NATIONAL GUILD
OF COMMUNITY SCHOOLS OF THE ARTS

OPENING DOORS
TO EXCELLENCE IN
ARTS EDUCATION

Profiles in Excellence

Case Studies of Exemplary Arts Education Partnerships
A Supplement to Partners in Excellence

Stephanie Golden

Kenneth T. Cole, Editor

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NATIoNAL **GUILD** OF COMMUNITY SCHOOLS OF THE ARTS

MetLife Foundation

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The National Guild of Community Schools of the Arts is the national service organization for a diverse constituency of nonprofit organizations providing arts education in urban, suburban, and rural communities throughout the United States and Canada.

VALUES & VISION

The National Guild believes involvement in the arts is essential to individual fulfillment and community life. We envision a nation where all Americans understand and appreciate the value of the arts in their lives, and in the lives of their communities.

MISSION

The National Guild advances high-quality, community-based arts education so that all people may participate in the arts according to their interests and abilities. We support the creation and development of community schools of the arts by providing research and information resources, professional development and networking opportunities, advocacy, and high-profile leadership.

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Foreword

In 2000, with funding from the Bay and Paul Foundations, the National Guild of Community Schools of the Arts launched the Partners in Excellence (PIE) Initiative. In pursuit of our goals to improve teaching and learning in the arts and to increase access to arts education in our nation's public schools, the Initiative sought to identify, document, and disseminate best practices in arts education partnerships between community schools of the arts and public schools. In 2004, with backing from MetLife Foundation and others, the PIE Initiative produced *Partners in Excellence: A Guide to Community School of the Arts/Public School Partnerships, from Inspiration to Implementation* and created a series of associated training institutes. Building on the success of the guidebook and institutes, we began making grants in 2005 to support exemplary partnerships. These grants, which we continue to distribute each year, are possible thanks to the extraordinary generosity of MetLife Foundation, itself a superb partner in this work.

Through our grant making, we discovered three outstanding, though very different, partnerships led by member schools:

- Henry Street Settlement/Abrons Arts Center's partnership with the Lower Manhattan Arts Academy in New York (theater arts)

- Samuel S. Fleisher Art Memorial's partnership with George Washington Elementary School in Philadelphia (visual arts)

- MacPhail Center for Music's partnership with Whittier International School in Minneapolis (music)

We hope that the case studies of these three partnerships will inspire leaders in the field to continue to increase access to quality arts education by further developing their organizations' partnerships with America's public schools.

JONATHAN HERMAN
Executive Director
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Introduction

What makes for an exemplary partnership between a community school of the arts (CSA) and a public school? No single factor is responsible. The key is to bring multiple factors together into a single, coordinated program that serves multiple beneficiaries: the CSA and public school as institutions; classroom teachers and teaching artists; parents; the community at large; and, most of all, students.*

This supplement to *Partners in Excellence,*† the National Guild's guide to structuring and managing such partnerships, describes three exemplary programs:

- The Community Partnership in the Arts between Philadelphia's Samuel S. Fleisher Art Memorial (a visual arts organization) and George Washington Elementary School

- The Pathways to Performance Initiative partnership between MacPhail Center for Music and Whittier International Elementary School, both in Minneapolis, and the Wilder Research Foundation in St. Paul

- The Partners in Arts Education Program, a multi-disciplinary partnership between Henry Street Settlement in New York and the Lower Manhattan Arts Academy

The Guild chose to examine these partnerships for two reasons. First, each exemplifies all the best-practices criteria described in *Partners in Excellence:*

- The partners have agreed upon clear goals for the partnership.

- The partners share responsibility for providing resources.

- Support for the partnership within each partner organization is extensive.

- High-quality professional development opportunities are provided to public school and community school personnel.

- Community involvement is broad and deep.

- Student learning and achievement are of the highest priority.

- High-quality assessment, evaluation, and documentation processes are in place.

Second, each program also has a particular feature that makes it exceptional.

In addition to examining the specific features that contribute to the excellence of these partnerships, this publication describes how each partnership relates to the overall strategy of the CSA as an institution.

The focus is on partnership activities during the 2005–06 school year and planning activities for the 2006–07 school year. Activities extending beyond the 2005–06 school year are described when appropriate. Whereas MacPhail and Fleisher were refining long-term partnership programs, the Henry Street partnership was new, and involved not just developing a program but creating curriculum for a brand-new, arts-themed high school. Thus the first part of Henry Street's 2006–07 year, during which additional program components were implemented, is also described.

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* Throughout this publication, the term "teaching artists" refers to CSA faculty.

† Go to www.nationalguild.org/programs/partners_publication.htm to download or order *Partners in Excellence.*

The Partnerships

All three partnerships exhibited a well-developed *process* that other CSAs can replicate to create programs that are well adapted to the needs of their local communities.

Samuel S. Fleisher Art Memorial: Community Partnership in the Arts

Fleisher's partnership with George Washington, an elementary school in South Philadelphia serving a low-income population that includes many immigrants, provided twenty-four-week artist residencies for two first-grade classes, one second-grade class, and one third-grade class. The goals of the partnership were to:

- Provide art instruction to students who would otherwise go without

- Integrate the arts into the public school curriculum

- Provide professional development for teaching artists (TAs) and classroom teachers

- Increase interns' understanding of the difference between the work of a TA and that of an art teacher

- Expose parents with limited experience to art and what art making is like

- Integrate Fleisher's partnerships more fully into the South Region Office of the School District of Philadelphia

The program served eighty students, four teachers, four student-teacher interns, three TAs, and sixteen parent volunteers. Fleisher expected that other students at Washington would benefit indirectly as classroom teachers used skills learned in professional development workshops to lead arts lessons in non-participating classrooms. Fleisher hopes eventually to provide artist residencies in all schools in the South Region, and to generate results verifying that the arts enhance learning.

Exemplary components of Fleisher's approach were intensive professional development for TAs and classroom teachers and collaborative curriculum development.

The arts curricula that Fleisher TAs and George Washington classroom teachers devel-

oped were tied to the state standards for learning in the arts and integrated with public school literacy, science, and social science curricula. In one first-grade class, for example, the TA and classroom teacher integrated an arts curriculum with one based on core science standards focused on the seasons. The arts curriculum covered color and line, bookmaking techniques, collage, and quick sketch techniques. Students then created an art project for each season. During the fall, when learning about hibernation, they designed and constructed pillows representing hibernating animals. Thus the science lesson became an opportunity to consider the use of shapes and texture in art making. Students also wrote riddles about their works (language arts) and took a field trip to learn where the fabric they used came from (social science).

MacPhail Center for Music: Pathways to Performance Initiative

This three-year music enrichment program was piloted in the arts-themed Whittier International Elementary School. The program directly served 264 Whittier students in grades K–5 and 20 faculty and staff from MacPhail and Whittier. Students came from diverse backgrounds: many received English Language Learning instruction and most were low-income.

The program's curriculum supported Minnesota State Standards. Students learned basic skills in creating, performing, and listening and responding to music. All K–2 students received eighteen weeks of instruction. They sang, played instruments, learned simple musical forms, danced, and wrote compositions reflecting particular world cultures. MacPhail teaching artists worked with classroom teachers to determine which cultures to examine each year. Students learning about French culture in the classroom studied French music, dances, and art. Various Latin American and African countries (reflecting the native nations of many Whittier students) were also studied.

Students in grades 2–5 had the opportunity to study piano and violin in twenty-eight weekly sessions—individual lessons, ensemble work, and musicianship classes.

Research indicates that music instruction must be sustained over consecutive years in order to have a significant impact on academic achievement. While the three-year retention rate of students enrolled directly at MacPhail is 64 percent, the rate for MacPhail community partnership programs stood at only 20 percent. Thus increasing student retention in the Whittier program to 60 to 75 percent over three years became a central goal of the Pathways Initiative.

Parental engagement enhances student learning. Informed and supportive parents are better able to provide emotional support and share insights when challenges arise. When parents are invested in their children's learning,

children experience higher rates of success. Engaged parents are more likely, for example, to remind their children to practice. They also are more likely to demand that quality arts instruction be provided as part of their children's public school education. The partners therefore adopted increased parental engagement as a second goal.

Providing comprehensive professional development for classroom teachers and TAs became the third goal.

To achieve these goals, MacPhail developed a comprehensive research-based approach that measured student and organizational outcomes to track progress over time. Since it takes three or more years to change a public school teacher's teaching practice, and even longer to change the culture of the public school itself, evaluating a program for just one year does not give a full picture of what the teacher's growth, or a change in the school, might mean for the students. The evaluator, the Wilder Research Foundation in St. Paul, which functioned as a full program partner, designed and conducted the research.

Henry Street Settlement: Partners in Arts Education Program

In 2005–06, Henry Street partnered with the Lower Manhattan Arts Academy (LoMA) in the first year of a program that integrated in-school and after-school arts instruction by means of an extended-day model using two campuses: the school itself and Henry Street's Abrons Arts Center, three blocks away. LoMA is part of New York City's recent initiative to replace large high schools with small schools geared to students' interests and needs. In its first year, LoMA had 83 ninth-graders. In the 2006–07 school year, 169 ninth- and tenth-graders were enrolled. LoMA was scheduled to reach full size in 2008–09 with four grades and 300 students.

The partnership grew out of Henry Street's relationship with LoMA's predecessor, Seward Park High School. At Seward Park, Henry Street had offered an arts and literacy program that paired Henry Street teaching artists with classroom teachers of language arts and history. Invited to participate in the planning process for LoMA, Henry Street staff worked closely with the future LoMA principal to write the proposal for the new school and present it to the New Schools Department of the New York City Department of Education. In LoMA's first year, Henry Street offered extended-day dance and drama instruction. In the second year, Henry Street began to integrate the extended day/after-school instruction more closely with in-school instruction. Future plans called for the introduction of additional art forms and the opportunity for twelfth graders to specialize.

LoMA teachers and staff needed additional strategies and projects to engage their students.

Ninety-two percent of LoMA's students were from communities of color, mostly Latino and African-American. Most came from low-income families and many from immigrant families. Many were underperforming academically and needed to learn social skills such as focus and collaboration.

Motivating students to think, learn, and express themselves became an important goal for the partnership. In its first year, the curriculum for the extended-day program, at Henry Street's Abrons facility, provided experiences in writing, creative movement, choreography, and creating and performing theater pieces. In year two, the partners concentrated on theater and prepared to add a visual arts/ceramics component.

Criteria for Excellence

In reviewing how these programs address the criteria for a successful partnership, keep in mind that each partnership is unique and specific to its community. Rather than focusing on particular program content, it is most helpful to view these partnerships as models of a process that can be used to create a program that addresses the particular needs of a CSA and its community.

Clarity of Goals

Often, each partner can describe a program's mission from its own point of view but is unable to articulate the other partner's perspective. By contrast, Fleisher, MacPhail, and Henry Street were able to systematically and clearly articulate not only their own goals but also those of their public school partners. Each worked with its public school partner to develop joint goals for the partnership. Curriculum was developed collaboratively, resulting in a unique product that could not have been creat-ed by either partner on its own. Additionally, the CSAs and their public school partners both understood how the program related to their own and the other's strategic plan.

For example, Henry Street's goal for its Partners in Arts Education program was to build and strengthen its relationship with LoMA as a reflection of Henry Street's overall mission to provide arts and cultural experience to low-income families and children. Both partners sought to form a cohesive team of LoMA and Henry Street staff that could motivate students and improve their performance, self-esteem, and social skills.

Fleisher's partnership addressed not only its own goals but Washington's goal of providing high-quality instruction and meeting state standards. As one Washington teacher noted, the program did not replace her own curriculum but enhanced it.

MacPhail's mission is "to transform lives and enrich our community through music education." To do this, MacPhail strives to create programs that provide high-quality interaction between student and teacher. Whittier was a strong partner and supporter of this goal because

it provided an excellent environment and open-minded, eager-to-learn students.

MacPhail has documented that students must participate in two or three years of music instruction before it significantly affects their academic achievement. Executive Vice President Paul Babcock explained, "One of our core values is that our partnerships are long-term, allowing us to do the longitudinal studies needed to document the effectiveness of our programs in improving student outcomes over time." Thus MacPhail designs programs that involve students for consecutive years. Whittier supported this ideal. The Pathways partnership served MacPhail's goal of growing and deepening long-term partnership activity to reach students in underserved areas and Whittier's goals of (1) creating a learning environment that encouraged creativity through the arts and (2) developing student engagement in all forms of learning.

A Fully Integrated Partnership

Instead of functioning as a kind of satellite to the main work of the public school, each of these partnerships sought integration at multiple levels. Planning, fundraising, curriculum development, and program delivery were all fully collaborative efforts, in contrast to a "service provider" model, in which a CSA designs and delivers a program with only limited

involvement on the part of the public school. (See page 31 for a list of MacPhail's criteria for establishing a partnership, which covers all the essential components.)

Joint planning and curriculum development

One characteristic of true partnerships is joint planning and development of a curriculum. This is true of programs of pure arts instruction as well as programs integrating arts and academics. If a CSA simply implements its own curriculum at the public school, it is providing a service, but not engaging in a full-fledged partnership. In a partnership, the public school and CSA work together to develop a curriculum that provides maximum benefit to all stakeholders.

"We had a lot of input," said Susan Fleminger, Deputy Director for Visual Arts and Arts-in-Education at Henry Street, "because we were part of the design process for LoMA from the beginning." In deciding what to offer after school, Henry Street and LoMA agreed that the program would build on what students were learning during the school day. The partners took into consideration LoMA's overall arts curriculum and the fact that students needed sixteen extended-day credits to graduate. Decisions about what to teach, and when and how to teach it, were made jointly.

MacPhail's Pathways to Performance involved quarterly meetings of an advisory

committee that consulted on programming, curriculum development, assessment, and evaluation. The committee was composed of MacPhail's director and associate director of community partnerships; the Whittier principal; the principal of another partner school; the director of professional development at the Perpich Center for Arts Education, a state agency; and a research associate from Wilder.

At Fleisher, the teaching artist and classroom teacher held three joint planning meetings for each class each semester:

■ First, they met with Magda Martinez, Fleisher's Director of Community Partnerships in the Arts, to discuss the public school curriculum, determine which area of study was most suitable for an art project, and decide which topics to cover during the coming semester.

■ At the second meeting, held at least two weeks before the residency began, they reviewed the TA's draft curriculum for the art project and planned how the classroom teacher would integrate arts instruction into the curriculum on days when the TA was not present.

■ At the end of the semester, the classroom teacher and TA reviewed how well the curriculum had worked, considered whether to change the theme in the next semester, and determined the next art project. "Our philosophy is that the curriculum we see in

September is a draft that will change over the year," Martinez noted.

This evolutionary process is an important aspect of partnerships: they evolve, and the curriculum evolves along with them.

Fleisher's curriculum plan had the following format:

■ Goal (stated as two or three specific goals for the project)

■ Objectives for each goal

■ Thought-provoking questions to motivate discussion and brainstorming among students

■ Procedure and process

■ List of materials needed for the project

■ Use of slides, photographs, books, pictures, objects, field trips, and other visual aids to motivate students

■ Evaluation of student learning through journaling, portfolio review, interviews, self-critique, group critiques, observation, and/or the use of rubrics

Deep support within each partner organization

In a balanced partnership, both parties provide administrative staff time, expertise, and financial and other resources. Key questions to ask:

- Are the public school principal and teachers as well as CSA managers involved in planning?

- Is there commitment from the CSA board and management, as well as from all levels at the public school, not just from the top?

- Does the CSA allocate adequate management time, and does the public school allocate teachers' prep time, to the program?

- Are the PTA and parents involved in planning and/or as volunteers?

One indication of the depth of connection between MacPhail and Whittier, which have partnered since 1998, was that MacPhail's executive vice president was on the Whittier Leadership Team, and the Whittier principal served on the advisory panel for MacPhail Community Partnerships and presented professional development workshops for MacPhail teaching artists.

The Fleisher/Washington partnership required the public school teachers to devote three hours of classroom time a week to instruction led by Fleisher TAs. Since the elementary school curriculum is highly structured, this represented a considerable commitment, and classroom teachers were often fearful that time spent on art instruction would infringe on their teaching of required subject matter. In response, Martinez noted, during joint curriculum planning "we worked hard to integrate our curriculum into theirs and make them feel that this was

a worthwhile investment of their time. This made our partnership really strong." The goal was to create a curriculum that the classroom teacher could refer to when the TA was not there and that the TA could refer to while providing art instruction. "This way," Martinez explained, "classroom teachers felt that they could still teach what the standards required, and that the art lessons reinforced what they were teaching. They became more active participants during art instruction, because they saw it as partly theirs."

Henry Street staff, having played an integral role in the creation of LoMA, were well integrated into the LoMA team, with full support not only from the principal and classroom teachers but also from other staff, including the parent coordinator and guidance counselor. At the beginning of LoMA's second year, Henry Street organized a LoMA Partners Meeting for staff from both organizations to forge relationships, gain an understanding of their different roles, and lay the groundwork for future collaboration.

CSAs sometimes feel that partnerships divert their focus from their primary mission of providing arts education on their own campus. If partnering is truly not within a CSA's mission, the CSA should not undertake one. If, however, the CSA leadership does see the mission as including partnerships, they must fully support the partnership by allocating sufficient staff time and other resources.

Shared responsibility for obtaining resources

In a successful partnership, the partners share responsibility for obtaining funding and other resources. Thus, both MacPhail and Whittier devoted staff time to fundraising for Pathways, and both allocated operating funds to the partnership; Whittier contributed $5,000 in cash during the 2005–06 school year. LoMA contributed over $20,000 to its partnership with Henry Street. George Washington Elementary School committed staff time and some $1,000 to its partnership with Fleisher in 2005–06. (The amount Washington contributes varies from one year to the next, depending on the amount of discretionary funds available.)

Often, a public school can contribute in-kind resources, such as staff time, to a partnership, but cannot provide hard dollars. During the planning phase, it is important to determine which resources are being provided in-kind, which will have to be paid for in cash, and where those dollars will come from. Ideally, a public school would contribute in-kind resources and have a line in its budget for a cash allocation to the partnership.

Addressing Key Stakeholders

All three partnerships addressed learning and development for the following stakeholder groups: students, parents/caregivers, classroom teachers and TAs, and CSA and public school administrators. All three also engaged the larger community and advocated for increased understanding of the arts and the value of arts education. By contrast, less sophisticated partnerships might pay attention to growth only among *some* of these stakeholder groups.

Quality professional development for teaching artists, classroom teachers, CSA administrators, and public school administrators

Fleisher, MacPhail, and Henry Street all provided ongoing, high-quality professional development for classroom teachers and TAs. MacPhail TAs, for example, needed to learn to work in a variety of settings with students from many different backgrounds, something TAs often do not learn in college. Used to one-on-one lessons with students who had chosen to study music, the TAs needed training in working with groups of public-school students, some of whom might not have chosen to study music. TAs also needed to understand the many problems impoverished students faced outside school, because these affected learning.

Accordingly, the MacPhail/Whittier partnership provided a day-long professional development retreat over the summer, plus two to four shorter professional development sessions during the school year. Both TAs and classroom

teachers participated. Topics included understanding poverty, curriculum development, and culturally responsive learning communities. In the course of planning and running the program, the TAs and classroom teachers trained and assisted each other, transmitting new concepts, approaches, and skills such as classroom management.

Henry Street provided staff development sessions for its faculty in team building through the arts; understanding the New York State Standards for the arts and related academics; understanding the new New York City Department of Education's *Blueprints for Teaching and Learning in the Arts;* backwards planning (planning lessons with the state standard in mind); assessing student learning in the arts; and more.

Fleisher's professional development program is described on pages 19–21.

Significant outcomes in student learning and achievement

All three partnerships demonstrated positive changes in their students, both academically and behaviorally.

After the first year of Fleisher's residency at Washington, pre- and post-residency interviews with students and their teachers found that the children were not only excited about doing an art project, but also felt more confident as students and were more engaged in school in general. Children reported feeling "smarter" and happier at school. Some children who were not doing well academically were able to feel successful in the new medium of art. One Washington teacher commented that adding the art component to the curriculum raised instruction in the classroom to an advanced level by elevating the quality of learning; students were asking more thoughtful questions about the material they were learning and interpreting it in a more sophisticated way. Three teachers remarked that some of their students were more focused, peaceful, and enthusiastic when the TA was there.

Evaluations from the first year of the MacPhail/Whittier program demonstrated that participating Whittier students had greater social skills, attendance, and academic achievement than their peers. In particular, piano and violin lessons improved their performance in math, and families reported a notable increase in the children's self-discipline.

After one year of programming, the Henry Street/LoMA partnership had not yet measured student outcomes in art skills development, artistic literacy, awareness of cultural resources, understanding cultural forces in art, or social development. However, according to Fleminger, "LoMA staff observed real changes in students, who initially did not even know what theater

was." During the year, LoMA ninth graders created two theater pieces, developed skills in reading comprehension and writing, learned to present themselves publicly, gained confidence and self-esteem, and learned to work collaboratively. They participated in a variety of theater experiences in which they analyzed text, developed character, and did vocal projection and improv acting exercises using unscripted conflict situations for basic scene work. They also built a sense of ensemble and support for one another through collaborative theater games. "We saw them mature, buckle down, pay attention, and turn up for class consistently," said Fleminger. "Theater is a powerful tool for social and academic development."

Strong community involvement

MacPhail, Fleisher, and Henry Street all consciously addressed community-building. MacPhail noted that its program had exposed the families of participating students to music study and varied styles of music, while the families' presence at student recitals built a sense of community. The program brought students who stood out because they were perceived as "gifted and talented" or as having "behavior issues" together with students considered "average," all sharing the goal of acquiring music skills. At recitals, they had the chance to show

what lay beneath the labels. There too they were exposed to families and other community members who might not otherwise have connected with them, as disparate groups within the Whittier community at large came together to share a common experience. The families of piano and violin students thus felt part of the "MacPhail within Whittier" community, sharing the common denominator of joy through music.

In the Fleisher/Washington program, volunteer parents helped hang the annual exhibition of student work and assisted in classrooms during the day. The exhibitions attracted over 250 community members. In addition, Fleisher planned in 2006–07 to attend parent association meetings to raise awareness about Fleisher and its work at the public school, why this work was important, and how parents could support the partnership by telling the principal that *they* felt the program was important and wanted it to continue.

LoMA parents were eager to support their children's education, and Henry Street made efforts not only to educate parents about what their children did at school but about the larger world of the arts as well. All parents were invited to ongoing events, including parent education programs such as gallery tours at Henry Street's Abrons Arts Center. Henry Street also made regular presentations at LoMA parent and staff meetings.

Evaluation: combining public school and CSA expertise

Collaboration is key: by combining their expertise, a public school and CSA can design an evaluation that analyzes in measurable terms what learning has occurred. Many partnerships might conduct an evaluation focused simply on the program itself: how did it work? While this can be valuable, it is more important to measure student learning over time.

Student assessments should measure student learning in the arts, academics (if the arts are intended to improve academic performance), and engagement/enthusiasm for learning. While showing that students are achieving school-based goals is necessary to motivate public schools to engage in arts partnerships, it is essential not to lose sight of the CSA's mission to teach art. Assessing growth in artistic skill, appreciation, and understanding as well as academic achievement is crucial.

Fleisher hired a professional evaluator to develop an assessment plan that incorporated structured interviews, document reviews, and journals from students, teachers, TAs, and administrators. The assessment was to be administered at Washington in 2006–07. In keeping with its long-term goal of providing residencies in all of the School District of Philadelphia's South Region schools, Fleisher intended to use the assessment data to improve its partnerships and to provide evidence of effectiveness.

Henry Street administrators observed TAs and held weekly meetings with TAs and bimonthly meetings with the LoMA principal and drama teacher. Between the first and second years of the LoMA program, Henry Street staff, the LoMA drama teacher, and the Henry Street drama TA developed student assessment tools for the theater program. These included attendance records; pre- and post-residency student questionnaires; student journals; staff observations; reports; culminating performances (reflections on video recordings); student self-assessments; and focus groups of audience members. LoMA planned to include this material in the portfolio that it maintained of student work for college applications. The intention was to pilot the tools during year two and continue to refine them in the partnership's third year. Meanwhile, the year two assessment results would guide planning for year three.

MacPhail's research-based approach to evaluation is described on pages 21–24.

Outstanding Features

Fleisher: Quality of Professional Development

Fleisher put significant resources into preparing teaching artists, providing several forms of professional development, and paying TAs for time spent in professional development workshops and for classroom prep time. The TAs working at George Washington were paid one hour of prep time for every one and a half hours spent in the classroom. All told, these payments added an additional ten to twelve hours of paid time to the cost of each residency. Over twenty-four weeks, this represented about 2.7 percent of the cost of the residency. Professional development was also structured so that classroom teachers and TAs trained each other by sharing their expertise.

Teaching artist retreats

While Fleisher had always held orientation and mid-year meetings for its TAs, after the 2005–06 residency it conducted its first day-long TA retreat. One goal of the retreat was to generate buy-in that would induce the TAs to commit to a long-term relationship. During the retreat, the TAs reviewed what worked and what did not during the past academic year, in terms of program structure and curriculum. They also refined the vision for future programming by recommending changes to be implemented the following year and beginning to plan for them.

Next came a professional development session at which an expert from Temple University's Tyler School of Art discussed creating art with elementary-school children. The presentation combined child development theory with an explanation of what the students could understand conceptually and what projects would be age-appropriate.

Last, since the TAs worked at different public schools and saw each other infrequently, they had the opportunity to share their own artwork with each other. The idea was to recognize them as working artists and have them know each other in that capacity.

Professional development workshops

Fleisher also held two professional development sessions each semester, on topics that the TAs—not necessarily trained as teachers—felt they needed to know more about, such as classroom management and curriculum development. In 2006–07 Fleisher planned to open these workshops to the TAs' partner classroom teachers and to introduce the Reggio Emilia approach of having two teachers in the classroom, with a third "teacher" being the child's environment.* Art is then used to create that environment. While the TA conducted the lesson, the teacher would take notes on what the children talked about as they worked on their projects. The intention was to develop a better sense of what students were interested in, to inform the development of future curricula.

Small Learning Community staff meetings

Fleisher's future plans included having participating classroom teachers share their experiences and the techniques for incorporating arts into the academic curriculum with their colleagues at Washington's Small Learning Community meetings in order to broaden the program's impact on the school. "This way we can see if we're *having* an impact, in terms of whether the classroom teacher has learned new arts integration practices from the TA," explained Martinez.

Results

Joint curriculum planning between teaching artists and classroom teachers benefits students, TAs, classroom teachers, and the entire school. As TAs and teachers plan together, they learn from each other. As they move into team teaching in the classroom, their ability to learn from each other becomes a model for the students.

Fleisher made an effort to keep TAs at the same public schools, working with the same classroom teachers from one year to the next. This enabled the TAs to grow more confident in their classroom management and curriculum development skills. Consistency also fostered TAs' ability to build relationships and trust with students, classroom teachers, and administrators at the public school, "taking them out of the role of an alien coming in from another planet," as Martinez put it. The TAs and classroom teachers developed a mutual trust that made the classroom teachers more willing to take risks with aspects of the curriculum contributed by the TA. "One teacher originally couldn't understand

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* For a synopsis of the Reggio Emilia approach to early childhood education, developed in the preschools of Reggio Emilia, Italy, see the websites of the Cyert Center for Early Education at Carnegie Mellon University, www.cmu.edu/cyert-center/rea.html, and the Clearinghouse on Early Education and Parenting at the University of Illinois at Urbana-Champaign, http://ceep.crc.uiuc.edu/poptopics/reggio.html.

why we were letting kids color leaves on trees a color other than green. She felt that was wrong. But now she's really helping enrich the TA's curriculum," Martinez reported. This teacher later integrated the art project into everything else she did in the classroom.

Classroom teachers appreciated opportunities to devote some individual attention to students, sitting and talking in a more informal, relaxed way. They could ask, for example, why a student chose one color rather than another for a particular artwork, rather than always being the disciplinarian and instructor. When one teacher realized that a student of hers was willing to correct or rethink a drawing in art class, she used this during a lesson to encourage the student to "try again like you did during art." Another classroom teacher had a problem with a first-grader who couldn't sit still. She was amazed to discover how focused he was when working on his art. The experience reminded her that people have different learning styles.

Fleisher's initial goal for its Community Partnerships program was to recruit more students for onsite classes. The effect of the partnership program, however, has been to change Fleisher's understanding of its mission. "I view this program as extending the walls of Fleisher," Martinez remarked. "Based on our belief that art is integral to everyone's health as human beings, it seems logical to me that we create a program that extends the boundaries of our walls and we

go out and serve young people where they are."

Institutionally, the program has created more possibilities for growth. Fleisher now holds spots in its free Saturday children's program for Washington students identified by a classroom teacher or TA—or self-identified—as wanting to do more art. "It's become a great tool to let people know that Fleisher is here and to reach populations we may not otherwise reach," Martinez concluded. Thus the partnership served as a recruiting tool after all.

MacPhail: Research-Based Approach

MacPhail, which has been conducting partnerships for eighteen years, designs all its programs to support its long-term goals. It studies how arts education affects social skills, academic achievement, attendance, and other outcomes, then feeds the results back into scores of partnerships throughout the Twin Cities. This approach enables MacPhail to use its resources in reflective, strategic ways. The Pathways program in particular functioned as a laboratory to test and develop strategies for reaching MacPhail's strategic goals.

Engaging an outside evaluator made possible more sophisticated data collection and analysis and increased the credibility of the results. Since the evaluator, Wilder Research Foundation, was a full-fledged partner in the program, it participated in planning and struc-

turing the evaluation process from the outset, based on the questions MacPhail wanted to examine. The resulting evaluation was extremely specific, detailed, and longitudinal, tracking different categories of students (e.g., English language learners) over time and analyzing outcomes according to how long they had studied music.

Although evaluation is expensive, a CSA may be able to partner with an organization interested in effecting systemic change. For example, a policy research organization might choose to handle the evaluation as part of its own mission. Universities are likely sources of potential evaluation partners.

Program logic model

The foundation of MacPhail's evaluation process is a program logic model, which functions as both a planning and an evaluation tool. This technique for outlining a program uses a flow chart showing everything the partners put into the program and the intended outcomes. Its basis is the statement "If we do *this,* then *that* will happen for the participants." As described by Paul Babcock, it works this way:

- On the "if" side, enter inputs (resources).

- Next, list the program activities, such as music lessons or professional development.

- Then list quantifiable outputs that the activities will produce: X number of lessons for Y students, totaling Z hours; X number of recitals or concerts.

Typically, program planning stops at this point. But the logic model adds the "then" side: short-term, intermediate, and long-term outcomes corresponding to each activity.

The model allows planners to view the program as a whole and can be used at all planning stages. On page 23 is a basic version. For the full model, see page 32; for a theoretical explanation and description of how to construct a logic model, go to: www.cargill.com/files/tcf_logicmodel.pdf.

- Looking at the chart, the planners can say: "These are the activities we plan to do, and after three months the students will know how to play a C major scale, they'll be more enthusiastic about school, and they'll become more engaged in learning."

- Since the model does not have to be linear, planners can also start with outcomes, such as "We want students to improve in math through music instruction," then decide what activities are needed to achieve those outcomes.

- The model can show that not enough teacher-student time is being allocated to achieve a particular outcome, indicating that more resources, both time and money, are needed.

- If the research results show that a given outcome is not being achieved, the planners study the chart to figure out where the problem is; it can be anywhere on the page.

PROGRAM LOGIC MODEL FRAMEWORK

IF		→	THEN	
Inputs Resources dedicated to the program	**Activities** Content, strategies, and delivery systems		**Outputs** Program products, typically measured in numbers	**Outcomes** Changes and benefits to participants
■ Personnel ■ Funding ■ Classroom space ■ Expertise ■ Equipment ■ Materials ■ Etc.	■ Program planning ■ Arts instruction ■ Evaluation ■ Professional development ■ Etc.		■ Number of students served ■ Workshops and classes given ■ Professional development sessions held ■ Number of hours of instruction ■ Etc.	■ Students develop skills, appreciation, and understanding ■ Students' attitude toward learning and school improves ■ Teaching artists develop classroom management skills ■ Classroom teachers gain ability to integrate the arts into academic subjects ■ Etc.

Designing the evaluation

Once the logic model is complete and funding is in place—three to six months before the program begins—the researcher from Wilder starts attending the planning meetings, first with MacPhail staff, then with the public school staff. As they review the logic model together, the evaluator points to outcomes particularly suitable for generating research data. If other outcomes are important, the planners think creatively about how to capture relevant data. They decide which group(s) to focus on (students, teachers, TAs, or parents) and which technique(s) to employ (focus group, questionnaire, observation, teacher feedback, report cards, etc.).

The research is then carried out and the results compared with the logic model. While the model represents what the planners want to happen, the research shows what actually did happen. Seeing where the successes and failures are enables the planners to review and change the logic model. For example, one hoped-for outcome of the Pathways program was 90 percent retention of students. But this outcome was not achieved, since the local population was highly transient. So the model was revised. "The logic model is like strategic planning," Babcock explained. "We keep coming back and revising it. The more you do this, the better you get at it. We never do our programs the same way two years in a row—we're always making some kind of adjustment."

Benefits of the model

MacPhail has found that solid research is a big help in making the case for a program to a public school. "The logic model helps us show that music is a vehicle to increase motivation and desire for learning, and, therefore, to increase learning itself. About all we have to say is, 'We've seen such and such results in another school,' and they want to do it," noted Babcock. "It gives us a lot of credibility."

Confidence in the outcomes makes it easier for the public school to commit resources and time. And sharing research findings with the public school governing board helps obtain their support.

Using the logic model does not increase planning time; in fact, said Babcock, once the planners learned to use the model, they became more efficient and thus accomplished more with their planning time. Moreover, using the same evaluators each year makes it possible to reach deeper and deeper levels of analysis. MacPhail's experience shows that classroom teachers and TAs need time and training to become proficient and comfortable with assessment methodology and that maintaining consistency in the process makes possible a high level of integrity in the data. Thus far, the data show that real change in students requires several years of music study, a fact MacPhail shares with its partners and funders.

Henry Street: Integration of In-School and After-School; Extended-Campus Approach

The extended day/after-school component of the Henry Street/LoMA partnership occurred both at LoMA and at Henry Street's Abrons Arts Center, providing students with the opportunity to learn not just in the classroom but in an arts environment, as the community became their laboratory.

Benefits of extended campus

Classes at Abrons occurred in dedicated arts spaces, including rehearsal rooms, dance studios, and galleries, allowing students to see what goes into creating, rehearsing, and performing art in such a facility. In addition, using the Abrons campus made it possible for selected students to learn technical theater skills and for all students to experience and understand dance, theater, and music as informed audience members through an "arts exposure" component. Through Henry Street, LoMA students and staff were also involved in the larger New York City arts community and were able to host events for parents and other community members.

Integrating in-school and after-school instruction

Extended day/after-school arts programs that link to in-school instruction can be highly effective, but in almost all cases the link needs to be constantly revisited and strengthened. Fleminger stressed that the level of integration that Henry Street and LoMA were attempting to achieve required constant coordination and communication with public school teachers, administrators, and parents. "Positive working relationships with the parent coordinator and the drama teacher were essential to the successful integration of after-school and in-school activities," Fleminger emphasized. Because continuing dialogue was essential, Henry Street's arts-in-education manager became its point person for the project, arranging regular meetings between Henry Street and public school staff, including the principal, parent coordinator, social worker, and classroom teachers. These arrangements required a great deal of time but proved crucial.

Other lessons from the partnership's first year involved challenges common to many public schools in urban areas. The first was the need to communicate to both the teens and their parents that the after-school sessions were part of learning and not optional, and students were required to attend. Initially parents did not realize that their children were unavailable for other activities, such as picking up their younger siblings, on the days of the after-school sessions. In

response, Henry Street developed a "contract" for students and their parents to sign. It explained what students would learn and specified their responsibility for attending after-school sessions. To address this issue successfully, Henry Street staff worked closely with LoMA's parent coordinator, who contacted parents regarding the contract and any attendance or behavior problems. (For the text of Henry Street's contract package, which also includes an agreement covering appropriate behavior during instruction, see page 27.)

The second challenge was the constant change so common in public schools, including staff turnover and, especially, frequent schedule changes. These ongoing adjustments necessitated a continuous planning process. "Nothing stays in place," as Fleminger put it. "You plan in June, and by September some people have left and others are hired." Thus it was critical to maintain systematic communication, especially with the key public school staff. Henry Street's experience highlights the need to plan for this communication and allow adequate time for it.

Despite the challenges, Fleminger concluded, "It's a very positive partnership. Not everything is perfect—we are always self-correcting." The important thing, she stressed, is "the integration with the public school" through constantly improving, effective communication.

Appendix: Sample Program Materials

Henry Street/LoMA Contract Package

Welcome to the LoMA Theatre Ensemble!

To ensure that everyone in this ensemble learns as much as they can, and to ensure that the quality of the art we create over the coming semester is of the highest caliber, we need to agree on some basic policies as a community. Please review the policies described below and the schedule for the semester thoroughly, both on your own and with your families. A contract regarding these policies is attached and will be due on Monday, September 25, requiring your signature as well as your parent/guardian's signature.

ATTENDANCE

Extended Day Theatre classes will run each Monday and Thursday, from 3:15 to 5:15 PM, beginning Thursday, September 21, and ending Thursday, January 25. The final performance at the Abrons Arts Center will be on Thursday, January 11, in the evening; there will also be a matinee for the LoMA community on Friday, January 12. During the week of January 2, we will begin the Technical Rehearsal Week at the Henry Street Settlement: **you may be responsible for additional days of rehearsal during this week and the following week, as well as a couple of days over the winter break, and we will let you know as soon as possible. SEE ATTACHED CALENDAR FOR DAYS OFF FROM SCHOOL AND AFTER-SCHOOL ACTIVITIES.**

Regular attendance at all Monday/Thursday sessions and additional rehearsals is essential for both your personal success and for the success of the ensemble. After **three unexcused absences** you risk being asked to leave the ensemble for the semester. After **two unexcused absences** you risk losing certain privileges of being part of the ensemble. For example, if you were given a speaking role in the play, you may lose your part and/or ability to come with the ensemble to special performances.

If you are not able to attend a session, you (or your parent/guardian) are expected to call/e-mail _____, the HSS LoMA Theatre Program Director, at [email address] or [phone number].

We will be flexible about attendance penalties if a special situation arises and proper communication occurs regarding that special situation.

PUNCTUALITY/LATENESS

We expect all members of the LoMA Theatre Ensemble to be in the Dance Studio at LoMA (Room 201) or at the scheduled meeting place at the Abrons Arts Center **ON TIME,** which means **READY TO START WARMING UP AT 3:15** or whatever the set starting time is for the session/rehearsal. We will be tracking lateness of more than ten minutes, and after three "lates" of more than ten minutes, we will start treating "lates" like absences and take the appropriate actions (losing parts, not going to shows, putting yourself at risk for being asked to leave the ensemble, etc.).

CODE OF CONDUCT and ARTISTIC INTEGRITY

The members of the 06–07 LoMA Theatre Ensemble will help define our specific code of conduct and expectations for each young theatre artist's integrity during our first session. We expect each member to share this document with his or her family after our session on September 25. In general, the behavior expectations of the larger LoMA community apply during the extended-day theatre program as well, meaning students should treat each other with respect and compassion, and should approach the act of creating theatre with open and imaginative minds and the excitement of learning and trying new things. If a student's behavior and/or performance in the class (or during the regular school day) consistently fails to adhere to the Theatre Ensemble's or the larger LoMA community's expectations, the student may lose privileges within the ensemble (as described above) and/or be asked to leave the group.

LoMA Theatre Ensemble: Our Contract with One Another

When others are performing or taking risks in exercises or sharing ideas, I promise to:

- Be quiet and listen
- Observe thoughtfully
- Treat them respectfully
- Offer them support
- Laugh with them when it's appropriate
- Be open to new ideas and different ways of solving theatrical challenges
- Give the "mike" or the focus of the group's attention to the person whose turn it is
- Engage thoughtfully with what they are doing or saying
- Offer constructive criticism when appropriate
- Be open-minded
- Be willing to take risks in exercises
- Commit to every exercise and task with an open mind and heart
- Play, have fun, even when an exercise is "serious"

I promise to refrain from the following behaviors that may detract from the trust and comfort of the ensemble, especially when my peers are performing or taking risks in exercises or sharing ideas:

- Not listening or focusing on the group's focus
- Talking when I don't have the "mike"
- Making fun of someone else's performance/idea
- Laughing when it's inappropriate
- Being sarcastic when it's inappropriate
- Refusing to be a part of the ensemble
- Refusing to take risks myself
- Refusing to participate

_____

Your Name   Your Signature   Date

LoMA Theatre Ensemble Contract

(Through Henry Street Settlement's Extended Day Program)

I have read and understand the attached policies for the LoMA Theatre Ensemble as well as the ensemble's schedule for the coming months, and I will adhere to these policies to the best of my ability for the Fall Semester of 06–07. I understand that if I do not adhere to these policies, I risk losing privileges and/or being asked to leave the LoMA Theatre Ensemble.

_____

Student's Name

_____   _____

Student's Signature   Date

I have read and understand the attached policies for the LoMA Theatre Ensemble as well as the ensemble's schedule for the coming months, and I will support my child in adhering to these policies to the best of my ability for the Fall Semester of 06–07. I understand that if my child does not adhere to these policies, she or he risks losing privileges and/or being asked to leave the LoMA Theatre Ensemble.

_____

Parent/Guardian's Name

_____   _____

Parent/Guardian's Signature   Date

MacPhail Criteria for Establishing a Partnership

1. The partnership must be mutually beneficial.
   - How will it benefit each organization?
   - What will be the benefits to the student participants?

2. The missions of the organizations must be compatible.
   - What are the mission statements?
   - Do the mission statements reflect the current operations of the organizations?

3. The goals of the partnership must be mutually agreed upon.
   - What are the stated goals?
   - Do they fit within the mission of each organization?

4. The goals of the partnership must be aligned with each organization's ability to deliver a quality experience for the participants.
   - What are the stated goals?
   - What resources will the program draw upon from each organization (financial, administrative, faculty, facility, curriculum, supplies)?

5. There must be administrative capacity in place within both organizations to effectively plan and deliver the program on an ongoing basis.
   - Are both sides committed to necessary funding elements of the partnership?
   - Are both sides committed to planning and assessing the program as it goes forward?
   - Who are the decision-makers for the partnership? Do they have decision-making authority within the organizations?

6. There must adequate support systems for participant achievement.
   - How will parents/guardians or the community be involved?
   - How will administrators/classroom instructors be involved?
   - Is either or both in position to help support participant achievement?

7. A timeline for planning, implementation, and assessment must be agreed upon.
   - Is the timeline realistic?
   - Are there other factors that are influenced by this timeline?

8. A true partnership will be ongoing and sustainable.
   - Do both parties envision that this relationship will become a true partnership? If not, do the goals need to be revisited and the structure of the partnership considered in a different context?

9. State the desired outcomes for the student participants.
   - Do the outcomes match the partnership goals?
   - Are the outcomes realistic? Will the amount of time, resources, funding, faculty expertise, etc., devoted to this partnership result in the desired outcomes?

MacPhail Center for Music

Pathways to Performance Program Logic Model – Updated December 2005

OUTCOMES (RESULTS)

INPUTS

- Teaching artists
- Funding (budget)
- Instructional space (Whittier, Ascension, Macphail)
- Consultants/ advisors
- Presenters—professional development
- Students (Whittier/ Ascension)
- Administrative staff at all three organizations, Macphail coordinator
- Instruments/ equipment (musical instruments)
- Materials (method books, music)

ACTIVITIES

- Program planning for the Ascension/Whittier programs
- Music instruction and enrichment (classes/ensembles/ lessons)
- Evaluation and documentation
- Professional development

OUTPUTS

[Program planning for the Ascension/Whittier programs]
- Advisory committee formed
- 3 planning meetings between MacPhail faculty and PS school staff conducted each year
- 6 MacPhail faculty meetings conducted each year
- Curriculum developed:
  - Enrichment (history, listening, musical styles, attending concerts)
  - Musicianship (theory, musical concepts, composition, improvisation)
  - Performance classes

[Music instruction and enrichment]
- 19 teachers recruited
- Number of students served
  - Year 1: 375
  - Year 2: 412
  - Year 3: 453
- Instrument lessons provided
- Number of scholarships increase to 16 by year 3
- 2 enrichment programs per year
- 2 ensembles per year
- 2 performance classes per year
- 10, 12, 14 scholarships to summer camps
- 3 guest artists visit per year
- 2 parent workshops
- 2 parent teacher conferences
- Collaborative programming
- 200 concert tickets
- Instruments provided

[Evaluation and documentation]
- Students surveyed twice a year
- Student progress reports prepared twice yearly
- Music readiness survey conducted at completion of residencies
- Partner reviews conducted twice yearly: meetings and surveys

[Professional development]
- 3 Prof. dev. sessions per year
- 19 teachers served
- 3 guest trainers present
- 1-day summer workshop presented

YEAR ONE

- Academic and artistic goals set
- Outcome measurements and tools established to measure link between music participation and academic performance
- Students' attitude toward learning and school improves
- Students develop general music skills: rhythm, music literacy, tone production, technical facility
- Students acquire tools for good practice habits
- Students exposed to role models in the field
- Student experience with music broadens and deepens
- Consultant engaged to assist in creation of measurement tools and process
- Curriculum created to specifically enhance academic performance with music as the vehicle tied to academic outcome

- Evaluation documents created and improved to establish baseline data on: student attitude toward learning, math, reading, music and student progress in music program Obtain attendance, math, and reading scores from schools

- Teachers gain knowledge in curriculum development, classroom management, and working with the urban student
- New curriculum developed and implemented

YEAR TWO

- Students' skill in spatial and temporal reasoning, problem solving and math shows improvement as teachers emphasize connection between academics and music in their curriculum they use
- Students' skill in phonemic recognition and literacy achievement shows improvement as teachers emphasize connection between academics and music in the curriculum they use
- Student ability to focus increases
- Parent/caregiver is engaged in music program and their child's participation therein
- Students are motivated to further develop skills in music
- Student retention rate from year 1 to year 2 is 75%
- Total students in program increases by 10% per year

- Evaluation results inform further program development

- Teachers effectively connect with urban students
- Teachers advocate for student development
- Student/teacher relationship strengthens

YEAR THREE +

- Math and literacy scores at or above grade level for a majority of students in Pathways
- Pathways students demonstrate discipline and self-confidence in artistic, academic, and social arenas
- Students retention rate from year 2 to year 3 is 60%
- Long-lasting student-teacher relationships reinforced with high level of achievement
- Documentation of best practices developed

The National Guild of Community Schools of the Arts aims to make high quality arts education available to every interested child and adult in the United States.

The Guild's national network encompasses arts education organizations, professionals, volunteers, and philanthropic supporters. In concert with this network, the Guild researches and promotes best practices, provides opportunities for professional development and dialogue, and advocates for broad access.

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