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Response to the Competitive Preference Priorities

Arts Achieve: Impacting Student Success in the Arts addresses Absolute Priority 3:

Innovations that Complement the Implementation of High Standards and High Quality

Assessments in that it seeks to implement balanced (formative and summative) assessments in

the arts (visual arts, music, theater and dance) that are aligned with high student content and

academic achievement standards, and to translate the standards and information from

assessments into classroom practices that meet the needs of all students, including high-need

students. The program partners are not responding to any of the Competitive Priorities.

A. Need for the Project and Quality of the Project Design

(1) Exceptional Approach / Address the Priorities: The proposed project, Arts Achieve: Impacting Student Success in the Arts, seeks to demonstrate improved student achievement in the New York City (NYC) public schools by developing and implementing benchmark arts assessments in visual arts, music, dance and theater for students in 5th grade, 8th grade and high school. Arts Achieve addresses Absolute Priority 3 in that it seeks to implement balanced (formative and summative) assessments that are aligned with national, state and local standards, and to translate data from these assessments into classroom practices that meet the needs of all students. Students to be impacted by this program are primarily high-need: More than 60% of the 1.1 million NYC public school students live in poverty. The targeted student population is culturally diverse: 51% African-American, 19% White, 15% Hispanic and 12% Asians and others. Throughout NYC, 11.8% of public school students are English Language Learners (ELL) / Limited English Proficient. The system also has high numbers of youth in foster care, who are homeless, or who have been incarcerated. Across the schools to be targeted for program inclusion, nearly all are Title I eligible and 6% are New York State-designated as “Schools In Need of Improvement” based on their students’ 2008-2009 standardized test scores.

This project extends a unique and effective public-private partnership between NYC’s world-renowned arts institutions and the New York City Department of Education (NYCDOE). Lead applicant The Studio in a School Association, Inc. (STUDIO) and official partners Weill Music Institute at Carnegie Hall; ArtsConnection, Inc.; 92nd Street Y /Harkness Dance Center, Dance Education Laboratory (DEL); and Cooper-Hewitt, National Design Museum, Smithsonian Institution; are leading providers of arts educations to the city’s youth, second only to the NYCDOE itself in providing arts-related instruction in city schools. In the NYCDOE 2008-2009

3 / The Studio in a School, et al, Arts Achieve: Impacting Student Success in the Arts

Arts in Schools Report, 81% of responding schools reported having a cultural partner deliver arts instruction as part of their school day, affecting 601,830 students, or more than half (54%) of all the students system-wide. The partners have been actively engaged in developing and replicating standards and related training throughout NYC schools with great success.

As such, the arts partners have forged a deep collaboration in the development of local arts standards, better tools for enhanced teaching and learning, and greater accountability. In 2003, arts partners and NYCDOE worked closely to develop the local arts standards, **Blueprints for Teaching and Learning in the Arts, PreK-12**. The **Blueprint** identifies the scope and sequence of learning through five strands: Art Making, Literacy in the Arts, Making Connections, Community and Cultural Resources, and Careers and Lifelong Learning. Benchmarks for learning are delineated at four levels: 2nd grade, 5th grade, 8th grade, and 12th grade. The standards contained in the **Blueprint** are aligned with the national and New York State (NYS) Learning Standards for the Arts, are equally as rigorous, and are addressed in every facet of the document. The **Blueprint** is distinguished from the NYS Learning Standards by the way teaching and learning are extended into the specific circumstances of NYC schools—most notably, the unique collaboration between the schools and the city’s cultural community that forged this plan and continues to work in partnership to deliver quality arts instruction to students. The NYS Commissioner of Education has expressed strong support for the development of arts assessments that are capable of state-wide scale-up (see Letter of Support, Appendix D).

The arts partners continued their collaboration with NYCDOE to create and deliver a series of **Blueprint-related** professional development sessions for 2,400 arts teachers in visual arts, music, theater and dance; implement model school sites based on the standards; design data collection and reporting around arts participation and achievement (the **ArtsCount** initiative and

resultant Annual Arts in Schools Report); and implement 12th Grade Commencement Assessments for students completing a major arts sequence (6 to 10 units or more). Arts Achieve represents an important next step for arts education and the NYC arts community. While the NYCDOE measures arts frequency, sequences and other metrics, noticeably missing among the data collected is any qualitative information about students' level of arts achievement. Schools are thus unable to determine the quality of arts instruction, how to improve teaching and learning in the arts, or even where the instructional gaps are. There is no data to connect instruction to student performance, to link achievement in the arts to student academic growth or college and career-ready standards – or even to provide structured formative feedback that students can use to revise and improve their own work. Further, in the absence of rigorous assessments, educators and policy makers find themselves less able to advocate for arts programming, staffing and resources in one of the most challenging economic environments in recent memory.

Arts Achieve is designed to address these needs by creating authentic formative and summative assessments at the elementary, middle and high school levels, and by building the capacity of these schools – through their principals, grade level leaders and arts teachers – to grow in practice and effectiveness in delivering arts instruction. The core work of the project will be conducted through four Curriculum and Assessment Development (CAD) Teams - one for each arts discipline - comprised of arts partners and teaching staff. The CAD Teams will develop and oversee the implementation and on-going revision of benchmark assessments and identify and archive exemplar units of study. The arts partners will then help teachers to take their practice to the next level by incorporating formative assessments, revising units of study to align to assessment data, and using technology to deliver and promote student learning and reflection in the arts. This will be supported by targeted and intensive professional development for school

teams and sustained through Professional Learning Communities (PLCs) and through Communities of Practice established by this grant.

It is the intent of Arts Achieve to embed each school with the skills, knowledge and ability needed to continue this practice beyond the term of the grant. Core to the project's professional development and capacity-building is the formation of PLCs comprised of arts teachers within each treatment school and by arts discipline (visual arts, music, theater and dance) across all treatment schools. Within each school the PLCs will expand their assessment practice through engagement in a variety of methodologies: inter-visitations, observations and direct instruction in assessment strategies and tools. In the inter-visitation model, teachers use a protocol that guides observation and discussion around student work and engagement, thus promoting specific questions and strategies around how students learn best. These PLCs will provide a forum for sharing, reflecting, training and planning appropriate units of study that will scaffold sequential learning for students. The Arts Achieve arts partners will facilitate the growth of this team through weekly on-site consultancies to each treatment school and through a series of inter-visitations to model sites as well as cross-site inter-visitations to share developing practices. Scheduled summer institutes and retreats will focus on building formative assessment practices with expert Dr. Heidi Andrade, and will powerfully reinforce this professional development and keep the focus on student achievement. These PLCs will target the alignment of the Blueprint learning goals in their art discipline with formative assessments and instruction that is responsive to student needs.

Arts Achieve is innovative in that it provides a much-needed performance-based tool that does not currently exist – elementary, middle school and high school level benchmark arts assessments – and uses technology to make it widely available. The project partners are

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uniquely qualified to create replication tools and document scale-up strategies, having successfully collaborated on three previous large-scale replications in the arts. Arts Achieve will result in the creation of on-line / Open Educational Resources (arts assessments, units of study, professional development materials, and a toolkit to guide replication), that have been validated and informed by the results of the assessments and made available nationwide. Assessments will be administered on-line and made broadly available by the end of the grant. Further, this grant will facilitate the introduction of technology, interactive assignments and multi-media formative assessment tools to engage and empower students to reflect, direct and enhance their experience and performance in the arts and to connect to resources that these high-need students could not otherwise access. A sub-cohort of classes will receive digital devices (e.g., hand helds or iPads) to facilitate art creation, documentation, research, feedback, reflection, collaboration and file-sharing within and beyond the schools: Student-to-student, student-to-teacher, teacher-to-teacher, student-to-parent, and student-to-partnering arts institution. Arts Achieve will create a new platform and objective measures by which the partners can assess what they believe to be the impact of arts on improved English Language Art (ELA) performance.

(2) Clear Goals / Explicit Strategy: Arts Achieve has three goals:

Goal 1: To improve student achievement in the arts (dance, music, theater and visual arts) through the development and implementation of balanced arts assessments (formative and summative) that are aligned to high student content and academic achievement standards.	
Process Objectives:	Outcomes:

<ul style="list-style-type: none"> • In Year 1, establish four Curriculum and Assessment Development (CAD) Teams (one for each arts discipline) to develop 5th grade, 8th grade and high school arts assessments that: <ul style="list-style-type: none"> ○ align to Blueprint (local), state, and national arts standards; ○ provide accurate measures of student achievement in the arts relative to arts standards; ○ provide formative and summative data to inform classroom instruction; and, ○ provide performance assessment data, including written response, that can be correlated to students’ ELA performance data. • In Year 1, benchmark arts assessments will be field-tested in 52 schools, so that each of the assessments is piloted (to a total of 6,200 students) to establish reliability and validity. • In Year 1, and ongoing annually, CAD Teams will lead professional development and training to school teams on test administration, including providing descriptive feedback and opportunity for reflection to students via formative 	<ul style="list-style-type: none"> • By the end of Year 1, produce benchmark arts assessment tools for 5th grade, 8th grade, and high school that will demonstrate sufficient reliability and validity, as measured by data provided by field testing. • In Years 3-5, treatment schools will demonstrate significant gains in student arts achievement and these gains will be significantly larger than those of control schools, as measured by cohort analyses of data from the benchmark arts assessments. • In Years 3-5 the proportion of students (in each tested grade level) scoring at or above 65 points (of 100) on the arts assessment will increase by 5 percentage points annually, as measured by cohort analyses of data from the benchmark arts assessments. • In Years 3-5, treatment schools will demonstrate annual significant gains in student literacy (as aligned to the ELA
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<p>assessments and establishing sufficient inter-rater reliability on adjudicating performance assessments, as needed.</p> <ul style="list-style-type: none"> • Following Year 1, CAD Teams and arts teachers / test adjudicators will review and refine assessments in response to field test results, in preparation for full implementation; annually thereafter, for implementation in the following year. • In Years 2-5, benchmark arts assessments will be administered in 24 treatment schools and 24 control schools to approximately 14,400 students annually. 	<p>Common Core standards) and these gains will be significantly larger than those of control schools, as measured by the data from the written assessment portion of the benchmark arts assessments.</p> <ul style="list-style-type: none"> • In Years 2-5, participating students in treatment schools will demonstrate significant gains in ELA achievement and these gains will be significantly larger than those of matched comparison students from control schools, as measured by analyses of individual matched student test data from the NYS ELA exam and the Regents exam in ELA.
<p>Goal 2: To translate the standards and information from assessments into classroom practices that support improved arts achievement for all students.</p>	
<p>Process Objectives</p>	<p>Outcomes</p>
<ul style="list-style-type: none"> • In Year 1, CAD Teams will identify exemplary units of study aligned to national, state and local (Blueprint) standards for each discipline and benchmark grade level. 	<ul style="list-style-type: none"> • In Years 2-5, at least 90% of teachers participating in intensive professional development will report improved understanding of and skills in

<ul style="list-style-type: none"> • In Years 1-5, CAD Teams will develop and implement targeted and intensive professional development for arts teachers / test adjudicators in the 24 treatment schools. Professional development will focus on interpreting and using formative and summative data from the assessments, including the use of data to identify gaps, inform instruction, align content, and revise units of study, as needed. • In Years 2-5, arts teachers in the 24 treatment schools will work as members of PLCs supported through weekly on-site mentoring and technical assistance from the arts partners. Teachers will receive assistance in analyzing assessment data; creating and updating a school-level plan; implementing instruction aligned to assessment data; and providing meaningful feedback to students. • In Years 2-5, CAD Teams will provide professional development to build arts teachers' effectiveness in delivering arts instruction through on-line support, professional retreats, and inter-visitations at their model school sites. 	<p>interpretation and use of formative and summative data from the benchmark arts assessments, as measured by annual pre/post teacher surveys and annual focus groups and interviews.</p> <ul style="list-style-type: none"> • In Years 2-5, at least 90% of teachers participating in intensive professional development will report improved understanding of and skills in revising and implementing exemplary units of study, as measured by annual pre/post teacher surveys and annual focus groups and interviews.
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Goal 3: To promote innovations in student and teacher access to content and assessment feedback through the use of technology.

Process Objectives	Outcomes
<ul style="list-style-type: none"> • In Year 1, Cooper-Hewitt will lead the CAD Teams in devising units of study that integrate technology and digital devices (e.g., hand-helds or iPads) into each of the arts forms at each of the benchmark grades. • In Years 2-5, Cooper-Hewitt will provide arts teachers from the 24 treatment schools with digital devices, units of study and professional development focused on using the devices; integrating them into arts instruction; and otherwise incorporating technology into classroom practice. • In Years 2-5, Cooper-Hewitt will provide monthly technical assistance and professional development to the technology cohort focused on accessing digital arts resources from the arts partners via image, sound and / or video; creating art via image, sound and / or video; using networking features to share files among and between students, teachers, arts partners, 	<ul style="list-style-type: none"> • In Years 2-5, participating students in the technology cohort at treatment schools will demonstrate higher arts engagement than students outside of the technology cohort, as measured by technology usage statistics. • In Years 2-5, arts teachers in the technology cohort will report greater access to arts resources and use of these resources in enhanced classroom practice, as measured by annual pre/post teacher surveys, spring interviews, focus groups and teacher lesson and unit planning documents. • In Years 2-5, arts teachers in the technology cohort will report greater understanding of how technology can be used to actively and interactively engage learners, as measured by annual pre/post teacher surveys and

<p>and parents, and other innovative applications.</p> <ul style="list-style-type: none"> • In Years 2-5, Cooper-Hewitt will provide monthly technical assistance and professional development to arts teachers on how to use interactive digital technology to foster new classroom practices in the arts, such as students working collaboratively; using technology for reflection and revision of their own work; using networking capabilities to develop virtual learning communities; and other applications. • By the end of Year 3, benchmark arts assessment data will be integrated into the NYCDOE data systems and made available to all arts teachers. • By the end of Year 5, Arts Achieve products (units of study, arts toolkits, benchmark arts assessments) and Blueprint arts standards will be disseminated online in order to broadly share best practices. • By the end of Year 5, benchmark arts assessments will be administered via online applications. 	<p>spring interviews and focus groups and teacher lesson and unit planning documents</p> <ul style="list-style-type: none"> • In Years 2-5, participating students in the technology cohort at treatment schools will demonstrate higher arts achievement than students outside of the technology cohort, as measured by program implementation data, technology usage statistics, and benchmark arts assessment data. • By the end of Year 1, exemplary units of study will be archived on the NYCDOE’s Achievement Reporting and Innovation System (ARIS) Connect, a knowledge management and social networking platform for teachers and parents built around student work and achievement, as measured by reviews of program documentation, units of study and ARIS Connect, and spring focus groups and interviews.
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	<ul style="list-style-type: none">• By the end of Year 5, exemplary units of study and Arts Achieve materials and resources toolkits will be archived on ARIS Connect, as measured by reviews of program documentation and Open Educational Resources, and spring focus groups and interviews.
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B. Strength of Research, Significance of Effect and Magnitude of Effect

(1) Findings that Support the Project: The project’s hypothesis is that the integration of effective tools for evaluating arts learning in the classroom can be used to improve teaching, enhance learning, and support achievement and growth for all students. Research has shown that high-quality arts assessments can improve instruction by ensuring that what matters in the arts is delivered through the curriculum, and impacts student learning by providing a tool for feedback and reflection (Boughton, 2004). Stiggins (2010) argues for the importance of using balanced (formative and summative) assessments, writing: “For teachers, competence in the classroom centers on the ability to build quality assessments that yield accurate information about student achievement and the ability to use the classroom assessment process and its results, not merely to monitor learning, but to enhance it.” Gewertz (2010) expands on this, writing that effective assessments should “integrate results into data systems to guide instruction and be well-integrated with curriculum and professional development.” The creation of authentic benchmark assessments would be, as Stanford University Professor Linda Darling-Hammond has articulated, “of, for, and as learning” -- or, in other words, part of the learning process. Arts Achieve intends to use both formative and summative assessments: Formative assessments will

be incorporated by teachers as part of the units of study, and guidance on implementing formative assessments will be the subject of intensive professional development. The benchmark arts assessments will provide summative data on students' performance relative to arts standards.

(2) Previous Attempts / Promising Results: The national movement toward standards and accountability has, until this point, narrowed the focus of most schools, educators and policy-makers to those academic subjects for which standardized tests exist: Math, Science and ELA. Few arts assessments exist, and those that do are limited. In *The Qualities of Quality: Understanding Excellence in Arts Education*, Seidel et. al. (2009) reviewed the best-known arts assessments and concluded, "It appears that a focus on assessing quality arts learning experiences remains to be developed." The National Assessment of Educational Progress (NAEP) Arts Assessment may offer the best indication of the state of the arts nationwide -- but is implemented just once each decade. Further, these assessments have only been administered in visual arts and music as the sample of students was too small in dance and theater. The South Carolina Department of Education developed web-based assessments in each of the four arts disciplines that are aligned with the state's Visual and Performing Arts Curriculum Standards. These assessments are administered only to 4th grade students. The NYS Standards for the Arts specifies the skills and abilities that students should learn at each grade level and recommends both time and frequency of arts instruction. But NYS has no assessments, although Commissioner of Education David M. Steiner has stated his goal of establishing assessments in the arts and supports this application (see Letter of Support in Appendix D).

In 2008, the program partners developed 12th Grade Commencement Assessments in music, dance and theater, and revised the Visual Arts Assessment that had been in use since the 1980s. Commencement assessments included multiple choice, reflective essay and performance /

portfolio components. They tested student acquisition of arts knowledge against the Blueprint standards, as well as student capacity for 21st Century skills such as critical thinking, problem solving and communication. Additionally, assessments incorporated ELA conventions including proper organization, word usage, grammar, punctuation, and vocabulary. Nearly 1,400 students who took a major arts sequence encompassing all four arts disciplines completed these first commencement exams in June 2009. The NYCDOE’s Research and Policy Support Group analyzed the results and published preliminary findings on *Achievement in the Arts and Student Graduation Rates* (April 2010). The findings were promising: Students with greater arts credit accumulation (completion of six or more arts credits in high school) or who complete a NYS Arts Sequence (completion of six or more high school credits in one arts discipline) are more likely to graduate (76.5%) than those who do not achieve these benchmarks (62.7%). Further, students are more likely to graduate with a more academically rigorous Regents diploma if they have robust arts credit accumulation (74%) or complete a sequence (79%).

(3) **Proposed Positive Impact / Student Achievement:** The past decade of research has provided strong evidence of the benefits of the arts on student development, including student attitudes, attendance, behavior, motivation, and engagement (see, for example, Minneapolis Department of Education, 2007; Los Angeles County Arts Commission, 2004; Burton et. al., 2000; and Ruppert, 2006). In a 12-year longitudinal study of more than 12,000 students Catrall (2009) found: “Intensive involvement in the arts during middle and high school associates with higher levels of achievement and college attainment, and also with many indications of pro-social behavior such as voluntarism and political participation.”

C. Experience of the Eligible Applicant

(1) Experience of a Similar Size and Scope: STUDIO is the lead applicant. In partnership with the NYCDOE, STUDIO has been a key player in implementing high standards that support improved student achievement in the arts. In 2003, STUDIO CEO Thomas J. Cahill chaired the Blueprint Planning Group, a collaboration of arts leaders and the NYCDOE Office of Arts and Special Program (OASP) that created NYC standards for visual arts education tied to national and state standards. The resultant **Blueprint** set clear standards for what students should know and be able to perform in visual arts, music, dance, and theater from PreK-12. STUDIO was instrumental in the **Blueprint** roll-out citywide, helping to develop and deliver professional development to 1,200 visual arts teachers. Mr. Cahill also chaired the group that revised and expanded the **Blueprint** in 2005, and STUDIO again helped to develop and deliver related professional development for visual arts teachers. In 2007, the NYCDOE again partnered with STUDIO and the cultural community to create an Arts Education Task Force focused on data collection systems and accountability in arts education across all 1,600 NYC public schools. This task force developed **ArtsCount**, which tracks all city schools based on their arts programming and staffing and publishes an annual **Arts in the Schools Report**. Founded in 1977, STUDIO is the oldest and largest arts-in-education, nonprofit organization in New York City dedicated solely to visual arts. It is a USDOE arts-in-education model developer whose programs and teaching artists deliver arts education in more than 90 K-12 schools to approximately 25,000 students and 1,000 teachers citywide. STUDIO also has more than 30 years of experience in providing teacher training in NYCDOE schools.

The Weill Music Institute at Carnegie Hall creates broad-reaching music education programs, plays a central role in Carnegie Hall's commitment to making great music accessible

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to as many people as possible, and is engaged in sustained work in 320 NYC public schools serving about 650 teachers and 30,500 students. All of these schools and teachers participate in professional development workshops, use Weill / Carnegie curriculum and bring students to interactive concerts at Carnegie Hall (all of which are aligned with Blueprint and national music standards). Weill / Carnegie Hall was a partner in the creation of the Blueprint and ArtsCount.

ArtsConnection. Since it was founded in 1979, ArtsConnection directs its work to high needs communities and each year reaches 30,000 PreK-12 students in more than 100 public schools citywide. Recognized as a USDOE arts-in-education model developer, ArtsConnection continually refines strategies to meet changing educational needs, bringing depth and diversity to its artist residencies, family and after-school programs in visual arts, music, theater and dance. To maximize the success of programs and build capacity for the arts in education, ArtsConnection also provides extensive professional development for school administrators, classroom teachers, arts specialists, and teaching artist faculty. ArtsConnection was a partner in the creation of the Blueprint, ArtsCount and the 12th Grade Commencement Assessments.

92nd Street Y / Harkness Dance Center, Dance Education Laboratory (DEL) provides training and Blueprint-aligned professional development for dance educators citywide and was named the National Dance Education Organization Outstanding Program in 2009. The 92nd Street Y has been a historic home of modern dance for 75 years, nurturing the talents of such dance pioneers as Martha Graham, Alvin Ailey, Merce Cunningham, Robert Joffrey and others, who created, performed and taught at the institution. DEL was a partner in the creation of the Blueprint and ArtsCount.

Cooper-Hewitt, National Design Museum, Smithsonian Institution (Cooper-Hewitt). Cooper-Hewitt's educational programs demonstrate the potential for design to enhance teaching

and learning across the K-12 curriculum. Cooper-Hewitt is piloting an innovative program as part of the John D. and Catherine T. MacArthur Foundation-funded NYC Learning Network (NYCLN) that will introduce and integrate digital technology into Cooper-Hewitt's signature A City of Neighborhoods / Design Your 'Hood program. Technology enhances programming, allowing youth to gather research (pictures, videos, maps, and audio), identify concerns (writings, thoughts and proposals), and share their thoughts and ideas for solutions on a private social media site called IRemix World. Student work can be shared via an interactive game application, and then linked to the IRemix site to facilitate mentor-to-student and peer-to-peer relationship. Cooper-Hewitt will introduce similar programming to treatment schools.

The NYCDOE Office of Arts and Special Projects (OASP) oversees arts education across all of the NYCDOE's 1,600 schools. This office has spearheaded initiatives to implement high standards that support improved student achievement in the arts: Blueprint, ArtsCount and the 12th Grade Commencement Assessments. Additionally, this office provides arts teachers with professional development and technical assistance, provides schools with data on the arts programming in their schools (including the extent to which they are meeting NYS requirements and the extent to which students and parents are satisfied with arts offerings); and develops partnerships with cultural institutions, colleges and universities to strengthen arts education and college and career pathways. In addition, OASP staff has served as project directors of a US Department of Education (USDOE) Arts Education Model Development and Dissemination (AEMDD) Grant to benefit ELL and special needs learners, and two USDOE Professional Development for Arts Educators (PDAE) grants.

(2) Significantly Improved Student Achievement: As a partner to the NYCDOE in implementing high standards and in subsequent efforts in the NYCDOE schools, STUDIO's

work has significantly improved student achievement. Post-training feedback from arts teachers who received **Blueprint-centered** professional development indicated that these trainings resulted in improved planning, instruction and assessment, and ultimately improved student achievement in the arts. The increased accountability engendered by the **ArtsCount** initiative has led to enhanced opportunities for student learning and improved teaching, including greater student participation in arts classes and more professional development on topics including incorporating research-based approaches to teaching the arts. And NYCDOE’s analysis of 12th Grade Commencement Assessment results indicated that student achievement in the arts correlates both to higher graduation rates and to more students graduating with a rigorous Regents diploma.

STUDIO is currently implementing an initiative to create a whole-school context in which to demonstrate the curricular, instructional, and organizational strategies necessary for implementing the **Blueprint**, and to provide opportunities for students to create art that demonstrates their progress toward achievement of the benchmarks. In a first-year evaluation of this **Blueprint Initiative**, after a year of implementation, at least half of all teachers responding to the post-survey reported that this program - which models some of the practices to be extended in this grant - enhanced student creative expression (70%), student learning in the arts (69%), student ability to think critically (58%), student ability to transfer knowledge (54%), and student academic performance (50%). Further, in 2000-2001, Bank Street College of Education conducted an evaluation of STUDIO’s **Early Childhood Program**, which places artists in early childhood classrooms to work with children and their teachers. The evaluation, which employed a quasi-experimental design, found positive effects of the program on the language and learning of children in the classrooms they studied, including: language and literacy (e.g., increased

vocabulary, increased use of language by ELLs for authentic purposes), cognitive processes (e.g., improved self-regulation), and academic equity.

D. Quality of the Project Evaluation

STUDIO will contract with Metis Associates, a highly regarded national research and evaluation consulting firm headquartered in NYC, to perform all relevant evaluation activities. The design and execution of the Arts Achieve evaluation will be directed by Metis Executive Vice President, Dr. Alan J. Simon, who will serve as Principal Investigator, and managed by Metis Managing Senior Associate, Dr. Susanne Harnett, who will serve as evaluation manager.

1. **Methods of Evaluation:** A rigorous experimental design will be employed. Using random selection, 48 study schools (16 elementary, 16 middle, 16 high schools) will be selected from a pool of high need schools (see List of Title I Schools in Appendix H). Using random assignment, half of the selected schools (24 schools: 8 elementary, 8 middle, 8 high schools) will be assigned as treatment and half will be assigned as control, stratified by school level.

It is expected that by the end of Year 5, approximately 7,200 students across the 24 treatment schools will have been impacted by this intervention. An additional 7,200 students in the control schools will be administered the benchmark arts assessments only. For research questions comparing achievement gains for students in treatment schools to those for students in control schools, outcomes for participating students in the treatment schools will be compared to outcomes for a matched subset of comparison students from the control schools. Propensity score matching will be employed to select matched comparison students from control schools where student-level comparisons are possible.

2. **Data Collection / Feedback:** Listed below are research questions to guide the evaluation. These general research questions are specified in greater detail in the Goals,

Objectives and Outcome Table (See A. Need for Project and Quality of Project Design).

Formative Evaluation Questions

- To what extent is the Arts Achieve initiative implemented in treatment schools? How does implementation vary between schools and over time? What are the challenges and successful practices in the implementation? How can the implementation be improved?
- How are products (e.g., assessments, units of study, toolkits) and findings made available to a broader audience? In what ways has the program been prepared for scaling up?

Summative Evaluation Questions

- To what extent does the Arts Achieve initiative produce arts assessments that are aligned to arts standards and provide reliable and valid data to inform instruction?
- What is the impact of the Arts Achieve initiative on arts teachers' instruction, on their interpretation and use of formative and summative data, and on their integration of technology in the classroom?
- What is the impact of the Arts Achieve initiative on student and school academic performance (e.g., arts achievement, ELA achievement)? What is the specific impact of the intensive technology professional development and provision of resources on student arts achievement for the subsample (cohort) of participating teachers and students? What is the differential impact for students in various subgroups (e.g., by gender, race/ethnicity, disability/special education status, ELL status)?

To answer the above research questions, data will be collected through the following sources: 1) review of program implementation data and documents including, but not limited to: implementation data (e.g., field testing results, inter-rater reliability data, technology usage statistics), program documentation of professional development, and evidence of dissemination

of Arts Achieve products through technology (e.g., benchmark arts assessments, units of study, toolkits); 2) review of archival school records, such as student and school achievement data (e.g., ELA achievement data, arts achievement data) and student demographic data; 3) surveys to assess treatment teachers' understanding and skills in interpreting arts assessment data and revising and implementing exemplary units of study (administered in fall and spring of each implementation year); 4) interviews and focus groups to collect program process information from program managers, arts partners, and teachers and/or principals, each annually; and, 5) observations of planning and professional development workshops (at least four per year) and program implementation in classrooms (at least six per year).

To provide information for program improvement, qualitative data collected from all interviews and focus groups will be digitally recorded and transcribed. Protocols will be developed for observations so that researchers can capture the key aspects of the activities being observed. Content analyses will be conducted on data collected through interviews, focus groups, and observations to evaluate fidelity, adherence to best practices, and challenges, as well as to provide a context for understanding outcome results.

In addition to descriptive and/or correlational analyses of quantitative data, Metis will use appropriate inferential techniques as part of each year's impact study. Depending on the quality and availability of the data, hierarchical linear modeling (HLM) will be employed for outcome analyses whenever applicable due to its methodological advantages. For this evaluation, HLM is especially useful to investigate school-level implementation effects on student outcomes, since it not only adjusts for the clustering effect (of students nested within schools) but also allows for statistical control of multiple covariates (e.g., various program implementation and student characteristics) within the same analysis (Raudenbush & Bryk, 2002).

Measuring many of the model’s most critical variables through a mixed-method approach will strengthen the integrity of the evaluation by capitalizing on the different relative advantages of both qualitative and quantitative methods and triangulating findings from parallel measures in order to maximize confidence in the study’s internal validity.

3. Data to Further Development and Replication: STUDIO and Metis understand that different stakeholder groups will be interested in the evaluation findings of this project. To this end, Metis proposes to support a multi-faceted communication and dissemination plan to guide the evaluation and to share information for the purpose of providing formative feedback and results as well as informing replication. Metis will provide timely and frequent reports (at least quarterly) on both the nature of the evaluation activities conducted and the results and findings of these activities in oral and/or written formats. Metis will engage in all relevant i3 Communities of Practice to facilitate communication and scale up. Metis also will provide user-friendly reports suitable for distribution to a broad audience of policy makers and practitioners.

Findings from the formative evaluation will provide documentation of variations in program implementation and school contextual factors, including how these variations relate to program effectiveness. Findings from the summative evaluation will provide documentation of variations in participant characteristics, including how these variations relate to program effectiveness. This documentation will help to illuminate elements and procedures that are key to successful replication. In addition, to support replication, evaluation reports will include information about how variables were measured, including references to data collection instruments, administration guidelines, and description of statistical procedures.

4. Sufficient Resources: Metis has developed a work plan, timeline, and budget for the completion of the Arts Achieve evaluation, all of which have been incorporated into the timeline

included in Appendix H as well as in the budget and budget narrative. The total proposed cost is: \$405,000 (\$70,000 in Year 1 and \$85,000 in each of Years 2-4 and \$80,000 in Year 5), which Metis assures is sufficient for carrying out a high quality, rigorous evaluation.

E. Strategy and Capacity to Further Develop and Bring to Scale

(1) **No. of Students to Be Reached:** Arts Achieve will directly impact 14,400 students in 24 treatment schools and 24 control schools and 96 arts teachers during the term of the grant. The plan to bring Arts Achieve to scale follows the model that the partners have successfully used over the past seven years: (a) develop the tools collaboratively; (b) field test them; (c) implement them in a demonstration project so that feedback may be used to improve the program; and (d) incorporate professional development so that the required skills, knowledge and ability are embedded in the school team and are sustainable beyond the term of the grant. The partners then create model schools as training sites; provide principal and teacher training, professional development and technical assistance; and make materials available at via their institutions and on their websites. STUDIO and the partners have scaled-up the Blueprint, ArtsCount and the 12th Grade Assessment citywide using this methodology and have the current capacity to implement at this scale. The NYCDOE is the largest school district in the country, with more than 1.1 million students who may benefit from a successful scale up.

(2) **Capacity to Bring to Scale:** As a result of this grant, STUDIO and its partners will have created: (1) validated benchmark assessments in all four arts disciplines; (2) exemplar units of study aligned to standards; (3) exemplar units of study relating to integrating digital technology in standards-based arts instruction; (4) professional development models and training protocols and (5) model sites for training and inter-visitation. The project partners have a

demonstrated ability to successfully implement a large-scale replication using the same process the partners used to roll out the **Blueprint** standards (see question 1, above).

(3) **Successful Replication / Variety of Settings:** The partners have a demonstrated track record of effective implementation of standards, professional development and related materials in the arts. **Arts Achieve** is designed with multiple layers of feedback (Metis evaluation, school team feedback at Summer Institutes and Retreats, on-site consultancies and targeted professional training) to ensure the creation of user-friendly materials. The evaluators additionally will provide documentation of variations in program implementation and school contextual factors, as well as variations in participant characteristics, which may allow the partners to forecast how a replication could be successful in other settings and with other populations. By Year 5 the assessments will be implemented online and widely available. Finally, the integration of technology as a platform to facilitate broad dissemination makes sharing professional development materials as easy as a download. The NYCDOE Office of Accountability and OASP will ensure that the process is replicated with fidelity. Project partner Cooper-Hewitt, as part of the Smithsonian Institution, has access to a national network and resources that will facilitate the partners' ability to replicate this initiative outside of New York.

(4) **Estimated Cost:** The project partners are requesting \$4,372,801 to implement **Arts Achieve** over five years. Additionally, the arts partners are providing \$875,000 in private-sector in-kind matching contributions, **STUDIO** is contributing an additional in-kind contribution of \$86,532 and the NYCDOE is providing \$2,793,500 – bringing the total project value to \$8,140,333. Project costs are reasonable and directly tied to the implementation of the project, as further detailed in the budget narrative. The project partners estimate that the cost to replicate the

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program beyond the term of this grant would be approximately \$25 per student, or \$2,500,000 for 100,000 students; \$6,250,000 for 250,000 students and \$12,500,000 for 500,000 students.

(5) **Broad Dissemination:** STUDIO will ensure the dissemination of project findings, tools and materials via (a) NYCDOE platforms such as ARIS Connect; the NYCDOE OASP website, arts partners' websites; and the USDOE website (Open Educational Records); (b) professional development including inter-visitations to model sites, retreats and school-based professional development trainings; (c) local conferences such as **Face to Face**, the annual conference of the NYC Arts-in-Education Roundtable; **CommonGround**, NYS's premier arts education gathering hosted by the Alliance for the Arts; and (d) national conferences such as those offered by the National Art Education Association; National Association for Music Education; American Alliance for Theatre and Education; and National Dance Education Organization.

F. Sustainability

(1) **Resources / Stakeholder Support:** The project partners have each committed to contributing to the match, as evidenced in letters provided in Appendix D. STUDIO has an annual budget of \$4.4 million and 92 employees (16 administrative / program staff and 76 artistic staff). STUDIO has successfully won and managed \$70 million in grants, including competitive public grants, and has maintained its core programs for the past 33 years. As part of a long-standing public-private partnership with the NYCDOE, the nation's largest school district, STUDIO can ensure the continuity of this process beyond the term of the grant by leveraging the city's unique resources including its Office of Testing: The NYCDOE is among the few school systems to have its own psychometrician, an expert on testing who is available to develop and implement the assessments. The NYCDOE also has its own Office of Accountability, which will help to institutionalize and replicate assessments with fidelity beginning in Year 5 of this grant.

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Further, The NYCDOE's OASP has four directors, one for each art discipline, who plan, monitor and implement new programs impacting their area. These directors will lead the CAD Teams in this grant, and it is expected that they will oversee the on-going operation of the assessment in their discipline area beyond the term of the grant.

(2) **Incorporation of Project at End of Grant:** Since 2003, STUDIO, the NYCDOE and the partners have jointly advanced the project purpose, activities and benefits. Together and individually they have won grants to implement high standards, develop curriculum, establish model sites, and provide professional development to arts teachers. In the past seven years, the program partners have secured more than \$10 million in grants including USDOE AEMDD and PDAE grants. The partners will continue to pursue funding to support and extend this work. Further, a core component of this project is the development and mentoring of professional learning communities in the treatment schools, and across all the treatment schools by arts discipline. It is the intent of this project to embed the required skills, knowledge and ability in the school team so that the project activities are sustainable beyond the term of the grant.

G. Quality of the Management Plan and Personnel

(1) **Adequacy of the Management Plan:** STUDIO CEO Thomas J. Cahill will serve as Project Director and provide overall project management. He will be supported by OASP Executive Director Paul King, who will serve as Project Manager to facilitate communication to and access with the NYCDOE schools and other resources. Both will be supported by Project Coordinators who will schedule, monitor, record and support the program operations. Together, these individuals will comprise the Management Team, which will meet monthly to review the progress of the program per the contract requirement, monitor expenditures against the budget, and ensure overall program quality and compliance. Mr. Cahill will be the liaison to the USDOE

on all matters. The Management Team will meet at least quarterly with the project evaluator, Metis Associates. One of the primary purposes of these formative evaluation meetings will be to share findings from the various formative evaluation activities (e.g., observations, interviews). In addition, Metis will provide an interim report on the findings of the fall data collection activities each year. Thus, project staff and key stakeholders will not have to wait until a formal report is issued before they can utilize the findings to guide the project.

The core work of the project will be conducted through four Curriculum and Assessment Development (CAD) Teams, one for each arts discipline. During Year 1, the planning year, the partners will establish nine-member CAD Teams to include: two representatives of cultural institutions; two school-level arts specialists for the elementary grades, two for the middle school grades and two for the high school grades. Each team will be led by the NYCDOE OASP Director for that arts discipline. For example, OASP Director of Music Barbara Murray will facilitate the Music CAD Team with music specialists from elementary school, middle school and high school, and representatives from Weill / Carnegie Hall. Teams will be flexible and focused on the benchmark to be addressed, working to seamlessly shape the continuum of instruction and scaffolding of knowledge, skills and understanding in the arts from PreK-12.

Field Testing. In Year One, the CAD Teams will meet twice a month to (1) create assessments, (2) identify and archive exemplary units of study, (3) create targeted professional development, and (3) explore ways to integrate technology into student learning and resource sharing through the term of the grant. CAD Teams will work closely with the NYCDOE's Testing Office, which will field-test each assessment to establish its validity and reliability. Assessments will be field tested in 20 elementary schools (to 150 students each, or 3,000 in total); in 16 middle schools (to 100 students each, or 1,600 in total), and in 16 high schools (to

100 students each, or 1,600 in total). The pilot will thus involve 52 schools and 6,200 students who will not be part of either the treatment or the control groups. The Testing Office will analyze and validate the results and provide feedback that the CAD Teams will use to revise the assessments prior to implementation. CAD Teams will address any reliability issues in this review and work with the NYCDOE psychometricians for analysis and further piloting.

Exemplar Units of Study. The CAD Teams will select units of study in each arts discipline and, with Cooper-Hewitt, in technology related to each arts discipline. Units will be aligned to standards. At the end of Year 1, units will be archived and available for download within the NYCDOE via ARIS Connect and via the websites of the cultural partners. In Years 2-5, CAD Teams will facilitate school teams in analyzing assessment results, determining gaps in instruction, and revising the units of study for use in the classroom. By Year 5, the revised units will be exemplar units of study, ready for broad dissemination.

School Selection and Rigorous Design. The Project Director, Project Manager and project evaluator Metis Associates will use a rigorous experimental design and stratified random assignment to select and assign 24 treatment schools and 24 control schools to implement the assessments. Within each cohort of 24 will be two elementary schools, two middle schools and two high schools for each of the four arts discipline. During Years 2-5, the assessments will be administered in treatment schools. Schools will be selected from a pool of schools that are eligible in that they serve the benchmark grades; have a certified arts teacher or an arts assigned cluster teacher; and offer at least 50 hours per year of at least one of the four art forms. Training will be provided to adjudicators annually to ensure inter-rater reliability.

Support for Professional Learning and PLCs: During Years 2-5 of the grant, the arts partners will work intensively with professional learning communities at the treatment sites and

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across all treatment sites to build their skills, knowledge and capacity to implement formative assessment and to incorporate assessments as part of the units of study. Arts partners will be assigned to schools based on their arts specialty (STUDIO in visual arts, Weill / Carnegie in music, ArtsConnection in theater and DEL in dance). In weekly on-site consultancies, the arts partners will help school teams to analyze assessment results; develop, review and revise school-level plans; coach arts teachers in providing meaningful feedback to students; provide targeted professional development; and support and mentor professional learning communities.

Retreats and Trainings: There will be opportunities for focused, intensive professional development designed to increase the effectiveness of the assessments and to further embed the practice in school teams. The annual **Summer Retreat** will feature two full-days of trainings in which CAD Teams lead school leaders and teachers in a review of their summative assessment results. School teams will learn to identify gaps in instruction; make data-driven decisions; align content, skills and assessments; and revise units of study to address gaps. **Retreats** in the fall and winter will train arts teachers in formative and summative assessments. **Inter-visitations** will enable school teams to observe effective practices at model sites including STUDIO'S Visual Arts Blueprint School, Weill / Carnegie's Music Blueprint School, ArtsConnection's Theater Blueprint School and a Dance Model School to be established in one of the treatment school sites. These visits will develop the capacity of the NYCDOE teachers to work collaboratively to plan instruction, design / adapt units of study, use formative assessment tools and strategies, and provide descriptive feedback to students. An **Arts Achieve Timeline** maps the progress of the program to benchmarks (see Appendix H).

(2) **Qualifications:** Thomas J. Cahill has more than 30 years of experience as President and CEO of STUDIO, and has managed more than \$70 million in public and private grants

during that time. His expertise also includes teaching on pre-collegiate school and university levels, working closely with the NYCDOE, creating curricular materials for professional development, and conducting seminars and lectures for professional artists and educators in visual art education. Paul King assumed direction of OASP in 2008 and has provided leadership for several strategic efforts to improve the effectiveness of arts education in the city schools; oversaw the system-wide implementation of professional development for arts educators; and coordinated with the city’s cultural partners, the NYC Department of Cultural Affairs, the Office of the Mayor, the NYS Education Department and major funders. He has supervised efforts to connect student learning in theater with college and career-ready standards, including creating a national technical theater assessment in conjunction with National Occupational Competency Testing Institute and a committee of technical theater Professionals, and working closely with the Career and Technical Education Office to support high school CTE program development in the arts and technical theater. Resumes are included in Appendix C.

Notes to D, Quality of the Project Evaluation

ⁱ Under the PSM framework (Rosenbaum, 2002; Rosenbaum & Rubin, 1983), any initial statistically significant imbalances between treated and comparison students on observed matching variables (e.g., demographics, previous achievement or attendance) could be removed so that any net differences in relevant observed outcomes can be more confidently attributed to the intervention.

ⁱⁱ e.g., ANCOVA, MANOVA, regression-type models, etc. Statistical significance adjustment procedures (e.g., Benjamini-Hochberg, Bonferroni) will be applied when multiple comparisons are involved.

