth integration between studios… They also used these workshops to develop assessment practices that authentically tracked student involvement and understanding, artist-teacher partnerships and program structure. The workshop delved into the historic elements of each art form, and trained artists to create curricula and to document their studio work.*

A teacher responded to a storytelling workshop and reported to the site's evaluator: "For me, the challenging aspect of the storytelling residency was speaking in front of other adults and feeling comfortable … Working with [the artist] was really great for me …. We made eye contact, and I know that she understood."

Teacher Practices and Professional Development

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

The partnerships very often required teachers to work collaboratively. As reported in the surveys and evaluation reports of many schools, project planning was done by grade level or, in the case of secondary schools, by discipline. Teachers came together to plan the curriculum, schedule events,

and engage in professional development activities. An elementary school principal noted that The Partnership program had provided her teachers with a common language that had helped to forge bonds with one another. A high school principal noted that:

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

Teachers' Uses of the Arts in Instruction

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

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

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

All participants agreed on a high level of arts integration. Teaching artists expressed the strongest support, while teachers expressed the weakest support

Views of Professional Development at the Sites

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

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

[Attending] the arts classes allow [teachers] to see the variety of activities modeled and to participate in the activities. And what I have found is then it creeps its way into the class-

room, becomes part of a teacher's [practice]. The teacher owns it and, therefore, I think it makes the classroom a better learning environment. I frequently see that in-group time or transition time [the teachers] are using some of the activities they have learned and practiced in the [Partnership music class]. I think all of my teachers have [made this change].

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

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

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

Times per year attending the following professional development meetings:

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

Who offers these professional development meetings

	Teachers	Teaching Artists	Project Coordinators
School	84%	47%	77%
CO	33%	70%	87%
Evaluator	28%	11%	19%
Other	11%	9%	4%

Cultural Organizations provided professional development to

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

Types of professional development provided during these sessions

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

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

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

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

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

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

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

Professional Development by The Center for Arts Education

There were a large number of professional development activities offered by The Center for Arts Education throughout the initial five years of the partnerships. These activities were targeted at different role groups within the partnerships.

Those Attending City-wide/State-wide Professional Development Sessions Provided by The Center for Arts Education	
Teachers	29%
Teaching Artists	29%
Cultural Organization Administrators	77%
Project Coordinators	87%

For example, at the practitioner level, The Center for Arts Education offered an ongoing series of gatherings called *Looking at Student Work*. About 15 people attended a series of eight sessions where they brought in student work from their classrooms and discussed, as a group, the kinds of learning they found in the student visual art work. The sessions began by using protocols developed by Steven Seidel of Harvard's Project Zero and soon developed their own ways of examining and discussing the work. Participants we interviewed found these sessions to be highly edifying. Their participation made them think more closely about the nature of their work, how to present it, and how to analyze the work done by students. Sixteen such workshops were offered in two years. The format was changed in the second year so that more than one art form could be examined. This meant that the group could not go into depth with each art form, but they could expand their range.

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

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

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

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

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

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

tivity to each individual student's capacity and strengths.

The project highlighted the value of assessment being a driver of curriculum design. In this case the assessment criteria were developed by the teachers and artists themselves—and not by an outside or standardized source—so that the curriculum design could more truly represent the goals, strengths, and interests of the teachers and artists. All participants indicated that they were eager to continue the project and to develop the instruments to provide more formative feedback and less summative.

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

At the end of the year, all participants indicated that they wanted to participate for a second year. The design of the second year involved building on the tools of the first year, further refining them, and implementing them sooner so that the project could document their impact on instruction. (A second year was conducted, but it took place outside the time frame for this report. A separate report on that year is available from EDC/CCT.)

The EDC/CCT team gathered administrators and practitioners together to discuss the promising practices that were developing in the projects. Teams were invited to share their arts integrated lessons and to discuss with workshop participants the challenges they faced in implementing the programs and the school changes that were resulting. At these meetings, participants came with many questions, some logistical (around issues such as partnerships or parent buy-in), some policy-related (around issues such as testing and standards), and some content-related (about the types of arts instruction and the types of integration).

Change in Teaching Artist Practice

Many teaching artists reported in interviews and surveys that they experienced significant changes in their own practices—more carefully listening to the needs of teachers, looking for curricular connections, thinking about student learning and assessment, and learning more about developmentally appropriate instruction.

When asked to compare teaching artist performance to the way they were before The Center proj-

ect, cultural organization administrators and teaching artists rated their performance as follows, on a scale of 0-6 where 0="Not at all" and 6="Very much":

Change in Teaching Artists Performance in Center Project

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

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

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

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

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

ASSESSMENT OF STUDENT LEARNING

The Annenberg Challenge grants emphasized evaluation and assessment and provided time for research teams to plan evaluation designs. The Center for Arts in Education followed the Annenberg lead by designing support activities for the participating sites and for the EDC/CCT evaluation team to tailor assessments to the local projects' situations. CAE also continued its emphasis on evaluation throughout the program's history to the extent that local sites both increased their familiarity with evaluation methods and uses and they changed their own attitudes toward evaluation and assessment. By "upping the ante" for evaluation to a level not seen in many arts education programs, and by providing access to consultants, professional development, and models of evaluation used by others, CAE helped participants develop new strategies and changed their evaluation habits. The collection of yearly evaluation reports from each participating site is, in itself, an addition to the professional knowledge of the arts in education field.

The first sign of renewed arts activity in schools was the appearance of student art products, exhibitions, or performances within the school building themselves. For instance, at one site, when overcrowding forced a school to convert their indoor schoolyard into classrooms, they finished the outer walls with an arts gallery space including display boards and recessed lighting. The new exhibition space was an indicator of increased arts activity in the school and evidence of the impact of the school change process on the use of school space and resources. From the beginning, the evaluation effort of The Center for Arts Education was shaped in conjunction with evaluators and researchers from the National Challenge sites and in keeping with the practices and philosophies of the Annenberg Institute for School Reform. The specific elements of arts education programs were taken in to consideration and design adjustments were made to maintain the instructional integrity of the program within the disciplinary constraints of the arts.

Student artwork decorated the lobbies and hallways of some school buildings. From an assessment point of view, the uses of student art work to decorate buildings and its inclusion in the sites' evaluation reports without analysis could only be taken as illustrations of the impact of the program on the schools' physical environments. For this student work to be taken as evidence of student achievement and performance, the presentations of these works needed to be comparative, reflective, or analytical. Even after five years of work on developing assessment methods and practices in the project sites, the tendency to simply to offer finished student work as "our assessment" without explanation or analysis persisted. Administrators and evaluators needed to develop analytical processes that demonstrated that work met criteria of excellence, contributed to learning, and that it showed students meeting the goals of the project rather than standing simply as samples or decoration.

In keeping with the five guiding principles for The Partnership Program, the individual sites were charged with conducting a locally designed evaluation/assessment of their program and its impact on students. Among the approaches to assessment used in the sites, often in combinations, we saw sociological, ethnographic, quasi-experimental hypothesis testing, with control groups, theo-

ry-based, and, in two cases psychological models focused on cognitive development and creativity. The methods used ranged from interviews and focus groups through local and standardized tests, observations, surveys of attitudes, inventories of resources and practices, to reviews of documents and journals or logs. The case study was the most frequently used method at the sites, but the method was usually modified and reduced in scale from the more formal case study technique. The reports did not usually describe methods of analysis though they, none-the-less, presented findings and lessons learned. Unfortunately, most of the assessments did not keep pace with the development of curriculum and instruction throughout the project. The assessments were often lacking baseline data, even though they purported to be about change and growth over time. The assessments often described goals and presented final art products from students, but did not describe how aspects of the arts were related to the instruction, the anticipated learning, or how they facilitated the development of arts or core subject products. The middle ground was not described, and there was, therefore, no way to determine what contributed to the products. Since there were no baseline documents provided, it was not possible to determine change or growth and statements about high student achievement were not connected to prior states.

Another challenge to the teachers and evaluators of The Partnership Program was establishing ways to assess student learning in the arts, when the arts were not being taught sequentially, but rather in ways that were responsive to (and complementary to) a particular classroom's core curriculum, style of teaching, participating cultural partnerships, and student body—to name just a few of the contextual elements inherent to interdisciplinary instruction. The sequential nature of the *New York State Learning Standards* contrasted with local practice in many cases, and sometimes made it difficult for participants to establish benchmarks that fit the local context and matched the state standards.

The sheer number and diversity of The Partnership Program's local project designs meant that there were numerous approaches to student assessment in the partnership programs. Some partnership programs hired outside evaluators to help them design student assessment; others relied on school staff. In many cases, partnership programs that faltered in their initial student assessment designs revisited their plans and devised new strategies and approaches in an attempt to capture student assessment data. Some partnership programs were thinking more abstractly or subjectively about student assessment. Assessment approaches suitable to more traditional academic disciplines, or to sequential arts instruction, were used, in many cases. Unanalyzed collections of student arts products or grade-level scores on standardized tests were presented in lieu of assessment data on student learning.

Reviews of site research, the partnership program's annual reports and assessment plans, and participation in The Center for Arts Education-sponsored workshops on evaluations left the EDC/CCT research team with the impression that there was a generally low capacity at the project sites for assessing the kinds of arts education partnerships promulgated by The Partnership Program.

The EDC/CCT evaluation collected school inventories in 1996 and 2001. We completed an annual

inventory of evaluation and assessment efforts from the end of the year evaluation reports submitted to The Center for Arts Education. This inventory indicated that there was a mix of evaluation approaches and methods used by inside school teams and by outside evaluators and that the topics emphasized or examined varied widely from site to site, further confirming the contextual nature of the projects. Some sites mistakenly indicated that they were, as one site put it, "remiss" in not hiring an outside evaluator, mistaking the mandate that each site conduct an assessment to be a mandate that the assessment had to be conducted by an outside evaluator.

The reports that were submitted were of very uneven quality, but indicators of quality cannot be attributed with consistency to the fact that they used either internal or external evaluation personnel or designs. There were weak reports and strong reports from each category. The weaknesses tended to cluster in the methodology category with mismatched test items, data collection techniques, or documentation and reporting mechanisms, or in the analysis category with missing descriptions of analytical techniques the most frequent omission. Without these descriptions, it was impossible to determine just how findings were derived, and the reports of lessons learned stand on shaky ground.

Another weakness seen in the assessments was that complex designs and processes were judged by either very simplistic indicators such as "changes in attitudes toward the arts" and "greater participation and attendance," or by mistakenly identified indicators such as the one in which an evaluator identified statements of fact in his survey items such as "we had art in my class," as "attitude" indicators and interpreted a large response to this item as an indicator of improved student attitudes toward the arts. It may well be that having more students aware of having art in their classes is a positive result for the program, but it is not an indicator of more positive attitudes. It is true that the evaluation indicators were not always inappropriate, but, left standing alone, they were not sufficient.

The amount of money budgeted for evaluation did not relate to the quality of the reports. Many of the projects with the largest evaluation budgets failed to submit annual evaluation reports in the first years of the program. It may be that the evaluation work being done in these projects was high quality, but without reports to review, they could not be counted as good examples. Among those that did submit reports, the strong and weak reports were almost equally spread among the low and high budget sites. [Sites that had well prepared and skilled assessment personnel on staff may well have prepared strong reports without assigning a large amount of the budget to the effort.]

Typical of many of the evaluation reports, are comments from a small option school:

> *The Partnership Program has been generally beneficial to the participating students. Specific benefits realized among all the students interviewed by the program evaluator included: Improved abilities to participate in group projects; increased self esteem and reduced susceptibility to negative peer pressure; greater likelihood of risk taking for new positive experiences; and the development of academic and career goals.*

Unfortunately, the evaluator did not present sufficient detail about these responses, so we could not determine the magnitude of the effects nor compare them to baseline information. At this school, however, the evaluator promised an "hypothesis testing" investigation that should add detail to the report and address some important partnership topics such as sustainable collaboration between teachers and artists, the impact of arts programming on Schools Under Registration Review, and, most importantly, the transformation of learners from passive to active mode.

At a program where a school was working with three different cultural agencies in the domains of visual arts, music, and drama, the partnership was struggling to develop effective assessment approaches. This site noted:

> *We are measuring things that have never been measured in a traditional manner. Can we effectively isolate arts instruction as the principal cause of academic achievement?*

The issue of how assessment results, linked with broader district mandates and academic achievement goals circle back to shape curriculum was raised at this program site, but the site had not sought out technical assistance in the development of their assessment.

Student assessment is an area where the partnerships often draw lines through the domains: artists do art; teachers do tests. In practice, we found that not only teachers and administrators, but many education evaluators exhibited a lack of expertise in carefully tracking student learning outcomes, especially in the arts. Many participating cultural organization administrators expressed an interest in student impact, but they rarely had any expertise in evaluating their own organizations' work against such ends.

Practically all schools reported anecdotally and sometimes with specific descriptions or evidence of the positive impact the programs were having on their schools and students. One school reported that on the *1999 Citywide Reading Comprehension Tests*, the school had:

> *a 3% point gain in the percentage of students reading at or above grade level, as compared with the 1998 results, equated for the change in test instruments. This increase is notable in that only four elementary schools in [the District] had a gain in reading scores, and the average change from 1998-1999 was a decrease of 3.4 percentage points. As [the District] uses a uniform language arts curriculum in all of its elementary schools, the school's administration feels confident in attributing the gain in reading scores to the [school's] arts program—the only major variable missing from the other schools.*

Schools reported that they developed instruments to assess and document arts programming, such as one school's residency portfolios developed by its outside evaluator. At an elementary school, the program developed student self-assessment rubrics for students participating in theater residencies. At a community high school, surveys were administered which found that 77% of responding students said that their art studio had helped them to express new ideas. About 86% said that their studio had made them feel more confident about themselves.

Also at the high school, artist-student teams developed rubrics that relate directly to the *New York State Learning Standards*. These rubrics were developed collaboratively and over time with the help of an outside consultant. Although this project was taking the challenge of student assessment quite seriously, and will likely continue to develop and refine assessment tools, the rubrics they developed in the last year were not used uniformly or consistently in the classrooms. Nevertheless, they represented an important step for the teaching artists as they grappled with the challenges posed by the *Standards* and by assessment in general.

While not explicitly substantiated, the high school referred to faculty surveys where 71% of teachers and teaching artists agreed that students exhibited significant personal growth and change as a result of their experiences in the arts studio program. The school also cited several stories of students whose attitude, participation, and arts skills changed dramatically through their participation in arts programs.

Another high school developed quite elaborate and varied means of tracking, documenting and assessing student learning, attitudes, and understanding in many aspects of its program with an opera company. This school cautiously reported that, based upon preliminary data from the June *Global History Regents* exam, opera residency students scored higher than the school average.

At an elementary school, the evaluator determined that there was a "transformation of learners from a passive to active mode" based on observations of several classes and a questionnaire administered to approximately 140 third and fifth graders at the school and at a control school. The questionnaire offered students 15 learning problems with two choices, active and passive, for solving the given problem. The evaluator's data indicated that the program students chose active solutions more frequently than the control school students. He concluded:

> *This analysis leads to the conclusion that there is a statistically significant difference between the active and passive choices from the experimental school and the control school. The direction of this difference sustains the hypothesis that the [experimental school] program is related to the development of more active learners.*

In The EDC/CCT surveys, 76% of teachers reported that students felt more positive and successful about themselves than before the programs. The challenge is to capture these observed and reported changes in ways that will resonate with the larger educational community.[13]

Impact on Schools Environments

The program's impact on the school environment was also reported. In many cases the inclusive nature of the programming served to unify school populations and to create dialogue among teachers and faculty. These outcomes are important in the evaluation of the programs, and in the assessment of student learning. But they were reported anecdotally and not truly analyzed for the impact they have on student learning and achievement. Most anecdotal reports of student or

[13] Number of teachers responding to this question: 80.

school impact were devoid of evidence or substantiation:

> *The 1998-99 school year helped connect the arts and writing. Because of all the experiences and activities the children were exposed to, the quality of writing improved throughout the building. The oral and dramatic techniques helped develop better language skills.*

This statement was accompanied by no information about evidence or the gathering and analysis of data. Through our site visits at this school, the research team knows that, at least in most arts classes we observed, no student assessment or data collection related to student learning occurred.

We do not assume that the unsubstantiated anecdotal statements presented in the reports are untrue, but rather that the teachers, teaching artists, and outside evaluators were unable or do not have the time to collect and present the evidence in ways that establish and support their claims, observations, or intuitions.

Impact on Student Learning

We have not found, in either the end-of-year reports or our case study sites, that teachers and teaching artists were looking at assessing the specific impact of their work on student learning. This was not unique to arts-related programs paradoxically, in a system geared to having successes measured by standardized tests, teachers and school administrators do not have the time, training, or tools they need to examine student learning. They do not regularly assess student learning in ways that can help them adjust their curriculum design or teaching practice as it unfolds. Teachers and principals reported that they rely on many more indicators—such as student engagement, attendance, connections they draw between lessons, behavior, and the quality of student work produced in the classroom. In fact, many teachers and principals indicated that they feel that standardized test data are not the best place to look for any substantiation of a powerful and engaging curriculum and student learning.

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

The Arts as Connective Tissue

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

Effects of the Arts on Student Behavior and Attitudes

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

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

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

"Most students began the program in September not thinking that art is important to their education…. When asked if the arts are important in your education, one student responded in the pre-questionnaire: No, there's nothing to do with my education. In the post-questionnaire she replied: Arts are important to my education since they help me to better understand culture, the environment and ways to express myself…. Another student: No, because it is not really learning, later responded: Yes, they help expand your mind and imagination with paintings and sculptures, like at MOMA, and also with music and poetry to express your creative side of your education. This evidence indicates that The Center for Arts Education program is effective in instilling the importance of art in education." –-A high school evaluator

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

The Arts Connected to Improved Test Scores

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

Academic scores increased consistently with reading scores up 1.26 years and math scores improved .86 of a year during this final period. During the final year, 126 students earned GED diplomas, which represented an increase of 20 over the previous year. In addition, the passing

score on the GED result improved by six points. Twelve students earned regular high school diplomas with two of them getting regents-endorsed high school diplomas. This is a first for [our school]." --High school principal

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

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

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

Sustaining the work of these projects depends in large part on the projects and The Center for Arts Education collecting evidence of the effectiveness of these projects in promoting student learning and school change. As the New York City Public School system continues to look at literacy as its primary focus, evidence of the ways in which the arts can support student literacy, as well as the benefits that the arts produce alone, will be increasingly important to make the case for the arts.

There was an increasing tendency from 1998 to 2001 for the evaluation reports to cite student learning of arts skills (69% to 86%), learning non-arts content (31% to 66%), appreciation of the arts (23% to 37%), expanded creativity and imagination (23% to 42%) and achievement of standards (20% to 34%), but the reports presented only limited evidence to support these results. During the same period, evaluation reports noted small and statistically insignificant increases in reading test scores (15% to 24%), a situation that our analysis of Board of Education reading test scores supports.

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

A review of the evaluation reports during year IV, 1999-2000, revealed that most local evaluators were conducting formative program evaluations, even though the initial charge to the local projects was to focus their attention on student impact. 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 studies. Their limited time on the projects was devoted to observing activities, particularly planning and professional devel-

opment meetings outside of the classroom, where they could gauge the level of teacher commitment, logistical challenges, philosophical obstacles. They could then use interviews and surveys to identify weaknesses and strengths in the program, to which program leadership could respond.

Despite previous notice in EDC/CCT annual evaluation reports, most of the evaluations, in the fifth year, had still not been modified to identify student impact. This was clearly related to limited time constraints on the part of the evaluators, and also priorities set by the partnerships. From the outset, close documentation and analysis of student impact was not identified as the data needed to assess and adapt programs. This suggests that future programs need to reconsider the entire central/local evaluation strategy as well as the monitoring and incentive aspects of the evaluation component. It is clear that it was unfair to have expectations for project impact data when the projects and evaluations were not set up to collect such data. The limited scope of most local evaluations forced choices, and choices generally went toward formative program evaluation.

Approximately one-third of the reports indicated that project participants and leadership were beginning or about to begin to look at student work, which indicated that after the initial challenges involved with implementing the partnerships and programs, participants were now thinking more closely about the meaning of the work for student experiences.

The EDC/CCT research team conducted an analysis of New York City standardized math and ELA test scores in 1998-99 and of ELA test scores in 1999-00. In 1998-99, we were looking for possible differences in performance between schools with The Center for Arts Education funding and those without. Because of the contextual nature of The Center for Arts Education programs—that may stress professional development to different degrees (from weekly to once a year), that have arts programs and instructors present at the school for differing degrees of intensity (from bi-weekly to 20 days a year), and that have different starting points in terms of resources, student experience with the arts, and arts partnership experiences—it is difficult to draw any sort of direct links between cause and effect. Schools similarly are very complex environments. There may be new and unseasoned leadership, there may or may not be great transition in the staff, the school may be responding to different crises or opportunities separate from the arts programs.

Nevertheless, it was decided that an examination of test scores could be of interest. Although any reading of the scores must be done with an understanding that many other factors could be accounting for these findings. Quantitative analysis is very technical with a jargon of its own. Specialized jargon is one of the hallmarks of scientific study, and it is one that cannot be sacrificed, even though reading it can be quite dizzying. The EDC/CCT team has made every effort to use “plain” language in this section, without sacrificing credibility in the evaluation community. Readers who are unfamiliar with the language of quantitative studies will have difficulty with this section, but we have made every effort to make the language used here readable.

Several points should be kept in mind before reading our findings.

- The reader should keep in mind that integrated arts education is not aimed at improvement in

test scores. Most of the impressive accomplishments of the arts are qualitative, and cannot be measured through tests.

- Causal relations between art education and academic performance cannot be established through our investigation. Since we did not control for other variables (other than SES), we do not know whether any other effect on test scores is associated with the arts.

- The establishment of causal relations is also impossible since the same school characteristics may be responsible both for an improvement in test scores as well as the school's participation in the arts partnership. Schools who were the recipients of the grants may not represent adequately the greater pool of NYC public schools. They may be more successful, motivated, student-centered, willing to use alternative educational approaches, and so on. Therefore, improvement in test scores cannot be attributed to the arts, and we will not know whether the schools' characteristics are responsible for both.

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

- We also faced a methodological problem that may have an impact on our findings (either a favorable or a harmful one). Since we did not posses the NYC mean for each SES group, we calculated a simple mean, based on all NYC schools in each category. This mean differs from the official mean for each group, since The Board of Education calculates a weighted mean in their analysis of test scores (taking into account the number of tested students in each school). Since a simple mean is a pretty good indication as well, we went on with our analysis. However, one should keep in mind that official numbers may differ from ours.

Test Score Analysis

EDC/CCT's long-term plan for analyzing test-score data was to conduct multiple waves of analyses. We began by comparing the schools that had the highest concentration of arts programming to similar schools in NYC, then gradually expanded to include all The Center for Arts Education funded schools in the analyses. We believed that the most promising avenue for identifying any differences related to arts funding was to begin with the schools with the most successful arts programming.

The first wave of analysis involved schools we identified (jointly with The Center for Arts Education) as especially "arts rich" The Center for Arts Education-funded schools. In any kind of data analysis, it is important to clearly operationalize or define the group you are investigating. The variation in arts programming was considerable across the participating program schools. To include in the same analyses schools that were most successful in integrating arts programming

with those who were just starting out (or have been less successful) created a situation in which there was so much variability in the group under investigation that it was not possible to distinguish it statistically from schools that had very little or no arts programming. It was critical to identify a group of schools that were 1) engaged in similar types of activities and 2) implementing these practices in the same grade(s) for the purposes of making any comparison.

For elementary schools, we defined “arts rich” schools as those in which the number of art forms taught in each classroom and the number of days in which teaching artists were teaching in the classroom were above that typically reported by teachers (via the 2000 CAE teacher survey). This translated into there being at least three art forms being taught during the course of the year and the presence of teaching artists in classrooms for at least 20 days. Not surprisingly, all of the schools identified as “arts rich” were schools that had been funded by The Center for Arts Education for at least two years. Board of Education data were only available for the 1998 school year, so we were restricted in the number of participating schools that had achieved the selection criteria.

In addition, the first wave of analyses focused on schools using similar art forms. Again, this decision was made in order to identify a group of schools that were very similar in terms of the arts programming being taught. The art forms taught most often across “arts rich” elementary schools were dance, visual arts, and music.

Additionally, because not all grades in each school were involved in The Center for Arts Education-funded arts programming during the early years, it was necessary to consider only the standardized-test data for grades that received arts programming across the “arts rich” schools. In this case, it was the 3rd grade. The data base expanded by the time of our second review of these data, so we were able to expand the site pool and select additional schools where there had been time to add additional grades to the arts program. Because we were looking for sites where there was the greatest possible potential for impact, we selected 5th grade for the second study. This difference in samples contributes to the most dramatic difference in results between the two studies, the impact on high and low need populations.

We conducted the analysis taking into consideration certain student characteristics known to be associated with students’ performance on standardized tests. These are the same characteristics that the Board of Education uses to identify groups of “similar” schools for the purposes of comparison. The Board of Education has categorized schools according to the level of student need. These categories are based on the following:

- Percent of students enrolled in the school who are eligible for free lunch
- Percent of students enrolled in the school who are entitled to bilingual or English as a Second Language (ESL) services

The index used the percent of students eligible for free lunch more heavily than it did the percent of bilingual and English as a Second Language (ESL) students.

Of the 12 schools we identified as "arts rich" schools, nine schools fell into the three Board of Education categories representing higher levels of student need. The Board of Education had labeled these three categories "Medium," "High," and "Highest" need. For schools in these three categories of student need at least 80% of students, and in some cases almost 100%, are eligible for free lunch, and on average 15% of students are eligible for bilingual or ESL services.

It is important to note early that, for the most part, the analyses discussed here are not "statistically significant." This is primarily influenced by the fact that the number of CAE schools being examined is very small (a matter of importance for statistics). However, it is possible to talk about the magnitude of differences. For this discussion, the "d" statistic will serve as the indicator of effect size (where .2 = small effect size, .5 = medium effect size, and .8 = large effect size).[14]

Mathematics Among Higher Need Schools

	Average change in % of 3rd graders meeting state-level performance criteria	"d" statistic
CAE "arts rich" schools	3.2	.6
Similar schools	-2.2	.2

Reading Among Higher Need Schools

	Average change in % of 3rd graders meeting state-level performance criteria	"d" statistic
CAE "arts rich" schools	9.7	.6
Similar schools	-1.6	.1

The average percentage of students meeting the criteria in CAE "arts rich" schools went from 50.3% in 1996 to 60.0% in 1998, while that in schools that the Board of Education has categorized as "similar" schools (based on poverty and Limited English Proficiency (LEP)[now called English Language Learner (ELL)] data) went from 57.0% to 55.4%.

In the case of the reading test scores, the experience of individual schools varied considerably. Here, even more than with the mathematics test scores, we must point out that any number of factors may be responsible for changes of this magnitude ranging from changes in the school — (such as educational practices, student body, who is tested, etc.) — to something as mundane as a data entry error. Comparing the change in percentage of students meeting state testing standards

[14]These criteria are established in Jacob Cohen's *Statistical Power Analyses for the Behavioral Sciences*, the most influencial and widely referred to work on statistical power in the behavioral sciences. The "d" statistic is the ratio of the average/mean level of change divided by the standard deviation.

among low need CAE arts-rich schools demonstrates clearly that it is difficult to make any conclusions about what factors may or may not be responsible for changes in student performance on standardized tests over time.

Math Among "Low" Need Schools

	Average change in % of 3rd graders meeting state-level performance criteria	"d" statistic
CAE "arts rich" schools	1.6	.2
Similar schools	0.3	.03

The percent of students meeting state-level criteria for math tests went from 92.7% in 1996 to 94.3% in 1998 in CAE "arts rich" schools and from 93.1% to 93.4% in similar schools.

Reading Among "Low" Need Schools

Average change in % of 3rd graders meeting state-level performance criteria "d" statistic CAE "arts rich" schools -4.1 3.7 Similar schools 1.1 .1

The percent of students meeting state-level criteria for reading tests went from 72.7% in 1996 to 68.6% in 1998 in CAE "arts rich" schools and from 71.6% to 72.8% in similar schools. The figure indicates that the decline in the percent of students meeting the state reading standard was consistent across these schools.

Just as it would not be prudent conclude that the presence of arts programming leads to a decrease in reading test scores of children in low needs schools based on the present data, one would not want to conclude that arts programming leads to an increase in reading test scores of children in high need schools.

Further Analyses

The initial round of analyses of the 3rd grade standardized test data (presented above) focused solely on schools whose arts programming encompassed at least three art forms in the classroom (including specifically dance, visual art, and music, the three most utilized art forms) in the 3rd grade for at least 20 days. Subsequent analyses expanded this group to include schools whose arts programming encompassed any three (or more) art forms being taught in the 3rd grade and no longer focused on the number of days. This increased the number of CAE schools included in the analyses by 50% (from 12 to 18 schools).

When these 18 CAE "arts rich" schools were examined as a whole, not taking into account the level of student need in the schools, the findings were very modest with essentially no change in the number of students meeting state-level math standards from 1996 to 1998 and a roughly 5% increase in the number of students meeting state-level reading standards. In addition, a statistical comparison of these CAE "arts rich" schools (using the new definition) and non-CAE schools

revealed that there was no significant difference in the change in performance for the two groups. In other words, the extent of change experienced in the non-CAE schools roughly matched that of CAE "arts rich" schools.

However, when analyses comparing CAE arts-rich schools and non-CAE schools were conducted only for "higher need" schools, the picture changes regarding reading test performance

Average change in percent of 3rd graders meeting state-level reading test criteria

	Mean(S.D.)	"d" statistic	p-level[15]
CAE "arts rich" schools (n=10)	+11.5	.64	
Similar schools (n = 370)	+1.5	.10	<.05

As discussed in the previous section, the experience of individual schools in this CAE "arts –rich" group vary considerably with the change in percent of students meeting the reading criteria over this two year period ranging from –21% (a decline) to +34%. (This wide range matched the range mentioned in the previous section because the schools discussed above were included in this larger group of schools.) However, it was important to note that two-thirds of these schools experienced an increase of some kind with the majority increasing by at least eight percent of students meeting the criteria.

While it is our position, as articulated above, that any interpretation of these test scores must be made very cautiously, and that there may very well be other school-level factors that are responsible for these improvements in standardized test performance, the data clearly indicate that improvements in reading test performance across these CAE art-rich schools was greater than that in non-CAE schools in the City. While we are somewhat baffled by the fact that almost one-quarter of the schools report improvements of over 20% (these gains seem very high to us), it is clear that the overall pattern reported for these schools is one of improvement that exceeds the rate of improvement for similar schools in New York City. However, given that data regarding other school-level factors are not available, we cannot conclude exactly what is leading to these improvements.

We will continue to emphasize that interpretations of any findings in test score differences between CAE and non-CAE schools must be made with extreme caution; should funding become available, EDC/CCT recommends that,

- the investigation be expanded to include all CAE funded schools, not just those with the highest concentration of arts programming;
- look at differences in standardized test performance be examined taking into consideration differences in school staff variables.

[15] A"p-level," or probability, in statistical analyses indicates a "statistically significant difference."

However, it is important to note that the Board of Education data on teachers was limited, including only the percent of teachers in a school that were licensed and the percent that had more than 5 years of experience. In other words, much potentially important detail was not available such as that regarding teachers' professional training or experience in the arts. Additionally, all standardized test analyses should be performed at the grade level, since that is how a. the data are available and b. arts programming is often implemented. However, data about teachers at each site were not available at the grade level. Teacher data at the school level could not be used to make sure that grade-level teacher characteristics were comparable and could not be used in conjunction with grade-level student performance indicators.

For the second analysis of Board of Education standardized test data in 2000-01, twenty-four schools were identified as target schools for analysis. The target schools were selected by The Center for Arts Education and represent schools that exemplify successful Center funded partnership schools that were not participating in The Center's new Curriculum Development and Access Grants (CDA) program but whose students' performance may have improved since receiving Center support. In choosing the schools, The Center looked for schools that demonstrated evidence of broad teacher participation, evidence of arts instruction as part of the core curriculum (e.g. skill-based arts instruction or arts integrated into other areas of the curriculum), and evidence of student achievement (i.e. quality of student work). Our research team added several more schools that had been a part of the program since its inception. Looking at "veteran" partnership schools enabled us to study the accumulating impact of the project.

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

CAE schools' scores were compared to the mean City scores for the years 1998-2001. Each school was compared to other public schools from a group of similar schools. The Board of Education has categorized public schools to 12 groups of similar schools, according to their socio-economic status (SES), which is defined as the percent of students enrolled in the school who are eligible for free lunch and percent of students enrolled in the school who are entitled to bilingual or ESL services. We used this categorization in our comparison. Using the SES key provides much more valid results than a simple comparison to the City mean since SES has a direct effect on student performance.[16] It will not be empirically valid to compare a school from a poor neighborhood to a school that serves an affluent population. This division to SES groups controls for the great variability in performance between NYC schools.

Analysis and findings

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

- The mean percent of students meeting the requirement in The Center for Arts Education sample schools for 1999-2001 was 40.1. The mean percent of students meeting the requirement within similar NYC schools was 36.3. This was a total difference of 3.8 percent—each of The Center for Arts Education sample schools, on average, was located 3.8% above the general NYC school performance for 1996-2001. This difference was not strong enough to conclude that The Center for Arts Education schools distinguish themselves from the general NYC school performance.
- When breaking down the number by years, the mean difference in 1999 is 6.7%, in 2000 it was 3.3%, and in 2001 it was 1.5%. These findings too were not strong enough for drawing conclusions. They also did not support our theory of accumulating impact, according to which we would have expected an upward trend from 1999 to 2001.
- Fourteen (58%) of The Center for Arts Education sample schools were located above the NYC mean, and ten (42%) were located below it. While this information was positive, it still was not large enough to establish cause or to support our expectations.
- The 24 CAE schools included 17 schools from low SES groups and seven from high SES groups. Interestingly, six out of the seven high SES schools were located above the NYC mean (86%), while only eight out of the 17 low SES schools were located above the NYC mean (47%). This finding may indicate that The Center for Arts Education funding raises performance mostly for high-SES schools and less so for low-SES schools.[17]

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

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

---

[16]Blau, P.M., and Duncan, D.D. The American Occupational Struture. New York: Free Pres, 1967

[17]The 1999-2000 BOE data analysis focused on "high-arts" schools (defined as those that taught three or more art forms as part of the project) and on 3rd grade test scores. This year, we looked at long-term funded schools and looked at 5th grade scores. The analyzed data for last year contained only the 1997-1998 school year data (the most recent data available last year and data for the school years after the arts partnership had only been funded for one or two years). This year, we analyzed 2000-2001 data (after the arts partnership has been funded for four or five years). Therefore, the results were more likely to show the cummulative impact of those years of treatment and differ from the first analysis.

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

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

This analysis should only be considered as a first step; there remains room for further study of the relationship between arts programs and academic achievement.

RELATING TO SCHOOL REFORM AND SCHOOL IMPROVEMENT PLANS IN EACH SCHOOL

The Center for Arts Education's theory of action maintained that if the arts partnership programs addressed the five guiding principles, they will then contribute to school change. It was a requirement of The Center for Arts Education that the designers and implementers of The Partnership Programs consider how their programs could support and lead to school change. However, it was also important that these programs work in correlation to school change plans that were already underway at the sites.

As a matter of principle, The Center for Arts Education believed that when partnerships fully realized this approach to arts instruction, the schools they serve could be reformed and improved. Instruction would be different; learning and the ways of knowing that students used would be different; community relations would be different; some forms of school governance would change; time schedules and space usage would be different; curriculum would be altered. These schools would be different, and they could be improved.

Foremost among new ideas about the nature of schools and school improvement are notions of collaboration and of the integration of common principles and practices across reform efforts. Characteristics of school change that could be incorporated into project plans included, but were by no means limited to:

- student-centered learning and acknowledgment of multiple intelligences
- flexibility of schedules allowing for immersion into learning
- small group learning
- arts infusion into the curriculum
- deep involvement of the parent and cultural community

Some schools applying to the project already had change plans in place; others had not yet considered them. Developing a project that met this definition of good arts instruction, and had the full commitment of staff and partner organizations, was, in itself, a major step toward school change through the arts.

Focus on School Change and Structure

The effectiveness of The Partnership Program in stimulating and supporting school reform was evident in the preoccupation of The Center for Arts and Education, school, and cultural partners' leadership with school issues such as scheduling, partnerships, collaboration, evaluation, and documentation. This focus on logistical issues of school implementation carried over from 1996-97 of the project, indicating the stark obstacles that schools face as they seek to reach out and collaborate closely with their community partners, and as they attempt to restructure time in the school

day to allow for longer interactions and learning experiences for students working with cultural organizations. What the EDC/CCT research and evaluation team saw across the program sites was a deliberate effort to change the school environment to facilitate the work of the program.

Perhaps because of the partnerships' intense occupation with logistical and school structure questions, the EDC/CCT research and evaluation team observed less concern or attention being paid to issues around the arts themselves. The conceptual underpinnings of the practices at the sites were not always evident in their descriptions of activities, content, and processes. Consequently, it was difficult to track the stages of thinking that would ultimately define the instructional contributions of The New York City Partnerships for Arts Education. We saw some evidence of dialogue but not as much as anticipated given The Center for Arts Education's emphasis on sharing and discussion—not in the individual schools nor at The Center for Arts Education network meetings—about the place or relevance of art in children's lives, about the placement of art in the core curriculum, or about the differences between arts education provided in collaboration with cultural partners and that provided by certified teachers.

Some schools were infusing arts into the curriculum; some were seeking to integrate them; some were seeking to establish the arts as new disciplines of study; some used what they called an "organic" approach to teaching art, and others taught "scope and sequence" curriculum art — a characteristic that led to our designation of the program as "contextual arts education. "There was not much documentation or evidence of deliberation among the participants about how these things were to be done. It seemed that both the artists and the educators had their own kinds of knowledge about the arts and either assumed, or hoped, that these types of knowledge would merge naturally or organically as the daily work was being done. One group of artists who were charged with not being able to explain their work clearly to school personnel explained that, "We have been working together on this for so long that we just know what we are doing. We haven't thought about having to explain it to others." The fact that there were good examples of coordinated arts/core curriculum work being done supported those assumptions to some degree, but connections that depended on happenstance had a ragged and uneven appearance, and were difficult to pass on to new teachers and artists or to share with other sites.

There did not seem to be a consensus or an interest in developing a consensus, about whether art was to be used as a vehicle for teaching other more traditional disciplines, or whether it needed to be "restored" to the core curriculum as its own distinct domain of learning. In the cases we observed where art was being used as a vehicle for teaching other subject matter, art forms were not often explored in depth, but rather used as a means of illustrating or enriching the other content domains. This distinction was important to The Partnership Program theory of action, and the issue was raised in discussions between The Center for Arts Education staff and the EDC/CCT research and evaluation team from the first year. During site monitoring and administrative evaluation sessions, CAE staff was able to address the topic with partnership participants.

The Arts in Support of School Reform

The Center for Arts Education maintained, from the beginning of the program, that adding the arts as content to the school program constituted a significant school reform effort, simply because they were so widely absent from curriculum and instruction. As the program developed, however, the nature of the arts as catalysts for school reform was more clearly and elaborately detailed. The Partnership programs required certain actions or accommodations by teachers, teaching artists, school administrators, and cultural organization administrators in order to meet the terms of The Center for Arts Education award. The Center for Arts Education administrative staff instituted site visits, monitoring, management of funding practices, and the delivery of planning resources that encouraged sites to follow the logic of their proposals.

Instructional goals were clarified

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

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

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

A principal from a Manhattan high school reported that:

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

Because the partnerships required more planning time, the schools that committed to the projects had to create more planning time. Planning time is a key element in most school reform initia-

tives. This time was also designated specifically for practitioners, creating new opportunities for professional development, especially as the practitioners were mixes of teachers and teaching artists, each with their own areas of expertise to offer one another and learn from.

Students were addressed as individuals

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

The process of art making requires personal expression, and differing degrees of risk on the part of students. Sharing artwork within a classroom requires and fosters a community of trust where individuals do not fear to express aspects of themselves or their histories. This experience was widely reported by teachers to spill over into other parts of the curriculum.

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

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

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

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

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

and integrated dance, music, and visual arts with writing. Each class followed the six themes during the year.

The variety of activities has grown tremendously: students constructed paper maché crows in response to a Jamaican folk tale, wrote a poem about breadfruit, used cut out Caribbean fruits to solve math problems; studied a kente cloth, integrating math (patterns) and social studies, made African beaded necklaces using paint and shells, drew self portraits relating to poems about loved ones (written by African author); made paper collages of African animals in their respective habitats, wrote stories and created a tri-a-rama. Studied a print of African woman painting a mural and compared it to murals in our community; students learned about making dyes and mixing colors; students designed and made postcards from Spain, created a 3-D Spanish marketplace; made Spanish travel brochures, Spanish fans, made Spanish flags; studied Chinese calligraphy, learned Chinese paper cutting, wrote a Chinese fable; used Chinese tanograms to create animals from a story, constructed a dragon and discussed the importance in Chinese culture; making different types of houses, counting in Swahili, making masks; learned the significance of the buffalo dance, made Native American head gear, learned lacrosse; made dioramas of Native American villages, wrote Native American myths; sketched illustrations to poems; and studied jazz café life in the late 1950's.

Teachers experienced embedded professional development

Teachers were required to co-teach with teaching artists. Some teachers actively co-designed and taught the integrated lessons, thus developing new abilities to collaborate and co-teach. Others played more passive roles in the classroom, perhaps as observers or sometimes as disciplinarians. In both roles teachers had the opportunity to step back from the consuming process of teaching to observe their students learning and engaging in the curriculum. This provided time for reflection and for the development of new insights into how their students learned and behaved in class.

Teachers were exposed to a wide variety of community resources, from materials brought in by teaching artists, to working with agencies new to them, to new roles developed for parents.

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

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

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

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

Breaking down walls between classrooms and communities

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

I wanted to build on the fact that this is a community high school. And I think that the grant itself—by giving us the parent workshop to get parents involved with hands-on activities with their kids, and going out to cultural events—focused the attention on the high school community as a cultural place. As a place that offers those kinds of experiences, not only to kids but also to the parents. Especially in Queens … People always say they are "going to the City" as if they don't live in it. There is a certain sense that the cultural part of New York City is in Manhattan. That is one of the reasons we went with [local Queens' arts organizations]. The idea of strengthening our own community as a cultural center was very important to me. —Queens high school principal.

New teachers came into classrooms, and they brought project evaluators or administrators with them, opening doors that often remain closed. The teaching artists came into the classroom as professional artists, experts in their fields, bringing passion and knowledge about their arts domains, and introducing students and teachers to new role models and ways of being in the world.

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

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

Another remarked:

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

Systemic Weaknesses That Impede Reform

While many of the school reform changes cited above had to happen for the programs to be implemented, such as co-teaching and links with the community, of course the full realization of these reforms, as well as others, varied from school to school. The Partnership program, in its varying degrees of success at each school, revealed the systemic weaknesses, existing in so many of America's school systems, impeded reform efforts and school improvement. Some of the issues that challenged project implementers included:

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

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

Leadership

The systemic obstacles that impeded the arts partnership programs from contributing to school change were outlined above in review of the guiding principles. They included:

1. lack of time for planning,

2. lack of assessment of student learning, and

3. little experience in arts integration.

An additional, and perhaps primary, obstacle to the arts supporting school change is the challenge of leadership. The topic was so important to the early framers of the original Partnership Program that it was mentioned ten times more frequently than any other in the establishing proposal to the Annenberg Foundation. The Center for Arts Education's position is that arts programs must have leadership that is able to see the possibilities for school change through the arts. Leaders must understand how the arts can benefit students, and they must be able to draw in communities and parents to understand and support the arts programming. Local leaders must make their case to the system's leaders. But all leaders are concerned with and answerable for issues that do not include the arts.

Developing leadership within the schools and the partnerships was central to instigating and supporting change within The Partnership Program's schools and classrooms. Most projects had strong administrative leadership, individuals who took on scheduling and logistics, but we observed, early in the project, that this leadership often did not extend to developing and disseminating a vision for how the projects can support school change. Teachers especially felt out of touch with the goals and possibilities of the projects. Leaders who understood the latent possibilities of the project, and who had the authority to make and embed structural changes within the schools were critical for getting the schools to fully realize their potential to change and improve through these projects.

At one Manhattan high school, for example, employment practices were changed so that the Standard Job Criteria rating sheet used by school-based management teams that were interviewing prospective new teachers, now included elements derived from the arts residency model. Their end-of-year report noted that at the school,

> *Applicants are rated on their interest and ability to facilitate the integration of the arts in the classroom. With this evaluation form in place, [the school] has made a commitment to finding new faculty members who are predisposed to working in teams and to classroom integration of the arts.*

School leaders manage a system that remains test-driven. Most of these tests do not include the arts, compartmentalize other disciplines, and have little room for creativity or imagination. Yet the system of student assessment and school accountability was the most serious systemic challenge that Partnership Program school leaders faced. This linchpin of the system diverted the

attention of school leadership away from even considering the kinds and levels of skills that are embodied in learning the arts, those that have to do with sensory perception, social and emotional values, manipulation of the physical world, relating parts to wholes, and extending consciousness from the concrete and specific to new dimensions through metaphor.

For The Center for Arts Education the development of leadership became a key to seeing the work through. The Center for Arts Education worked to develop leadership, on an institutional basis, through its strategic alliances with the New York City Public Schools, the Department of Cultural Affairs, and the United Federation of Teachers. Working together with these organizations allowed The Center for Arts Education to leverage money and commitments to support and embed the arts in the City's schools and to engage leaders from various agencies and from several role groups.

For example, at the announcement of the 1999-2000 grant awards, the Chancellor, the Deputy Commissioner of Cultural Affairs, the Director of The United Federation of Teachers Teacher Center, and other Board of Education officials appeared at the press conference and ceremony. The Chancellor, the Commissioner of Cultural Affairs, and a Vice President of The United Federation of Teachers also appeared along with The Center for Arts Education management staff and board members at several other arts-related press events and supported The Center for Arts Education by participating in fundraising events.

Another key component of building leadership support was through parent involvement (which connects with school change as well). Through its work with The Department of Cultural Affairs, The Center for Arts Education awarded parental involvement grants to schools engaged in increasing parental involvement and stimulating parental leadership in support of arts education programs.

Because changing personnel, especially in leadership positions, is a reality faced by the schools, The Center for Arts Education network played a crucial role in both helping partnerships develop strategies for continuing through the changes, and also in terms of bringing new administration "into the fold" by both showing them the power and the benefits of the work, ways to access other funding and community resources, and also by simply alerting them to the many issues and challenges that the partnership programs are commonly facing.

It is also noteworthy that some of the strongest of The Partnership Programs were also Empire State Partnership (ESP) grant recipients, and have availed themselves of the network activities for ESP projects, especially the program's Summer Seminar. This became apparent, in part, when reading year-end reports looking for evidence of student impact. The most extensive and sophisticated of approaches were often at sites that received funding from both sources. It is not surprising that those sites with more resources were able to perform better, but should be noted that they did not come by these extra resources accidentally. The sites that were more sophisticated in their marshalling of funding and other resources initially were likely to be more successful. The resources were available to all, and sites were not penalized for seeking them out.

Staff Arts Teachers

A key element in The Partnership Program's support of school change was the inclusion of the certified staff arts teachers in The Partnership Programs. These licensed arts teachers brought with them not only a knowledge of the arts but also a working understanding of the culture of the schools, but many of them also brought memories of their harsh treatment during the budget slashing of the 70's. They may become the repositories of the vision of how the arts can be effectively integrated into the school culture and curriculum, their inclusion in The Partnership Program was a matter of leadership and diplomacy.

When surveyed mid-way through 1998-99, teachers at the schools that had implementation funding since the spring of 1997 reported that they had staff arts teachers in 57% of the cases. [Of those who reported that they had staff arts teachers, only 32% said that they often collaborate with them. While 62% of teaching artists report that there are staff arts teachers at their schools, only 26% of them report that they often collaborate with them, with another 37% indicating that they sometimes collaborate with them.][18]

At our research sites, however, we saw mixed results.

> *A key element of the second year program was to integrate the expertise of the arts partners with that of the two music clusters, art teacher, and ESL teacher.*

This was reported in the end-of-year report at a focus school where at least one of the three arts partners had no contact with any of the staff arts teachers. On the other side of the coin, some projects increased the involvement of staff arts teachers, who were seen as "kindred spirits" in advocating for the arts, in the face of frustration with difficulties in developing partnerships with classroom teachers. At one of our focus sites, residencies shifted from English and social studies classes to a variety of arts-related specialists in crafts, stagecraft, metalwork, and other areas.

At one of our research focus sites, the experience of working with teaching artists caused the principal to reevaluate her approach to the hiring of arts specialists. She looks for a heightened level of professionalism and arts ability, and discussed using funds allocated for an arts specialist to hire a greater number of teaching artists.

During the third year of the program, The Center for Arts Education made adjustments to address issues raised by the program sites and the annual evaluations. The program offered technical assistance workshops on the topics of program and student assessment such as the full day *Compelling Evidence session*, and others concerned with budget procedures, promising practices, leadership, and project sharing. Additionally The Center for Arts Education offered numerous technical assistance meetings to support partnerships in their proposal preparation and application for partnership grants, as well as parent involvement grants.

---

[18] Number of teachers responding to this question: 81. Number of teaching artists responding to question regarding arts cluster teachers: 37. Number of teaching artists responding regarding collaboration with arts cluster teachers: 19.

At these workshops, representatives from schools and cultural organizations from all around the City gathered together to enhance the dialogue about arts education by sharing successes and problem solving together. At both the *Compelling Evidence* and *Promising Practices* workshops, arts partnerships were selected to lead workshops for their peers by sharing and highlighting their work, and engaging in dialogues about successes, challenges, and strategies for achieving program goals. At *Compelling Evidence*, the lead program evaluator for the national Annenberg Challenge project kicked-off a day of examining program work and discussing ways to capture evidence of program impact. Other outside practitioners and experts in the field led small workshops for evaluators and others from the programs.

The Center for Arts Education staff provided more site-specific technical assistance for programs that requested it, for those that were experiencing difficulties. The Center for Arts Education staff increased the number of site visits they made to the schools to ensure that they were informed about project implementation.

Additionally, during the third year, The Center for Arts Education changed the annual reporting requirements to request specific project descriptive information, so that again the staff could be more informed about the actual programs happening for students in the classrooms. They also required partnerships to have teachers and teaching artists complete separate annual reports, so that the voice and perspectives of the classroom practitioners came through to The Center for Arts Education. Finally, they distributed an evaluation report template, and required all partnerships to submit a separate evaluation report.

All of these efforts were undertaken to improve communication lines between The Center for Arts Education and the programs and to help The Center for Arts Education position itself to proactively support the programs. One of the results was that Center staff reported that they received grant proposals and grant reports that were markedly more sophisticated than ones received in previous years. The reports contained more detailed descriptions of programs, planning processes, and reflections than they had previously. Center staff report that the first-time applicants for funding were more prepared to address the five guiding principles, and were more ready to get their programs going, and believe that this is a reflection of how The Partnership Program has affected the field. The EDC/CCT research and evaluation team observed, during annual proposal panel reviews, that the caliber of the proposal deliberations had moved significantly from issues of budget and other logistics, to discussion of whole school change and partnership development. These panelists were chosen to represent school and cultural organization program participants at the classroom and administrative levels.

As part of their effort to connect the local work with other national school reform efforts, The Center for Arts Education staff continued to actively participate in national Annenberg meetings and conversations. The EDC/CCT research group began discussions with research groups from the other two Annenberg arts projects (Minneapolis's Arts for Academic Achievement and the National Arts Education Consortium's Transforming Education Through the Arts Challenge), leading to a joint presentation at the American Educational Research Association annual meeting in April 2000 to share our different methodologies for looking at the impact of the three national arts programs on the schools and students they serve.

IMPACT OF THE PROGRAM AT THREE LEVELS

The EDC/CCT evaluation reports, presented the impact of The Partnership Program at three levels—the system level, the school level, and the classroom level. Surveys, post-project inventories and interviews provided the measures of the accumulated impact of the program.

Impact at The System Level

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

- The Center for Arts Education helped coordinate NYC arts education efforts and planning by creating bi-monthly Management Update Meetings of leadership from the Board of Education, the United Federation of Teachers, the Department of Cultural Affairs, and The Center for Arts Education.
- The Center for Arts Education conducted pre-application and technical assistance workshops for potential project sites and followed funding with Starting Smart sessions on issues and expectations regarding evaluation and assessment and budget and finance.
- The Center for Arts Education conducted four annual cross-site gatherings for 1,475 Center funded project staff from both schools and cultural organizations to discuss partnership issues such as evaluation, curriculum, leadership, and sustainability.
- The Center for Arts Education designed and conducted a citywide gathering focused on Developing a Common Language for school and cultural organization personnel.
- The Center for Arts Education designed and conducted a citywide gathering on Promising Practices in arts education partnerships.
- The Center for Arts Education conducted a citywide convocation of evaluators and project staff to explore what constitutes and how to collect Compelling Evidence.
- In collaboration with ProjectARTS and the Council of Supervisors and Administrators, The Center for Arts Education sponsored a School Leadership Institute for principals and district personnel on Sustaining Change and conducted a second Institute on Using Cultural Institutions as Instructional Resources in August 2001.
- In collaboration with the EDC/CCT evaluation team, The Center for Arts Education supported a series of four, three-hour meetings in an Evaluators' Exchange Series for independent partnership project evaluators.

- Twenty-four sessions, each consisting of eight, three-hour workshops, on "Looking at Student Work" were conducted by The Center for Arts Education for 54 teaching artists, 43 teachers, and for evaluators, and Center staff. A total of 41 partnership projects participated.
- Staff development workshops were provided by The Center for Arts Education for 147 members of local project teams and some guests on Resource Development and Proposal Writing
- In cooperation with the Department of Cultural Affairs (The Department of Cultural Affairs), The Center for Arts Education participated in several policy and advocacy efforts with the Mayor's Office that led to the creation with the Board of Education of ProjectARTS for all public schools in New York City.
- With The Department of Cultural Affairs, The Center offered grants of up to $5,000 to 204 schools for a program to educate parents about the value of the arts in their children's education and encourage parent advocates. 22,000 parents are served annually in this project
- The Center for Arts Education Career Development Program provided orientation, training, and 15-week internships for 47 students from 13 schools, at 37 work-sites.
- In partnership with the United Federation of Teachers, The Center for Arts Education produced Promising Practices: The Arts and School Improvement, a publication which The Center distributed to 1,100 public schools, district arts liaisons, local politicians, major contributors, and over 200 cultural organizations. The large demand called for a reprint of the publication.
- The Center for Arts Education established and operates a Gallery at 180 Maiden Lane in Lower Manhattan to present student art work from participating schools, with three rotating exhibitions managed by Center staff.
- The Center for Arts Education staff participated in and assisted The Empire State Partnership Project in its Summer Seminar professional development series.
- The Center for Arts Education partnerships participated in and intervisitation program for 111 participants, including teaching artists, teachers, school and cultural organization administrators, evaluation staff, and a team from the Minneapolis Arts for Academic Achievement Program who visited five local school projects.
- Cultural Organizations began to grapple with education reform issues such as learning standards and student assessments, many for the first time in their institutional histories.
- The Center for Arts Education funded Cultural Organizations created new types of positions to support partnerships
- Cultural Organizations changed their curricular focus even in projects outside the scope of the Partnership program.
- The Center for Arts Education's advocacy and communications office with sponsorship from

PaineWebber Incorporated produced a "4R's" Public Awareness Campaign to focus public attention on the arts as an essential component of a child's education that included mass-transit advertising, a full-time hotline service (1000+ calls), information packets, and a special subsite on The Center for Arts Education Web site.

- Several principals credited The Center for Arts Education program with prompting the system's creation of ProjectARTS.
- The Center for Arts Education and the partnership schools and organizations strengthened their links with Citywide support efforts such as the Arts Education Roundtable and shared their work through Roundtable workshop sessions.
- The Center for Arts Education and the EDC/CCT evaluation team conducted an *Implications for Action* session for all project personnel to review the evaluation report and to explore ways that evaluation can be a tool for program development.
- The Center for Arts Education Staff and members of the evaluation team extended the program's influence by participating in Arts in Education Partnership (a national arts education service organization in Washington, DC) meetings and documentation efforts at the national level.
- The Center for Arts Education and Education Development Center/Center for Children and Technology collaborated on the development and implementation of a National Endowment for the Arts funded research effort on student learning in and through the arts supporting teams of teachers and teaching artists as they document, assess, and describe the student learning and achievement that occurs when an arts-integrated curriculum is taught.

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

Changes for Cultural Organizations (CO)

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

- The Center for Arts Education program increased arts in education budgets by average of 23%.

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

Operational Changes

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

About 43% of the organizations reported that their participation in the program had allowed them to access new funding sources (while 10% said that their participation had actually limited their access to new funding). More than 40% of the organizations hired new staff to work on their Partnership programs, and about one-third said that they had created new types of positions to do

the work of the partnerships. These positions were often for project managers and coordinators, to handle scheduling and communications logistics, and sometimes for new types of artists who brought specific skills to the work.

Analysis of survey data shows statistically significant[19] relationships between organizations who created new types of positions, and their administrator's concept of the way their teaching artists operated in the classroom. Administrators who created new types of positions indicated that their artists are adapting to individual student needs and are integrating their art with the core curriculum (effect size 0.8, 1)[20].

Curricular and Content Changes

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

Changes in Practice

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

Changes at the School Level

Among the changes noted in survey and questionnaire responses and deduced from comparisons of the pre- (1995-96) and post- (2000-01) inventory data from The Center for Arts Education partnership sites were (See Appendix A for a complete profile of school-level program features):

- Partnership with artists changed instructional delivery.

---

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

[20] The calculation of "effect size" provides us with information regarding the actual strength of the relationship, not just the statistical probability that a measure might be wrong. Effect size varies from 0-2, and an effect size of 0.5 is considered to indicate a medium strength of relationship. An effect size of 0.8 is considered to indicate a large strength of relationship. Such a strong relationship is considered to be substantive and meaningful.

- Teachers incorporated arts activities into their instruction when the teaching artist was not present.
- Teachers used new classroom management techniques acquired from teaching artists.
- Many teachers did not have time to take advantage of professional development activities because they were required to participate in other district and BOE mandated professional development in math and literacy.
- Teachers increased knowledge about art forms.
- New teachers were inducted into the culture of the school and practice of arts integration through professional development activities.
- Project coordinators judged those programs to be most successful in which certified arts teaching staff were integrated into the project.
- Teaching artists changed their perception of effectiveness of their work as they spent more time with their partners.
- Experience with other arts programs prior to The Center for Arts Education Partnership was highly correlated to the project coordinators' perception of effectiveness in assessing student progress, gaining higher student achievement, and delivering more skilled instruction.
- Some schools reported the development of a "distributed leadership" model where teachers throughout the school took on responsibility for the programs.
- Some schools hired additional arts staff to work with the teaching artists of The Center for Arts Education Partnership program.

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

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

Some principals wanted to use the projects specifically to engage parents in the school, to make

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

When we asked them specifically about their goals for the projects, principals overwhelmingly (95%) stated that that they wanted the programs to increase student awareness and enjoyment of art. They also looked to the projects to increase student academic achievement (71%), although fewer principals (38%) felt that the programs would increase test scores. Principals interviewed indicated that their goals for staff were to change teacher practices (in 86% of those interviewed), although improving methods of assessment was low on the list (14%) of principal's goals.

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

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

> *…accept an unorthodox style of music education. Rather than relying on the standard practice of studying music basics first and then learning a piece, this group began in the fall by jumping immediately into the three pieces they would perform at the end-of-school concert, using the study of those pieces to learn about music.*[21]

In comparing inventories of assessment tools, we found mixed results. While some arts-oriented tools like portfolio assessment, student self-reflection and teaching artist records were in greater use in the partnership's final year, there was, at the same time, a lesser use of exhibitions and presentations, and a greater use of teacher-made tests. One notable change was the shift towards greater involvement of the teaching artist in the assessment process: The use of teaching artist records grew from 14% in the 1995-96 pre-project inventory to 100% in the 2000-01 post-project inventory, and the use of teaching artist-administered tests grew from 3% in 1995-96 to 80% in 2000-01. Nevertheless, while the change in teaching artist involvement was likely to be a direct result of the participation in the project, the general mixed findings indicated that the use of alternative assessment tools for the arts was not stressed by the schools during the grant period.

---

[21] M. Coeyman. "This Band Was Made for You and Me," *The Christian Science Monitor*, Tuesday, June 26, 2001, 13.

Efforts to Sustain and Build

To assess how schools built sustainable changes in arts resources, the EDC/CCT research team conducted an inventory both before the Partnership projects began, and in the final year of the projects. What we found, not surprisingly, was an increase in the use and availability of a variety of arts resources—funded through The Center for Arts Education as well as ProjectARTS and in some cases NYSCA. (See Appendix B for inventory data.) We found that in every year of the project, more arts materials were present, adequate to teachers' needs, and accessible by teachers.

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

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

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

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

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

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

The most common funding resources mentioned were ProjectARTS, NY Foundation for the Arts grant, cultural organization funding resources, and PTA fund raising. Other schools indicated that they would seek Empire State Partnership funding or expand their ProjectARTS involvement. In one case, the project planned to support its sustainability efforts by adding new curriculum com-

ponents in math and music as a way of expanding inschool advocacy and support.

All twenty-one of the principals we interviewed indicated that they intended to sustain as much of the partnerships as they could, with funding being the primary inhibitor. One principal distinguished between "coping" post The Center for Arts Education funding and "sustaining" the projects.

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

Most principals stated that they would like The Center for Arts Education to continue to help them acquire funds to support the programs. Nevertheless, principals used varied means of building sustainability into their projects.

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

ARTS RESOURCES AVAILABLE IN PARTNERSHIP SCHOOLS

Comparison of Arts Resources	1995-1996	2000-2001
Arts-related textbooks present in school	33%	76%
Arts supplies are adequate	50%	87%

While arts supplies were present in the schools throughout the entire grant period, only 50% checked them as adequate in 1995-96, compared to 87% in 2000-01. Most commonly present resources are arts supplies (98%) and audio-visual equipment (96%; In 1995-96, 100% checked audio-visual equipment as present). Least common are studio resources (48%) and related software (54%). Most notable changes were noted in the presence of Internet access in the school (increased from 35% in 1995-96 to 80% in 2000-01) and the presence of arts-related textbooks.

In an analysis of survey data, we found that the most common form of professional development attended by teachers was a small group meeting for lesson development and planning (a mean of 11 times per year). Moreover, those schoolteachers who were involved in more frequent small group meetings (attended 15 or more times during 2000-01) found arts resources to be less adequate. A comparative statistical analysis of the survey data substantiates statistically significant relations. Teachers who attended small group meetings more frequently, also found Cultural organization resources to be less sufficient (effect size 0.55), The Center for Arts Education technical

assistance to be less adequate (effect size 0.58), and Center funds to be less accessible (effect size 0.64). Two possible explanations may be:

1. Meetings affect teachers regarding the use of resources. Meetings induce more use of arts resources, and the familiarity with those resources moves teachers to recognize them as less adequate.

2. Teachers who are generally more involved in the project and hold a more positive approach towards it, tend to both attend more meetings and use more resources.

The Impact of Close Partnership

Both the local site evaluations and the EDC/CCT evaluation of the entire program documented that working in groups, in networks of supportive peers and adults, and in situations that illustrate and build upon collaboration between agencies, organizations, and institutions helps young persons develop.

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

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

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

> *One of the reasons that I have found our relationship with [the cultural organization] so productive, as opposed to buying different pieces [from many different organizations], is that it has been a constant relationship…. When we talk about different issues or areas where we might be having difficulties, we are talking to [artists] who live here so they also see the issues and are willing to figure them out.*

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

The partnership program was a shift away from the more traditional "delivery mode" of instruction

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

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

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

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

Our analysis of survey data shows statistically significant relations between previous involvement in other arts partnerships before The Center for Arts Education and the project coordinators' and teaching artists' perceptions of the project's success. Experienced project coordinators indicated

better student assessment designs, higher student achievement, higher quality skills instruction (all with an effect size of 0.66), and observed teachers to be more excited about teaching (effect size 0.91). Experienced teaching artists indicated that parents are more active in school activities (effect size 1.28). These all are very positive outcomes implying strong achievements by experienced participants. These outcomes may support claims for the continuation of arts projects due to the positive results that materialize with time and experience.

NEW DIRECTIONS: FINDINGS AND NEXT STEPS

The Center for Arts Education's Partnership Program evolved into a highly sophisticated development, implementation, and advocacy program for arts and education in New York City Public Schools. The evaluation effort that began as a formative design research program and resolved into a summative evaluation format during the fifth year concludes the first phase of the program. Successful program outcomes include:

- a substantial group of highly successful partnerships between schools and cultural organizations,
- documentation by local evaluators that the arts have become highly meaningful to and "owned" by the majority of participating students. "Students now see the arts as something that is their right,"
- an infusion of arts instruction into the standard school curriculum of New York City,
- increasing sequential instruction in all arts areas by 50% since 1996,
- improvement in Regents exam scores and academic grades at participating high schools as reported by local evaluators,
- modestly higher average reading scores, though not statistically significant, in participating schools as compared to similar schools in New York City,
- principals reporting that students in the arts program have better attendance rates than fellow students who are not engaged in arts instruction,
- doubling the schools' arts staff since 1996,
- creation of successful and necessary professional development practices for both teachers and teaching artists,
- reshaping of many cultural organizations' education programs and increasing their arts education budgets by an average of 23%,
- increases in funding for arts education both inside The Center's initiative and in other parts of the school system,
- encouragement of the largest public school system in the nation to reinstate the arts across the board through ProjectARTS,
- creation and implementation of a successful series of professional development activities for all participants in the program,
- teachers' professional development more often focused on planning and organization,
- teaching artists' professional development more often focused on curriculum design,

- increased capacity for curriculum development in the arts and for evaluation and assessment of student learning in the arts,
- changes in teachers' instructional practices,
- changes in teaching artists' instructional practices,
- progressively stronger commitment to the program and its instructional practices over time,
- restructuring of school day and school year schedules to accommodate the arts,
- new leadership configurations at the school and system levels,
- development of new and expanded public awareness of the importance of the arts for the education of children,
- creation, in partnership with the Department of Cultural Affairs, of the Parent as Arts Partners Program to educate parents about the value of the arts in their children's education and encouragement of parent advocates,
- opening of an arts gallery at 180 Maiden Lane in the Wall Street area of lower Manhattan to feature student art work from participating schools,
- implementation of a Career Development Program placing students in arts-related industries internships and providing them with opportunities for personal growth,
- creation of an arts education awareness and public advocacy campaign.

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

APPENDICES

APPENDIX A: PROGRAM PROFILE 2000-01

STUDENTS SERVED
AVERAGE # OF STUDENTS PER SCHOOL RECEIVING ARTS CLASSES IN EACH ART FORM

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

CLASSES TAUGHT
AVERAGE # OF ARTS CLASSES PER SCHOOL TAUGHT PER WEEK

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

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

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

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

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

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

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

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

Browsing the web

Researching databases

Creating text/graphics for web

E-mail outside the school

E-mail within the school

CAREER PREPARATION
AVERAGE # OF STUDENTS PER SCHOOL RECEIVING CAREER PREPARATION IN EACH ART FORM:

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

IMPACT ON SCHOOL STRUCTURE ORDERED FROM THE MOST AFFECTED SCHOOL STRUCTURE AREA TO THE LEAST:	
Cooperative learning	
Scheduling for peer mentoring	
Team teaching and Extended year	(same effect)
Cross-grade programming	
Extended day and Added prep time	(same effect)
Common prep time and Block scheduling	(same effect)

STUDENT ASSESSMENT IN THE ARTS PERCENTAGES OF USAGE FOR THE FOLLOWING ASSESSMENT METHODS TO ASSESS STUDENTS IN THE ARTS:	
Tests, made by teachers	100%
Teaching artist written or anecdotal records Teacher written or anecdotal records	100% 96%
Student self-reflection	83%
Tests, made by teaching artist	80%
Portfolio assessment	74%
Exhibitions	54%
Student/peer reflection	44%
Performance or presentation	41%
Standardized tests	20%
Teacher checklists	17%

APPENDIX B: PROFILE OF PARTICIPATING SCHOOLS

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

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

School budget
The arts budget, on average, is 10% of the schools' budgets.
Funding for the arts
Average annual amounts per school:

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

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

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

TEACHING METHODS **PERCENTAGES OF USING THE FOLLOWING TEACHING METHODS:**	
Productions/projects	98%
Field trips	98%
Performances	96%
Lectures/demonstrations	89%
Exercises	72%

PARTICIPANTS PER SCHOOL **AVERAGE # OF PARTICIPANTS IN THE CENTER FUNDED PROJECT PER SCHOOL, TO DATE:**	
Teachers	33
Teaching artists	11
Students	843

SCHOOL ARTS STAFF TEACHERS
AVERAGE # OF ARTS STAFF TEACHERS PER SCHOOL PER DISCIPLINE:

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

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

APPENDIX C: CULTURAL ORGANIZATION PROFILES

CULTURAL ORGANIZATION (CO) STATISTICS	
Average time providing arts programs to schools	17 years
Average # of schools each CO is working with *(not only Center funded schools)*	57
Average # of TA's working on CAE program	6
Average increase in CO's arts and education budget through the Center's funding	23%
Average # of additional staff members each CO hired to fulfill The Center program work	1

ARTS DISCIPLINES CO'S TEACH THROUGH THE CENTER PROJECT:	
Music	51%
Visual arts	53%
Commercial arts	4%
Dance	49%
Theater	51%
Literary arts	28%

# OF SCHOOLS CO'S ARE WORKING WITH THROUGH CENTER:	
1 school	64%
2 schools	15%
3 or more schools	21%

# OF YEARS CO'S HAVE BEEN RECEIVED CENTER FUNDING:	
1 year	24%
3 years	43%
4 years	33%

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

ETHNIC COMPOSITION OF CO'S CENTER TEACHING ARTIST STAFF:	
African-American	18%
Asian-American	3%
European-American	59%
Latino	10%
Other	6%

AVERAGE # OF TEACHING ARTISTS PER SCHOOL PER DISCIPLINE:

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

APPENDIX D: BOARD OF EDUCATION DATA FILE

School	year	Percent of CAE Schools' students reaching reading levels 3+4	Percent of students reaching levels 3+4 in similar schools	Change between our school and similar schools (Column C - Column D)	Average change between our schools and similar schools for years 1999-2001
1	1999	65.6	18.3	47.3	40.7333333
	2000	44.9	15.9	29	
	2001	66.7	20.8	45.9	
2	1999	48.1	22.8	25.3	22.6333333
	2000	50	19.8	30.2	
	2001	38.1	25.7	12.4	
3	1999	92.8	85.6	7.2	9.63333333
	2000	94.4	81.1	13.3	
	2001	93.6	85.2	8.4	
4	1999	75.9	67.1	8.8	12.1666666
	2000	77.9	63.5	14.4	
	2001	80.5	67.2	13.3	
5	1999	55.3	27	28.3	25.4333333
	2000	50	25.7	24.3	
	2001	55.2	31.5	23.7	
6	1999	69.6	49.3	20.3	17.2666666
	2000	59.1	44.5	14.6	
	2001	66.3	49.4	16.9	
7	1999	4.9	18.3	-13.4	-10.566666
	2000	9.5	15.9	-6.4	
	2001	8.9	20.8	-11.9	
8	1999	13	22.8	-9.8	-6.7666666
	2000	10.6	19.8	-9.2	
	2001	24.4	25.7	-1.3	
9	1999	14.6	27	-12.4	-15.466666
	2000	9.3	25.7	-16.4	
	2001	13.9	31.5	-17.6	
10	1999	18.2	24.7	-6.5	-14.666666
	2000	3.3	21.1	-17.8	
	2001	6.5	26.2	-19.7	
11	1999	0	24.7	-24.7	-20.3
	2000	11.1	21.1	-10	
	2001	0	26.2	-26.2	
12	1999	16.7	27	-10.3	-9.7333333
	2000	33.3	25.7	7.6	
	2001	5	31.5	-26.5	
13	1999	0	18.3	-18.3	-10.466666
	2000	12.5	15.9	-3.4	
	2001	11.1	20.8	-9.7	
14	1999	36.1	17.4	18.7	11.0666666
	2000	19.5	16.6	2.9	
	2001	33.3	21.7	11.6	

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

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

Legend	N=							
	13	25	67	71				
	1998	**1999**	**2000**	**2001**				
	8	17	52	62	**Diff from prev yr**			**Diff 1st till last**
borough								
grade level								
organizational change-programmatic, logistical								
formation of new ongoing programs/projects			10%	11%	0.08			
school climate improved	15%	20%	12%	41%	0.30	(0.40)	2.42	1.65
use of the arts to solve spec problem (surr, scores)			4%	1%			(0.69)	
development of rubrics/looking at student work	15%	40%	28%	21%	1.60	(0.29)	(0.26)	0.37
centrality of the arts as a achool/staff focus	15%	8%	13%	8%	(0.48)	0.68	(0.37)	(0.45)
arts curriculum committee activated	15%	16%	6%	6%	0.04	(0.63)	(0.06)	(0.63)
increased meeting time (at least monthly)	15%	8%	13%	6%	(0.48)	0.68	(0.58)	(0.63)
re-allocation of time or staff	23%	8%	19%	23%	(0.65)	1.43	0.16	(0.02)
allocation of new facilities or materials	8%	8%	9%	13%	0.04	0.12	0.42	0.65
new leadership roles		12%	9%	4%		(0.25)	(0.53)	
arts org changing curric content or approach								
teaching change								
ta's developing class management skills	8%	8%	18%	27%	0.04	1.24	0.49	2.48
ta's incorporating teacher curric into arts	8%	56%	54%	76%	6.28	(0.04)	0.42	8.89
teachers seeing students differently through arts	38%	12%	24%	35%	(0.69)	0.99	0.47	(0.08)
teachers receptive to the arts as a domain and tool	46%	52%	58%	58%	0.13	0.12	(0.01)	0.25
teachers incorporating arts into their curric	62%	68%	78%	87%	0.11	0.14	0.13	0.42
teachers use of new resources, materials	15%	32%	36%	37%	1.08	0.12	0.02	1.38
new collaborations amongst teachers	15%	32%	16%	25%	1.08	(0.49)	0.54	0.65

Legend	N= 13 **1998** 8	25 **1999** 17	67 **2000** 52	71 **2001** 62	**Diff from prev yr**			**Diff 1st till last**
borough grade level								
student changes-content, affect, emotion								
new arts skills and knowledge	69%	88%	78%	86%	0.27	(0.12)	0.11	0.24
achieving arts standards		20%	25%	34%		0.27	0.33	
learning about other cultures and perspectives	38%	44%	21%	32%	0.14	(0.53)	0.55	(0.16)
learning non-arts content	31%	605	63%	66%	0.95	0.04	0.06	1.15
reading tests improved	15%	28%	16%	24%	0.82	(0.41)	0.46	0.56
increased critical analysis/ response skills	46%	48%	22%	35%	0.04	(0.53)	0.57	(0.24)
enhanced self-esteem	31%	36%	43%	59%	0.17	0.20	0.37	0.92
new assertiveness (shy one speaks up)	8%	24%	31%	21%	2.12	0.31	(0.33)	1.75
increased motivation, engagement	85%	84%	54%	75%	(0.01)	(0.36)	0.30	(0.12)
increased ability to focus, cooperate, work together	38%	36%	63%	76%	(0.06)	0.74	0.21	0.98
appreciation of the arts	23%	44%	30%	37%	0.91	(0.32)	0.23	0.59
enjoyment	31%	48%	54%	44%	0.56	0.12	(0.19)	0.42
expanded creativiity imagination	23%	40%	40%	42%	0.73	0.01	0.05	0.83
types of changes cited								
methods								
surveys/questionnaires	77%	52%	67%	65%	(0.32)	0.29	(0.04)	
interviews	92%	76%	79%	72%	(0.18)	0.04	(0.09)	
evaluator observations	69%	84%	91%	62%	0.21	0.08	(0.32)	
scoring of student work	8%	16%	13%	3%	1.08	(0.16)	(0.79)	
assessment of students by teachers (not scoring)	8%	12%	12%	4%	0.56	(00.0)	(0.65)	
journal entries/student writings	15%	52%	24%	28%	2.38	(0.54)	0.18	

APPENDIX F

The Center for Arts Education Research Intersections with Annenberg Challenge Sites

Table A. This table shows which research tools will address content and design at each of the five "levels" identified by Annenberg.

TOOLS							
LEVELS	**A site- based interview**	**B classroom interview**	**C leadership interview**	**D inventory**	**E mail survey**	**F project assessment**	**G admin monitorg**
students	X	X			X	X	X
schools		X	X	X	X	X	X
inter-mediates	X	X	X		X	X	
education community	X		X	X	X		X
whole community	X		X	X	X		

Table B. This table shows which of the specific constructs of the Annenberg "map" will be addressed by the research tools (letters correspond to research tools listed in previous table).

Students		Schools		Intermediate		Education		Whole	
academic	F/B	instruction	B	functional	C/B	policy	C	public	C
personal	F/B	personalization		value	B/C/D	resources	D	coalitions	C
engagemnt	F/B	safety		sustain	C/D	pd	D		
equity	F	community				politics	A/C		
		support							
		continuity							
		pd							
		profess resources							
		partners							
		assessment							
		commn links	B/C						