

Unlocking the Creative Power of Youth through Arts Education: Evaluation of 2013-2014 Arts Corps Programming

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November 26, 2014



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Key Findings

MAINTAINING HIGH STAKEHOLDER SATISFACTION

Arts Corps programs meet and often exceed expectations for quality and intended outcomes. Program partners and student participants report high quality classes led by professional teaching artists.

- 99% of elementary students surveyed rate their Arts Corps class and teaching artist as good or excellent
- 95% of teen students surveyed rated their teaching artist as good or excellent. Students in All City or drop-in classes were more favorable in their ratings than those in out-of-school classes or in-school residencies.
- 88% of partners report that their expectations for the partnership were met or exceeded. Partners serving teens at public school sites (through out-of-school classes and in-school residencies) were more positive about their experience, on average, than those from community centers offering drop-in classes.
- 100% of partner teachers engaged in the Creative Schools Initiative (CSI) gave high satisfaction ratings regarding their teaching artist.

PROMOTING POSITIVE YOUTH DEVELOPMENT

Engagement in a cycle of continuous quality improvement allows Arts Corps to identify strategies to strengthen program delivery and more consistently align with best practices in youth development. Arts Corps classes operate in an environment that is safe and supportive, and have shown improvements in incorporating opportunities for interaction and engagement.

- 96% of program partners believe their goal to provide an after school program that aligns with best practices was met or exceeded.
- Teen program participants highlight building positive relationships with peers and teaching artists among their favorite things about Arts Corps classes.
- On student survey items designed to measure program alignment with youth development best practices, students in the out-of-school classes typically gave the highest ratings when compared to All City classes and in-school residencies. However, 100% of students enrolled in an All City class report that what they do in their Arts Corps class is important to them and challenging in a good way.
- All teen program partners (100%) agree somewhat or strongly that Arts Corps classes encourage students to develop a sense of belonging and ownership and to produce work they are proud of.

DEVELOPING ARTISTIC COMPETENCIES

The professional teaching artists that lead Arts Corps classes teach students artistic skills and techniques, introduce new vocabulary and concepts and promote self-expression through an art form.

- 99% of elementary students surveyed report learning new art skills and techniques because of their Arts Corps class.

- Teen programs students highlight learning new artistic skills and concepts among their favorite thing about Arts Corps classes. Students in All City classes gave the highest ratings to class impact on their artistic skills and competencies, compared to out-of-school classes and in-school residencies.

FOSTERING CREATIVE CAPACITIES

Arts Corps promotes student creativity while building skills and dispositions that support student success.

- Across all programs, practicing and fostering creativity rises as one of the strongest program impacts. This is typically measured through student or teacher agreement with statements such as *I come up with creative ideas*, *I am a creative person* or [This student] *comes up with creative ideas*.
- Surveyed elementary students report the greatest program impact in the areas of creativity, belief in one's ability to succeed (growth mindset), and courage and risk-taking.
- Teen student survey responses revealed the greatest impacts on indicators of creativity, persistence, teamwork and imagining possibilities.
- CSI classroom teachers and students report increased learning dispositions, particularly in the areas of creativity, teamwork, persistence and critical thinking.

INTEGRATING ARTS IN THE CLASSROOM

Arts Corps partners with schools and school districts to bring art into school classrooms.

- CSI promotes arts integration in the classroom, increasing student access to art. The pilot also supports classroom teachers to continue integrating art into their classrooms by teaching them new skills and strategies.
- In-School Residencies allowed Arts Corps to expand their programs in the Highline School District, providing 20 classes to elementary school students during school in 2013-14, in addition to ten after school classes. Based on lessons learned during CSI, in-school residencies can be a promising method of continuing to increase access to arts education, while supporting student learning in the classroom.

Introduction

ARTS CORPS OVERVIEW

Founded on the principle that all young people – not just those with resources – should have access to quality arts learning opportunities, Arts Corps is now a leading nonprofit arts education organization in Seattle. After starting in 2000 with just a few classes at six sites, this year, Arts Corps served 1,919 students through 143 classes at 34 sites.

Arts Corps offers during and after school arts education opportunities at schools, community centers and other locations serving low-income youth who often have few other opportunities for arts learning. Programs cover a wide spectrum of arts disciplines from dance to visual arts, photography to music and include popular classes such as Brazilian dance, theater, comic illustration, spoken word, sculpture and more. Programming is designed to foster artistic competencies and creative habits of mind such as imagination, healthy risk-taking, reflection, persistence and critical thinking. Programs operate during the school year, with select workshops occurring in the summer months.

Arts Corps offers programs for students to participate in arts education opportunities:

Elementary Program – operating in the Highline, Kent and Seattle School Districts, Elementary Programs served 764 students through in-school residencies, out-of-school classes and workshops in 2013-2014.

Teen Program – consisting of out-of-school classes, in-school residencies, Youth Speaks Seattle, the Spokes leadership group and Teen Artist Events, Teen Programs served 291 students in 2013-14.

Creative Schools Initiative Pilot – partnering teaching artists with classroom teachers in two middle schools to promote academic engagement and performance while fostering creative capacities, the Creative Schools Initiative (CSI) served 314 students through in-school integrated and out-of-school classes.

Residential – reaching low-income and at-risk youth by providing classes in residential settings, this program served 550 youth, most of whom attend one or two classes during a two-week stay.

2013-14 Program Partners

Aki Kurose Academy
Parks & Rec CLC
Beacon Hill
Elementary
Cedarhurst
Elementary
Chief Sealth High
School YMCA CLC
Cleveland High
School
Community School
Partners of Highline
at White Center
Heights
Daniel Elementary
Delridge Community
Center
Denny International
Middle School CLC
Eckstein Middle
School CLC
Emerson Elementary
Kent Elementary
Kimball Elementary
Low Income Housing
Institute
Madrona K-8
Mercer Middle School
CLC
Mount View
Elementary
Northgate Elementary
School
Orca K-8
Rainier Beach
Community Center
Scenic Hill
Elementary
Seahurst Elementary
South Park Community
Center
South Shore School
Southern Heights

Program Evaluation

Arts Corps has conducted program evaluation since inception and refines its focus each year to better explore and describe the impacts of arts classes. This report represents Arts Corps' evaluation work during the 2013-14 program year, examining the following aspects of Arts Corps' Program:

Program Quality – Arts Corps gauges program quality by measuring student, partner and teaching artist satisfaction and alignment with best practices in youth development. Arts Corps participates in the Youth Program Quality Initiative (YPQI), a process designed by the David P. Weikert Center for Youth Program Quality. The initiative engages youth serving organizations to create a plan for program improvement based on data collected through program observations and discussions about program quality. This evaluation uses observations and student, partner and teaching artist surveys to determine Arts Corps' program strengths and identify areas for improvement.

Student Learning – Arts Corps aims to increase student knowledge, skills, dispositions and behavior in the following areas:

- **Artistic Competencies.** Arts Corps builds artistic skills and competencies, introduces new vocabulary and concepts and promotes creative self-expression through a variety of art forms including dance, music, visual art, theatre and poetry/spoken word.
- **Creative Capacities.** Also called creative habits of mind or 21st century skills, these skills (the ability to demonstrate a particular behavior, such as creative thinking, teamwork, and healthy risk-taking) and dispositions (mindsets that become internalized, such as curiosity, persistence and courage) are believed to support student success later in life.

Partnerships – Arts Corps strives to maintain positive and productive partnerships with schools, Parks and Recreation programs, and other programs that serve youth, in order to increase student access to high quality arts programs and provide staff development and other benefits to these partners. This effort includes understanding partner expectations and working to meet or exceed them.

ACCESS TO ARTS EDUCATION

Arts Corps aims to improve and equalize access to arts education by providing programs that serve youth who typically have the least access to such programs and by developing and advocating for systems level changes that would create equity in arts education for students in the Puget Sound region.¹

	2011-12	2012-13	2013-14
Unique Enrollments	2,477	2,581	1,919
Contact Hours	32,673	36,199	28,169

- Arts Corps number of youth served and overall contact hours decreased this year, compared to previous years.

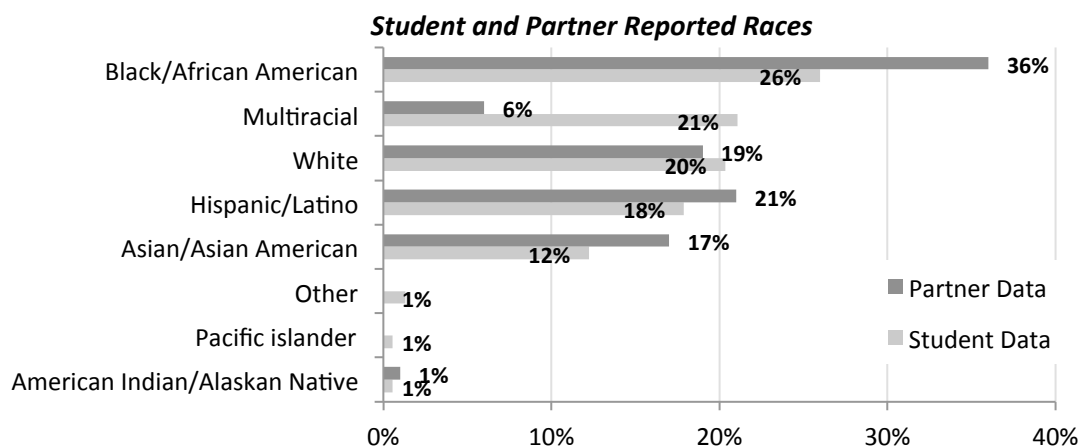
¹ For a summary of program records by program, including demographic information and contact hours, see Appendix C.

Introduction

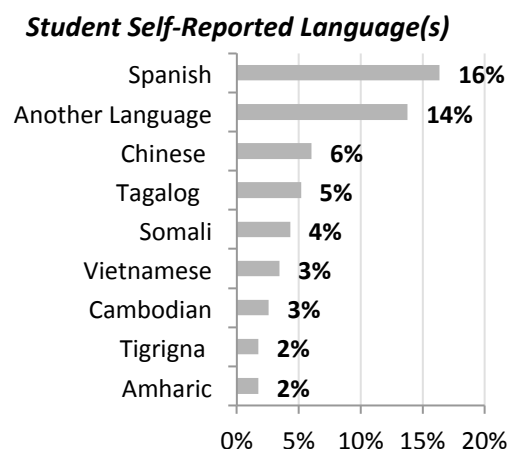
The following evidence provided by partner organizations suggests that Arts Corps is helping to lessen the opportunity gap by providing arts education to those least likely to have access.

- 81% of youth served by Arts Corps partners are youth of color.
- 72% of youth served by Arts Corps partners are eligible for free or reduced lunch, an indicator of family poverty.

Partner reported demographic information may not represent the subset of students who enroll in Arts Corps classes, as data reflects all students served by a particular partner. To understand the demographic makeup of students in Arts Corps classes, student surveys asked students to report on their race and language spoken at home. 287 students indicated their race on student surveys, while Seattle Public Schools (SPS) provided demographic data for 244 students served through CSI. The figure below illustrates data collected from partners on all students served by their sites (Partner Data) compared to data collected from student surveys and SPS reports (Student Data).² Students tend to self-report as multi-racial at a much higher rate than partner reports indicate; about half of students who indicated more than one race (49%) identify as non-white. Since Arts Corps intentionally chooses partners that serve students who traditionally receive less access to arts education, the organization should continue to monitor student demographics to ensure that they are serving their target population.



Almost nine out of ten (88%) of students surveyed report that English is spoken most often in their home. The chart illustrates languages spoken other than English. One-third of students (34%) indicated that they speak more than one language at home, therefore percentages do not add up to 100%. “Other” responses include Japanese, Ilocano, German, Czech, French, Romanian, Mien, Swahili, Lingala, Portuguese, Thai, Laos and Hawaiian.



² Data is reported in alignment with SPS demographic categories for ease of analysis.

Elementary Program

Through its Elementary Program, Arts Corps worked with 16 partner sites to provide in-school residencies, out-of-school classes and workshops to 764 students in the Highline, Kent and Seattle School Districts. The table below highlights program records by school district.

	Highline	Kent	Seattle	Total
Student Enrollments	631	73	372	1,076
Program Partners	5	3	8	16
Classes	In-School Residencies	20	--	20
	Out-of-school	10	6	42
	Workshops	--	2	2

HIGHLIGHTS OF PROGRAM SUCCESSES

The following program successes are described in more detail in the section that follows.

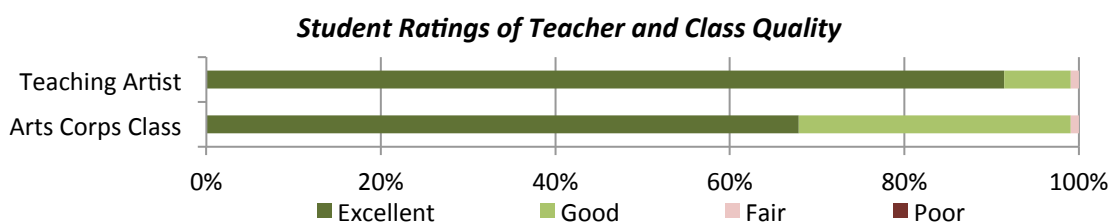
- 99% of surveyed elementary school students rate their Arts Corps class and teaching artist as *good* or *excellent*.
- 100% of partners agree that Arts Corps programming achieved the specific school's primary goal for the partnership.
 - Highline School District partners prioritize increasing arts access.
 - Seattle School District partners prioritize providing high quality programming.
- YPQA observations show steady program improvement over three years, especially in the area of best practices in interaction, which encompasses belonging, school-age leadership and interaction with adults.
- 99% of surveyed elementary students report learning new art skills and techniques because of their Arts Corps class.
- Surveyed elementary students report the greatest program impact in the areas of creativity, belief in one's ability to succeed/growth mindset and courage and risk-taking. These student responses align with teaching artist reported classroom priorities.

PROGRAM QUALITY

To assess program quality at their elementary school sites, Arts Corps asks representatives from each program partner to complete an online survey, interviews program coordinators at select sites, and observes select programs using the Youth Program Quality Assessment (YPQA) tool.³ Arts Corps does not typically survey elementary school students in grades K-5 because the reading comprehension and developmental stage of these young children leads to low validity and reliability of survey results. However, Highline School District elementary schools serve students in grades K-6, resulting in 128 sixth grade student surveys responses from six in-school residencies taught by one teaching artist; these surveys ask students to self-report program experience and learning as a result of Arts Corps.

Student Satisfaction

Almost all students (99%) surveyed rate their Arts Corps class and Teaching Artist as *good* or *excellent*.



When students were asked to list their favorite thing about their Arts Corps class, most students mentioned interacting with art through theater games and drawing.

- *I liked the visual art classes and acting games.*
- *The small game acting things we did, because they were so much fun.*
- *The best thing in this class was waiter/waitress acting because it was funny and it was making people laugh.*
- *I think that the best things in this class was the art because you can basically just clear your mind and let your hand guide you.*

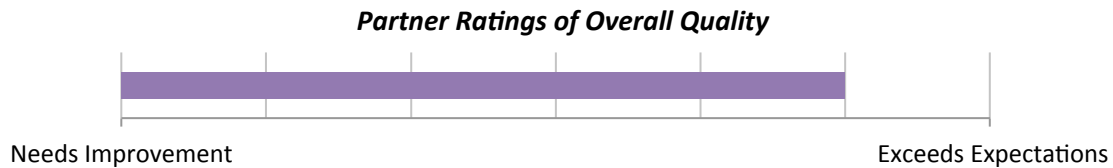
Other students stated that the best thing was the class atmosphere, which encouraged creativity and fun.

- *The best things about this class to me would be all of the enthusiasm.*
- *The best thing about this class is the teacher. Mr. Geoff is a funny, inspiring, and always positive about our stuff.*
- *The best part about this class is that you can be open more and try new things.*
- *The best thing about this class is that you can be free and that you have fun even if it doesn't seem like fun.*
- *It's fun and helps people really express themselves but if they don't we don't force them. It makes people feel safe.*

³ The YPQA is a validated instrument designed by the David P. Weikert Center for Youth Program Quality to evaluate the quality of youth programs and identify staff training needs.

Meeting Partner Needs and Expectations

Nine out of ten elementary program partners believe that Arts Corps classes at their facility exceeded their expectations; average response is illustrated in the figure below.⁴ One program partner indicated that Arts Corps' classes did not meet expectations, due to dissatisfaction with the Teaching Artist.



All program partners from the Highline School District (100%) indicated that **arts access**, providing students with new or additional opportunities for arts education, is a primary goal of the partnership. While most partners (71%) agreed that this goal was met or exceeded, others indicated challenges in finding the time and resources to implement in-school residencies in multiple classrooms. The following quotes illustrate how Highline partners feel Arts Corps provided arts access in their schools.

- We had many students who had never had visual arts lessons before and some of them were really able to shine [in Arts Corps classes], particularly some students who struggle academically for whom this was really their forte. – Highline Program Partner*
- Students that were reluctant to begin or try something new on in the arts began to develop confidence in themselves. Students also looked forward to the days our artist came in. Students tried not to be absent on those days. – Highline Program Partner*

In contrast, all program partners from the Seattle School District (100%) indicated that **quality programming**, providing an after school program that aligns with best practices, is a primary goal of the partnership. All partners (100%) felt that this goal was met or exceeded.

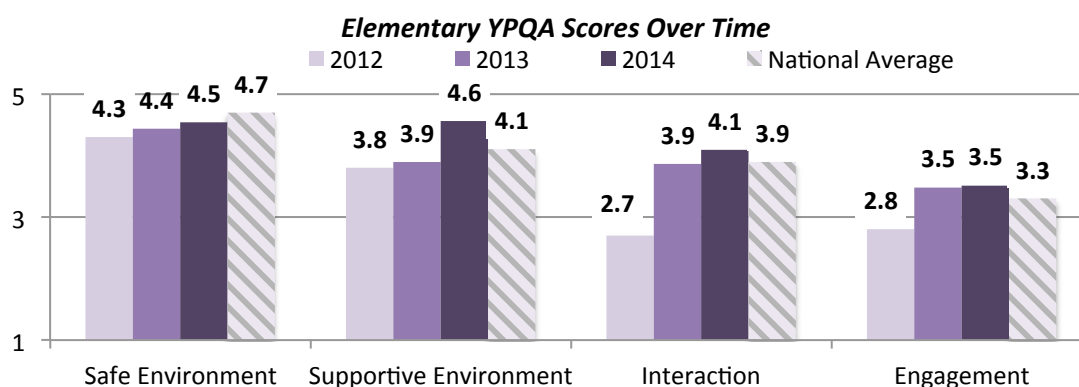
- The kids enjoy dancing and get to express their creativity. They like how much freedom they have during his enrichment, it gives kids confidence in their skills and presence among their peers. – Seattle Program Partner*

Most program partners from both school districts indicated that staff development was not a goal (82%) or a secondary goal (18%) of the partnership. Neither of the two sites that indicated staff development as a secondary goal felt this goal was met.

⁴ No survey responses were received from partners in the Kent School District.

Aligning with Best Practices

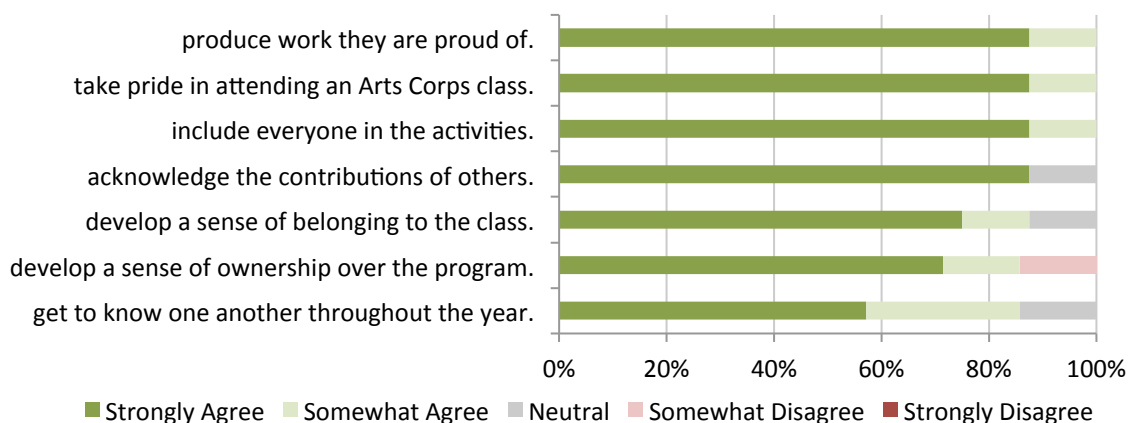
To guide program planning and engage in a cycle of continuous quality improvement, Arts Corps uses the Youth Program Quality Assessment (YPQA) tool to observe elementary school programs. Observations reflect a one-time snapshot, rather than a complete view of the program; however, multiple external observations over time across many programs provide evidence that Arts Corps is gradually increasing the quality of their elementary programs, particularly in the areas of supportive environment and peer interaction. Since 2012, external assessors have observed five to six Arts Corps classes each year; the chart below illustrates average scores over the past three years. A score of “4” is typically considered the benchmark for a high quality program.⁵



Program partners were asked to indicate if they felt Arts Corps classes promote interaction and engagement by supporting youth to get to know others in the program, develop a sense of ownership and belonging, and feel proud of the work they do in an Arts Corps class.

- All program partners (100%) agree somewhat or strongly that Arts Corps classes encourage youth to develop a sense of pride and include everyone in the activities.
- Partners are slightly less likely to agree that Arts Corps classes promote a sense of belonging and ownership.

Partners Report: Arts Corps classes encourage students to...



⁵ In the figure *Elementary YPQA Scores Over Time*, National Average reflects all scores reported to the Weikart Center by groups using the School Age PQA. Little information is provided about the groups in this sample; therefore it is unknown if this is an appropriate comparison for Arts Corps' program.

Elementary Program

Partners report observing students proudly showing off work they have created during Arts Corps classes.

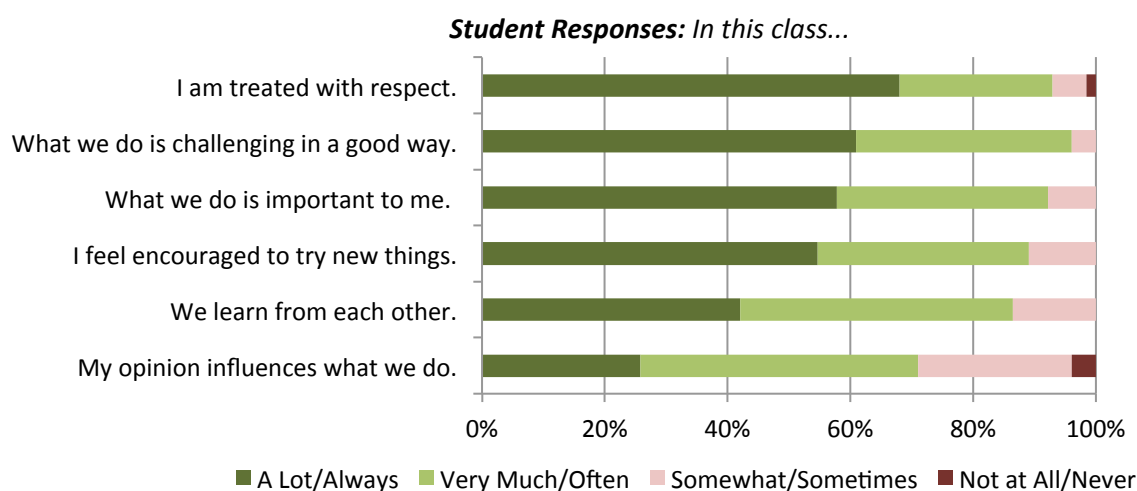
- *We have seen students admiring each others' art work, offering compliments to one another, and presenting their work to their classmates. We even had a few students present and explain their work to the whole school during an assembly!* – Highline Program Partner
- *Younger students rush quickly from their class at the end of the day because they are eager to get to their visual arts class. Their art work has been displayed around the school through out the year. I've seen children proudly showing their artwork to their parents.* – Seattle Program Partner

One partner commented on the challenges that come with encouraging students to develop a sense of belonging and ownership.

- *Because our program is only 8 sessions over 4 weeks, it is difficult to say that Art Corps encourages students to get to know one another throughout the year. During the sessions, they get to know each other better.* – Highline Program Partner

Students were asked to rate their program experience based on survey questions that align with the YPQA.

- 96% of students report that the work they do in class is challenging in a good way *always* or *a lot*.
- 93% of students report they are treated with respect in their Arts Corps *often* or *always*.
- One in three (29%) students report their opinion influences what they do *sometimes* or *never*.



STUDENT LEARNING

To measure student learning at their elementary program sites, Arts Corps invites teaching artists and 6th grade students to complete a survey and observes select programs using the Creative Habits Addendum, an internally designed rubric modeled on the YPQA tool.

Assessment

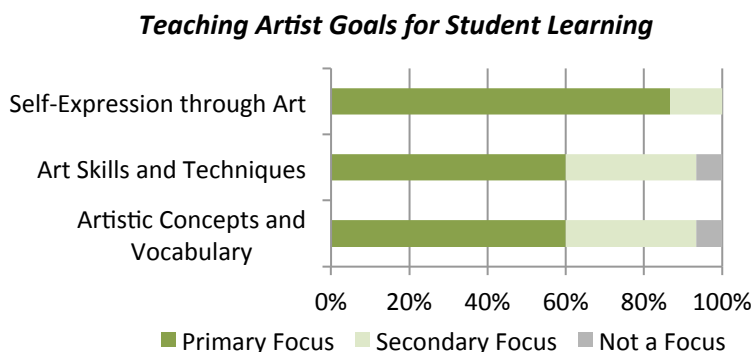
Within each individual Arts Corps class, teaching artists measure student learning in order to inform their own instruction. They do so in the following ways:

- Teaching artists are most likely to use observation to assess student learning in their classes – all 100% report using observation in their classes along with at least one other method of assessment.
- Other popular assessment methods include performance in front of the class (73% use this) and informal or spontaneous tests/quizzes (47% use this).
- Less popular methods include student written reflection or self-report (40% use this), portfolio review (33% use this) and audio/video recording and review (7% use this).
- Some teaching artists report using peer to peer sharing or group discussion, rather than written assessments of student learning.

Artistic Competencies

By increasing access to arts education, Arts Corps hopes to support students to learn new **concepts and vocabulary**, build their **artistic skills** and practice **self-expression** through art.

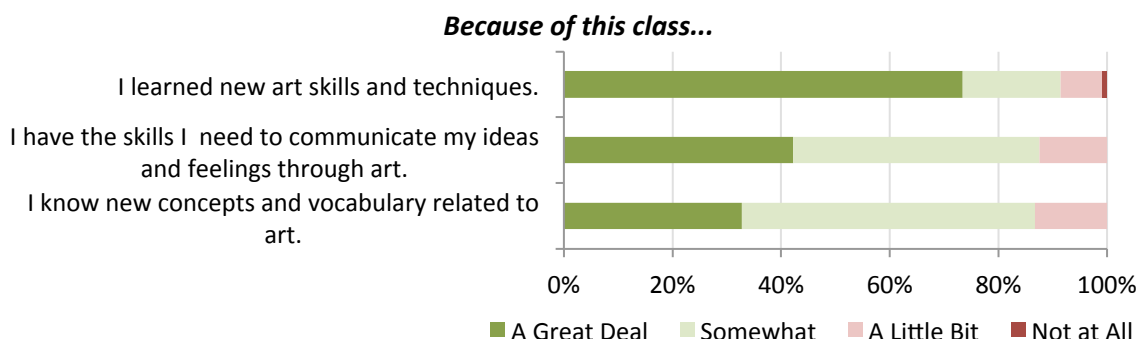
- Teaching artists report that they are most likely to promote self-expression through art – all consider this a classroom focus, while most (87%) consider it a primary focus.
- Six out of ten teaching artists (60%) report that building art skills and techniques and exposing students to new artistic concepts and vocabulary is a primary focus for their classroom.



Program partners commented on student learning they observed as a result of Arts Corps classes.

- *The artist in residence program broadens students' knowledge of art terms and allows them to learn and use skills to think creatively and to be problem solvers as they design their art projects. Plus they have fun!* – Highline Program Partner
- *The after school visual arts program gave additional time for students to develop their visual arts skills.* – Seattle Program Partner

Students are most likely to report learning new skills and techniques as a result of their participation in an Arts Corps class, and also report learning to express themselves through art and learning new art-related concepts and vocabulary.

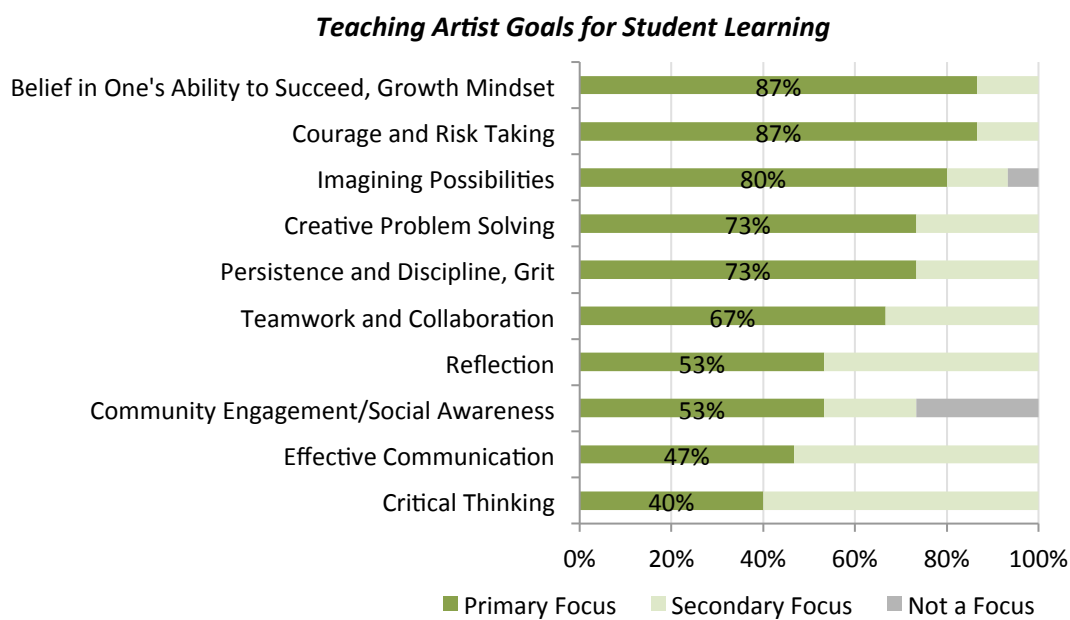


Creative Capacities: 21st Century Skills, Dispositions and Habits of Mind

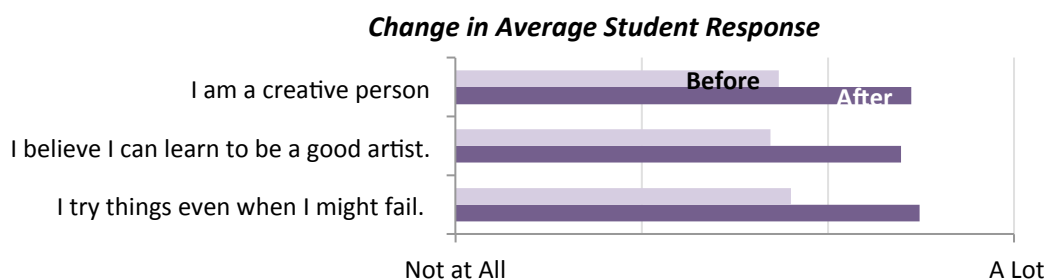
By engaging youth in art-making activities, Arts Corps hopes to support youth to develop skills and dispositions that lead to success in other areas of life, commonly referred to as **21st Century Skills or Creative Habits of Mind**.

Because of the wide range of relevant skills and the variety of art forms and teaching artist style, teaching artists were asked to indicate which of these skills and dispositions are a primary or secondary focus in their classroom and which are not a focus.

- Teaching artists are most likely to report focusing on a student's belief in their ability to succeed (or growth mindset), courage and risk-taking and imagining possibilities.
- One in four teaching artists (27%) do not consider community engagement and/or social awareness to be a goal for their classroom.



Students were asked to complete a retrospective post/pre survey to indicate if specific statements describe them before and after their Arts Corps class. Student survey responses revealed the *greatest* impacts on indicators of creativity, belief in one's ability to succeed/growth mindset, and courage and risk-taking (based on agreement with the statements described in the chart below).⁶ It should be noted that student responses align with teaching artist reported classroom priorities.



For every survey item about these skills and dispositions, 61-86% of students agree that the statement describes them *very much, often* or *almost always* before Arts Corps, leaving little room for surveys to reveal a positive impact of participation in an Arts Corps class for these youth. To examine program impact on students who indicated potential for change, Arts Corps identified survey items for which more than one-third of students reported that that this described them *not at all or somewhat* **before** their Arts Corps class.

Survey Item	% of <i>not at all</i> or <i>somewhat</i> responses before class	% indicating positive change after class
I am a creative person. (creativity)	38%	94%
I believe I can learn to be a good artist. (growth mindset)	39%	86%
I finish whatever I begin. (persistence)	35%	86%
I try things even when I might fail. (courage and risk-taking)	36%	84%

The word cloud illustrates student responses to “What is the most important thing you learned in this class?”

- They were most likely to talk about personal skills and dispositions, such as persistence, imagining possibilities and effective communication.
- Several youth mentioned learning creative self-expression or “to be myself.”
- They were less likely to mention artistic skills or techniques as their most significant learning.



⁶ For this and all matched analysis reported, paired t-tests and Wilcoxon signed ranks were used to determine statistical significance. All items reported were found to be significant at the $p<.001$ level.

OPPORTUNITIES FOR IMPROVEMENT

Customize programs to meet varied partner needs and expectations. Survey analysis reveals that different partners have different expectations. Some elementary partners want to expose the youth they serve to more art skill-building, while others prioritize a high quality youth program that aligns with best practices. Arts Corps should ensure that they understand partnership goals for each site and support teaching artists to work towards meeting these expectations.

Increase student engagement. Program observations and student reports reveal the potential for increased opportunities for students to plan, make choices based on their interests and reflect on class activities. Arts Corps can support teaching artists to incorporate youth engagement into their classes by providing examples and encouraging them to brainstorm ideas with other Teaching Artists.

Clarify goals for student learning. Given multiple learning goals for program participants (i.e., youth development, 21st century skills and dispositions, creative habits of mind, artistic skill-building and self-expression), teaching artists must make decisions about which to prioritize in their particular classrooms. Arts Corps can provide more direction around how to prioritize goals for student learning in each classroom, depending on partner expectations and other program variables.

Improve strategies for measuring artistic skill-building in the classroom. Arts Corps can better support teaching artists to assess if and how students are developing specific artistic skills. Currently, teaching artists are most likely to use observation, group performance and informal tests/quizzes to measure student learning in their classroom. Arts Corps intentionally does not require all teaching artists to use a standardized assessment tool; however, use of a variety of assessments does not allow for gauging student learning across all classes and limits organizational understanding of its impact on arts-skill building.

Teen Program

Through its Teen Program, Arts Corps worked with 14 partners to provide the following free opportunities for teens:

- **After School Classes** – quarter-long classes operating at middle schools.
- **All City Classes** – drop in classes at community centers.
- **In-School Residencies** – in-school partnerships with a classroom teacher.

Additionally, Arts Corps offers the following teen programs that are evaluated separately.

- **Spokes Leadership Board** – a year-long internship opportunity for teens interested in art and leadership. Students in Spokes participate in a social justice and leadership institute (ALLI) during the fall, then in the spring they help plan Teen Artist and Youth Speaks events.
- **Teen Artist Events** – community workshops and performances, creative writing circles and open mics that are open to the public.
- **Youth Speaks Seattle** – a program consisting of a slam poetry series that leads to a grand slam competition, whose winners travel to the International Brave New Voices youth slam poetry festival.

The table below highlights program records by program.

	Teen			Total
	In-School Residency	Out-of-School ⁷	Other ⁸	
Student Enrollments	48	314	27	389
Program Partners	2	13	2	14
Number of Classes	3	26	3	59

HIGHLIGHTS OF PROGRAM SUCCESSES

- Teens highlight learning new artistic skills and concepts and building positive relationships with peers and teaching artists as their favorite thing about Arts Corps classes.
- All partners (100%) felt their goals for offering a quality program and increasing access to arts education were met or exceeded.
- All partners (100%) agree somewhat or strongly that Arts Corps classes encourage students to develop a sense of belonging and ownership and to produce work they are proud of.
- Student survey responses revealed the greatest impacts on indicators of creativity, persistence, teamwork and imagining possibilities.
- Spokes participants agree that the program developed their community engagement skills and positively influenced their engagement in school.
- After school classes earn the highest ratings in youth development indicators. All City classes earned the highest ratings in developing art skills/techniques, and teacher/class quality.

⁷ Includes After School, All City and Summer Classes

⁸ includes Spokes and Brave New Voices Team

PROGRAM QUALITY

To assess program quality at their teen program sites, Arts Corps:

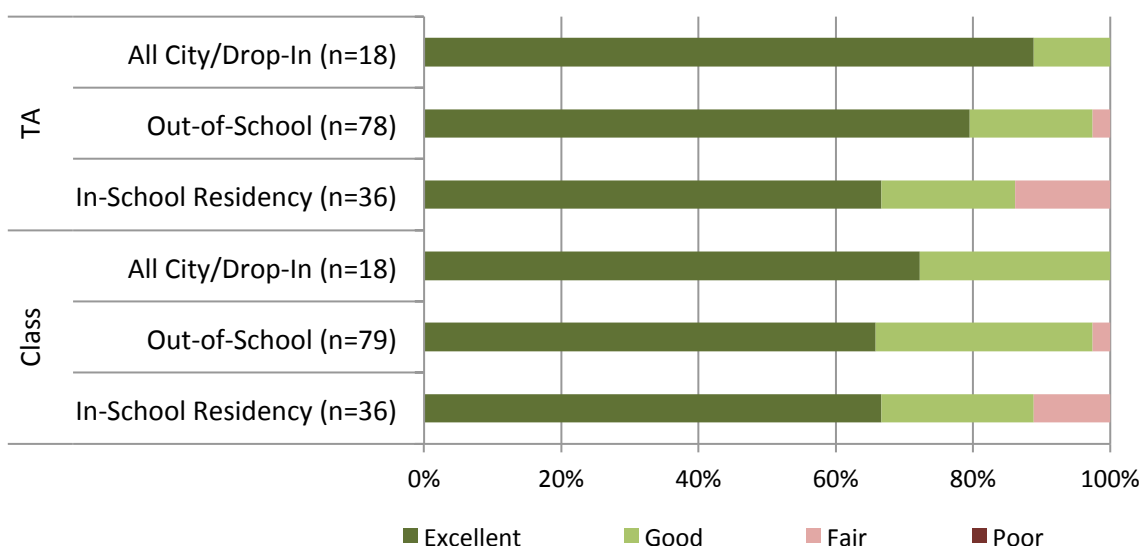
- surveyed all students in grades 6-12, resulting in 157 student surveys;
- asked representatives from each program partner to complete an online survey;
- interviewed program coordinators at select sites; and
- observed select programs using the Youth Program Quality Assessment (YPQA) tool⁹ or a modified version of the tool designed by Arts Corps.

Student Satisfaction

Most students rated their Arts Corps teaching artist and class as good or excellent.

- 95% rated their teaching artist as *good* or *excellent*.
- 93% rated their class as *good* or *excellent*.
- Students in All City or drop-in classes were more favorable in their ratings than those in out-of-school classes or in-school residencies.

Student Ratings of Class and Teaching Artist (TA) Quality by Class Type



When asked to describe what they liked best about the class, students were likely to respond that they liked the exposure to new artistic skills and techniques and building relationships with others in the class. Some students also mentioned how fun the class was, the opportunity to learn new things or perform and developing 21st Century Skills such as confidence and working towards achieving goals. The quotes below illustrate these themes; all responses are illustrated in the word cloud to the right.

⁹ The YPQA is a validated instrument designed by the David P. Weikert Center for Youth Program Quality to evaluate the quality of youth programs and identify staff training needs.

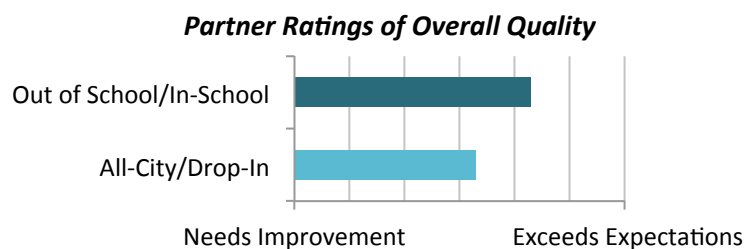
Teen Program

- *This class gives students opportunities to create music, as well as contribute to the group. Also, the instructor gives very helpful feedback.*
- *I like how my teacher shows us new moves and how our classmates show respect.*
- *The best thing about this class is achieving my goals.*



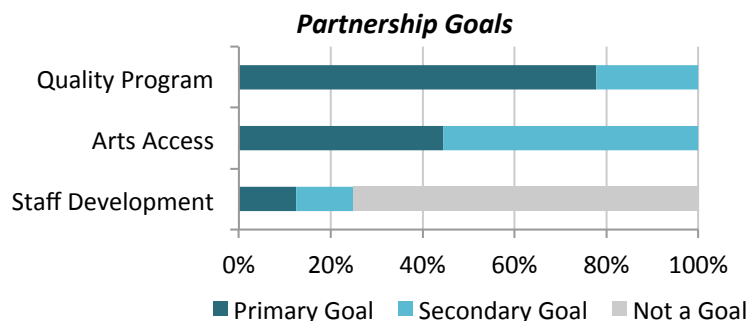
Meeting Partner Needs and Expectations

Eight out of nine teen program partners report that Arts Corps classes met or exceeded their expectations; the average responses are illustrated in the figure to the right. The six partners from public school sites offering out-of-school classes and in-school residencies were more positive on average about their experience than those from community centers offering drop-in classes.



Partners prioritize providing a quality afterschool program over increasing access to arts education and exposing staff to new teaching methods.

- All partners believe goals for quality program and arts access were met or exceeded.
- One partner who indicated staff development as a primary goal felt this goal was not met.



Partners explained how Arts Corps impacts their program offerings and site culture.

- *There was great communication and it was a great program, which brought new kids to the center, as well as new programming to the center. I wouldn't change a thing. The instructor was always flexible and easy to work with.*
- *[Arts Corps] ensures that young people who have a desire to explore the arts after school have a safe space to do so and add diversity to program offerings.*
- *Students have access to high quality arts classes that they wouldn't normally have access to.*

Aligning with Best Practices

Since 2010, Arts Corps has participated in the Youth Program Quality Initiative (YPQI) with several other local youth serving organizations. Through this process, Arts Corps identifies areas of program quality that they would like to improve upon and supports teaching artists to implement best practices in their classrooms. The YPQI focuses on four areas of program quality:

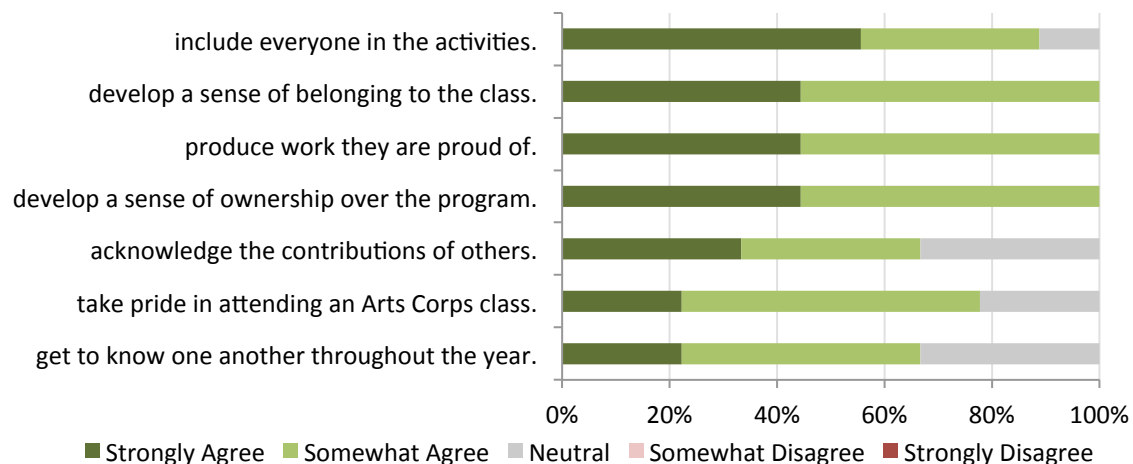
- **Safe Environment** – promoting emotional safety and a healthy, accommodating environment, being prepared for emergencies, providing water and nutritious snacks.
- **Supportive Environment** – welcoming youth to the program space, planning sessions to actively engage youth, focusing on skill-building, encouraging youth with non-evaluative language and reframing conflict appropriately.
- **Interaction** – fostering a sense of belonging with positive adult role models, providing opportunities to collaborate and take on leadership roles.
- **Engagement** – incorporating youth voice through planning, choice and reflection.

To foster alignment with best practices in their classrooms, Arts Corps assigned cohort leads to observe Teaching Artists and highlight strengths and opportunities for improvement. Arts Corps also surveyed program partners and students to determine how their program experience aligns with best practices in youth development and how it can be improved.

Program partners were asked to indicate if they felt Arts Corps classes promote interaction and engagement by supporting youth to get to know others in the program, develop a sense of ownership and belonging, and feel proud of the work they do in an Arts Corps class.

- All partners (100%) agreed somewhat or strongly that Arts Corps classes encourage students to develop a sense of belonging and ownership and to produce work that makes them proud.
- More than half of partners (56%) strongly agreed that Arts Corps Classes encourage students to include everyone in the class.

Partners Report: Arts Corps Classes Encourage Students to...



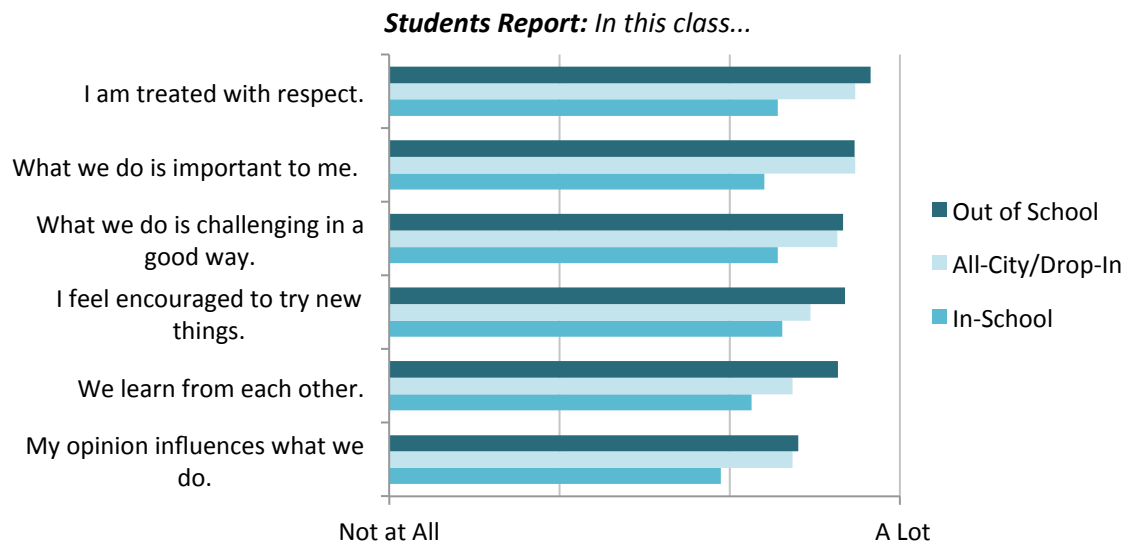
Program partners described how Arts Corps classes encourage students to develop a sense of belonging.

- *When I sat in on classes it was great to see a get together at the beginning of the session to get everyone on the same page. It was good to see students acknowledged for their work throughout the time also.*
- *There was a rap battle between two students with all the other students playing the background music. At the end each component of the battle (background players, rappers) was acknowledged in front of everyone with a lot of cheering.*
- *When asked what class they have students say proudly, "I'm, in DRUMLINE!" I've heard this several times throughout the whole year. There's almost a certain status that comes with being in the class.*

Students were asked to indicate if certain statements associated with high program quality describe their Arts Corps class experience.

- Three out of four teen program students (74%) reported that they are treated with respect *almost always*.
- All students enrolled in an All City class (100%) reported that what they do in their Arts Corps class is important to them and challenging in a good way *often* or *almost always*.
- One in four students (26%) enrolled in an in-school residency reported that their opinion influences what they do in class *sometimes* or *never*.

Students in out-of-school classes were most likely to report class qualities associated with high program quality.



STUDENT LEARNING

To measure student learning at each of their teen program sites, Arts Corps asked students and teaching artists to complete a survey. Teaching artist surveys were completed online, while student surveys were completed at the end of each class and asked students to self-report on certain behaviors prior to enrolling in and after completion of an Arts Corps class.

Assessment

Teaching artists were asked to indicate how they measure student learning in their classes.

- All teaching artists (100%) used observation and student performances in front of the class to assess student learning.
- Half of teaching artists (50%) used informal or spontaneous tests or quizzes and audio/video recording or review to assess student learning.
- Other methods used include student written reflection or self-report (33% use this) and portfolio review (17% use this).

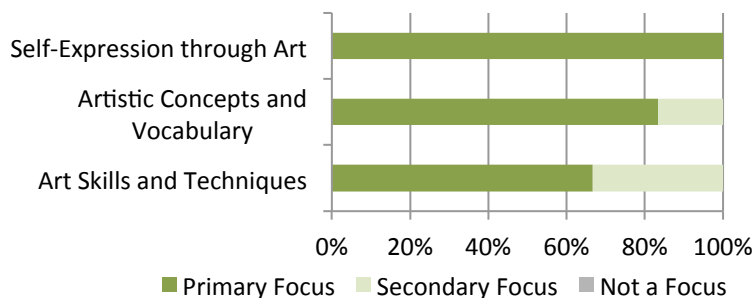
Artistic Competencies

By increasing access to arts education, Arts Corps hopes to support students to learn new **concepts and vocabulary**, build their **artistic skills** and practice **self-expression** through art.

Teaching artists were asked to indicate primary and secondary goals for student learning in their classroom.

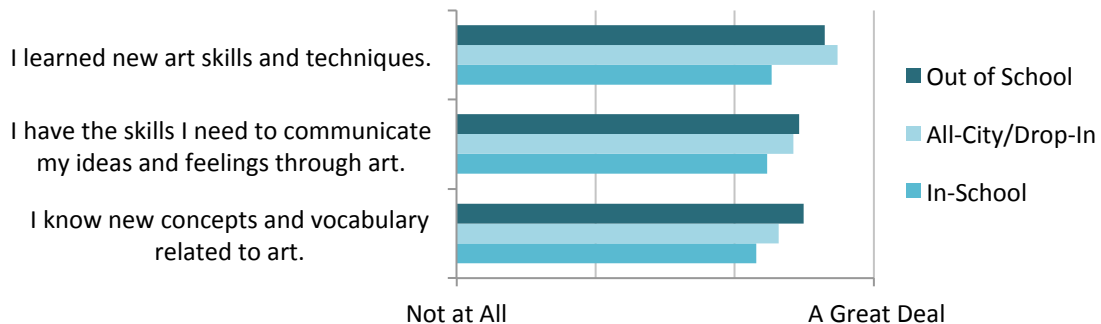
- All teaching artists considered promoting self-expression through art as a primary goal for their classroom.

Teaching Artist Goals for Student Learning



Students were most likely to report learning new skills and techniques as a result of their Arts Corps class – 93% agree this happens *somewhat* or a *great deal*.

Students Report: In this class...



21st Century Skills and Dispositions/Creative Habits of Mind

Through engagement in artistic activities, Arts Corps hopes to support youth to develop skills and dispositions that lead to success in other areas of life, commonly referred to as **21st Century Skills or Creative Habits of Mind** (as described in the introduction to this report).

Teaching artists were asked to indicate which of these skills and dispositions are a primary or secondary focus in their classroom and which are not a focus at all.

- All teaching artists (100%) report that belief in one's ability to succeed (growth mindset), critical thinking and courage and risk-taking are teaching priorities in their class.

Teaching Artist Goals for Student Learning



Students were asked to complete a retrospective post/pre survey to indicate if specific statements describe them before and after their Arts Corps class. Student survey responses revealed the greatest impacts on agreement with the following statements, indicators of creativity, persistence, teamwork and imagining possibilities.

Change in Average Student Response



Teen Program

For every survey item about these skills and dispositions, 67-86% of students agree that the statement describes them *very much, often* or *almost always* before Arts Corps, leaving little room for surveys to reveal a positive impact of participation in an Arts Corps class for these youth. To examine program impact on students who indicated potential for change, Arts Corps identified certain survey items for which more than one-quarter of students reported that that this described them *not at all or somewhat* **before** their Arts Corps class.

Survey Item	% of <i>not at all or somewhat</i> responses before class	% indicating positive change after class
I finish whatever I begin. (persistence)	30%	91%
I try things even when I might fail. (courage and risk taking)	32%	87%
I am good at staying focused on my goals. (persistence)	27%	81%
I am a creative person. (creativity)	32%	80%
I can come up with new ideas. (imagining possibilities, creativity)	29%	80%
I work well in a group or team. (teamwork)	32%	73%

Spokes Leadership Internship

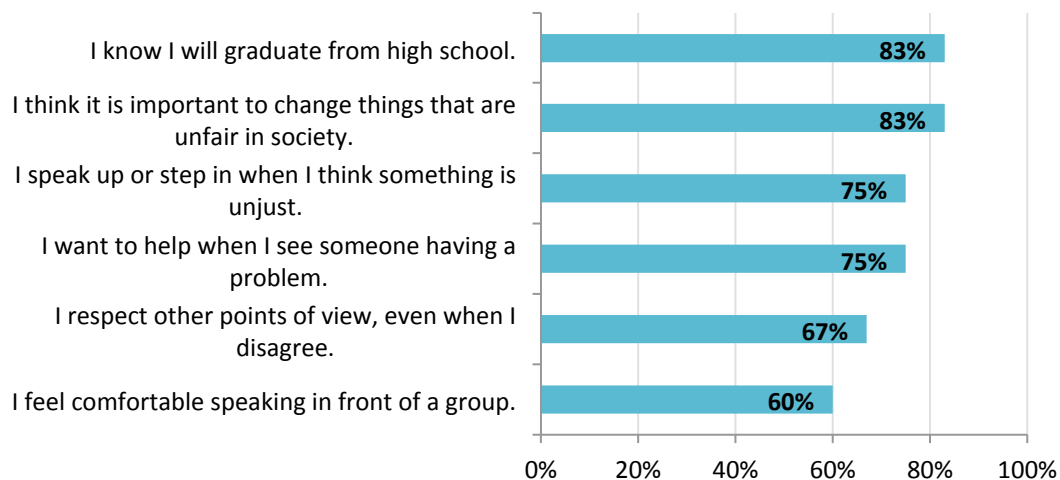
Participant Characteristics

In 2013-14, fourteen unique youth participated in two classes – Arts Leadership & Liberation Institute (ALLI) and the Spokes Leadership Board. In surveys, these youth cite passion for art, a desire to take on a leadership role and incentives such as food and money as the motivation for their participation in the Spokes group. Often they become introduced to Spokes after participating in other Youth Speaks activities, such as Open Mics or Writing Circles. Arts Corps aspires to recruit members through out-of-school and All City/drop-in classes.

This evaluation suggests that the youth who are attracted to this peer leadership group already believe themselves to possess many of the creative habits and skills that Arts Corps hopes to develop in its students. In the winter, youth completed a retrospective post-pre survey to self-assess these skills and dispositions. On the “pre” rating, youth indicated they brought leadership ability, a sense of social justice, and communication and collaboration skills to ALLI. The figure below illustrates survey questions for which 60% or more of students agreed the item described them *a lot or always* prior to Spokes/ALLI.

Student Self-Reported Skills and Dispositions

% who agree a lot or always on pre surveys

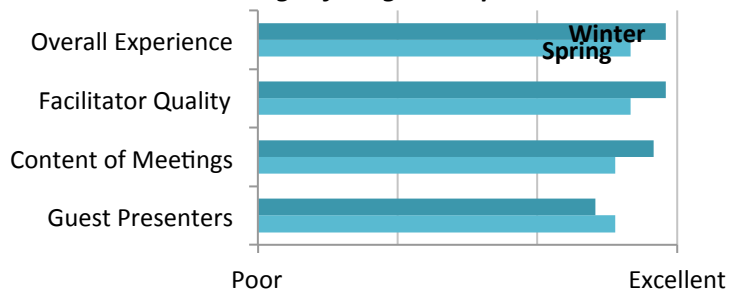


Youth echoed these themes during a focus group conversation, reporting that they possessed confidence and courage prior to joining Spokes and that these dispositions are what made them interested in the group. As one youth said, “*It took a lot of confidence to even come [to Spokes].*”

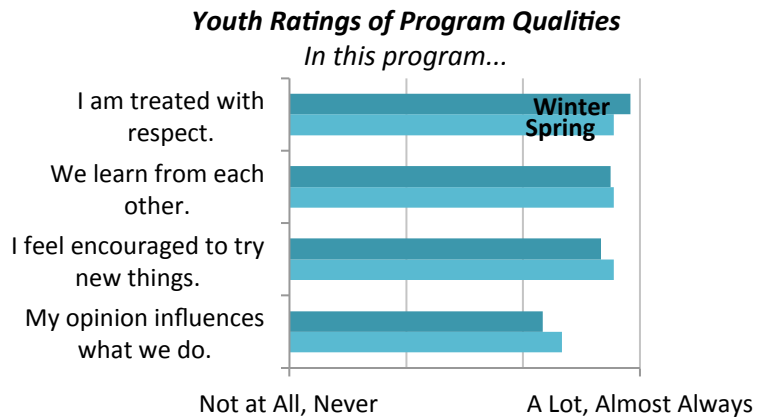
Youth Experience

Youth rated their experience in Spokes very highly, with all youth rating the program as good or excellent. With the exception of guest presenters, youth rated their experience more highly in the winter, after completing ALLI, than they did in the spring.

Youth Ratings of Program Experience

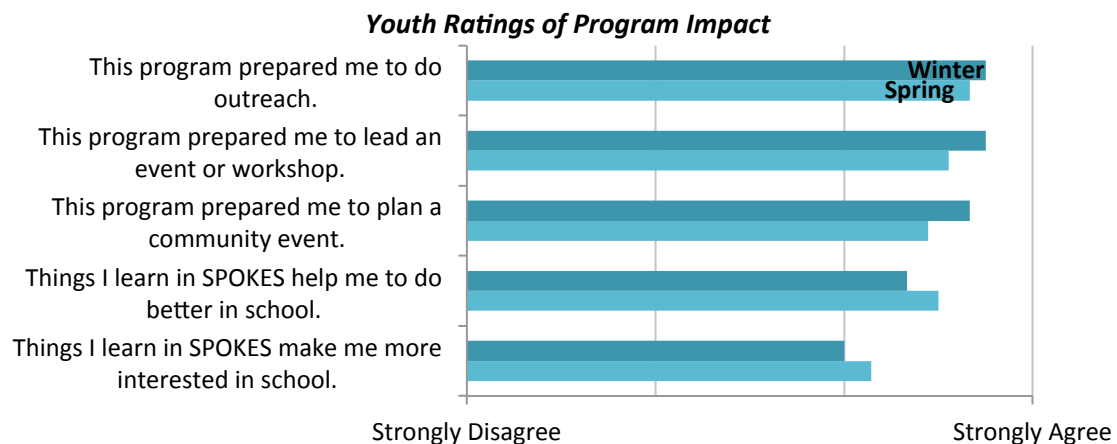


Youth were likely to indicate that elements of program quality existed often or almost always during their Spokes experience. They also reported that opportunities to try new things and influence activities occurred more often in the spring.



Impact on Youth

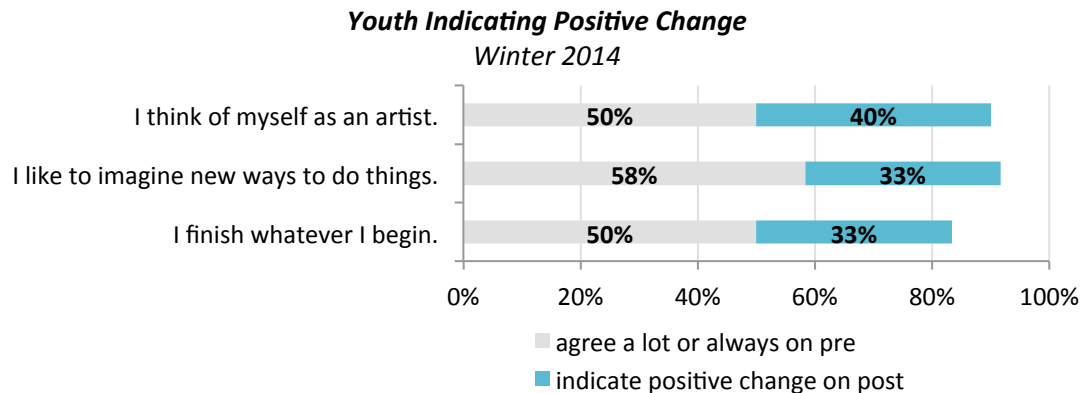
Overall, Spokes participants agree that the program developed their community engagement skills and positively influenced their engagement in school. Program ratings varied somewhat between the end of ALLI in the winter and the end of the Spokes internship in the spring. After ALLI, youth were more likely to agree that participating in Spokes positively impacted their community engagement, whereas youth reported that their experience in the spring had a greater impact on academic motivation and performance.



A retrospective post pre survey was administered in the winter after ALLI and again in the spring after a full year of Spokes to gauge program impact on various creative habits and 21st Century skills. For each “pre” survey item, a percentage of youth (ranging from 11% - 83%) agreed that this sentence described them a lot or always, leaving no way for a survey to measure positive change for these individuals. The charts that follow illustrate the percentage of youth who agreed *a lot or always* for the “pre” survey item (and thus could not indicate positive change), as well as those who indicated positive change after Spokes.

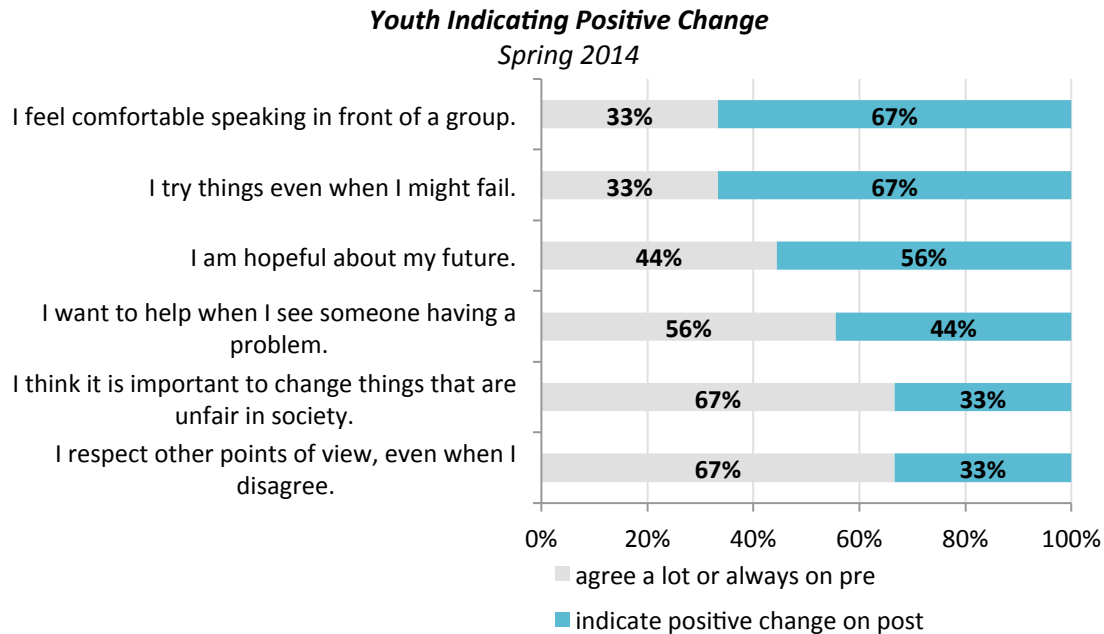
Winter survey responses reflected the impact of ALLI.

- For the statements, “I think of myself as an artist,” and “I like to imagine new ways to do things,” 80% of youth who did not agree *a lot* or *always* for the pre survey item indicated positive change after ALLI.
- For the statements, “I finish whatever I begin,” 67% of youth who did not agree *a lot* or *always* for the pre survey item indicated positive change after ALLI.



Spring survey responses reflect the impact of an entire year of Spokes participation.

- For all statements, 100% of youth who did not agree *a lot* or *always* for the pre survey item indicated positive change after Spokes.



TEEN ARTIST EVENTS AND YOUTH SPEAKS

In 2013-14:

- Approximately 2,100 community members attended twelve performances.
- Nearly 1,400 community members attended thirty-two workshops.
- Seventy-six performers and over 300 community members attended eight open mics.
- Thirty-five performers and 850 community members attended five poetry slams.
- Thirty-seven volunteers provided nearly 300 hours of community service.
- Five teens travelled to Philadelphia, PA to perform at the Brave New Voices championship.

Youth-Designed Evaluation

After participating in ALLI in the fall, Spokes members are split into three cohorts to help plan and execute Creative Circles, Open Mics or the Youth Speaks Seattle Slam Series. In an effort to involve youth in planning and administering data collection tools to measure the outcomes of these activities, Spokes participants identified a list of program qualities and outcomes they hoped to help create for each event. Youth felt that the program characteristics of Open Mic and Creative Circles are similar, while Slam Series outcomes differ slightly due to the competitive nature of the program.

Creative Circles/Open Mic	Youth Speaks Slam Series
Safe, Supportive Environment	Welcoming Atmosphere
Self-Expression through Art	Competitive
Sense of Belonging/Community Building	Community Engagement
Community/Social Awareness	Trip to Brave New Voices for Winners

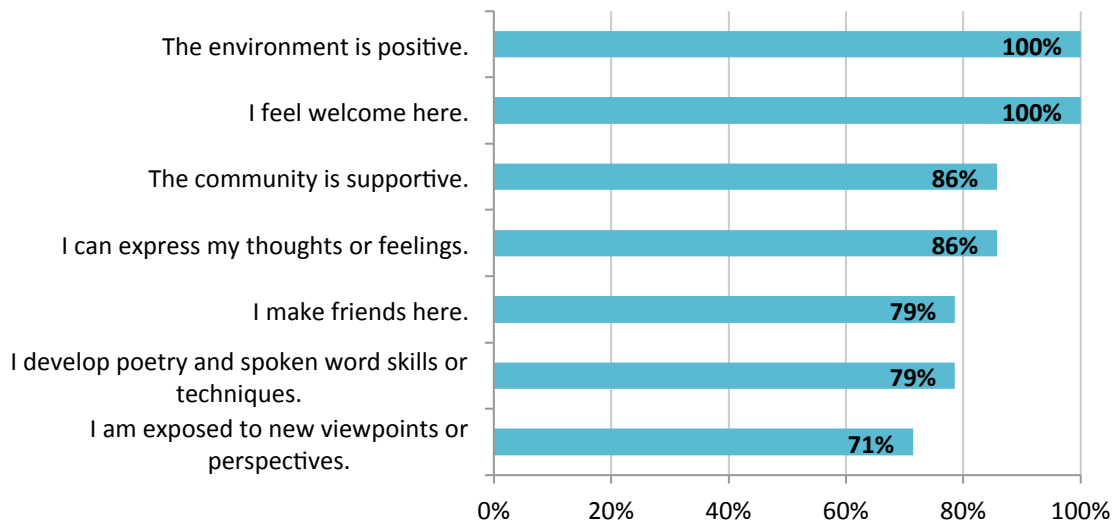
Program Qualities

Fourteen audience surveys were collected by Spokes members during two open mic events, representing 44% of the attendees at these events. All survey respondents indicated being under the age of 24.

Youth in Spokes who organized the events believe that repeat attendance is an indicator of a safe, supportive environment that encourages a sense of belonging for participants. The majority of survey respondents (71%) reported that they try to come to open mics every month, while 21% say they come a few times a year. Only one survey respondent was a first time open-mic attendee. According to Arts Corps program records, 29% of open mic performers participated in more than one open mic, while 40% of Slam Series performers participated in more than one Slam event.

Survey respondents were also asked whether or not they agreed with certain statements describing their open mic experience. They were most likely to agree that open mic events create a positive environment where they feel welcome.

Participant Reported Experience at Open Mic



Youth who earned a trip to the Brave New Voices by competing at the Youth Speaks Seattle Grand Slam submitted journal responses based on their experience.

- *[The best thing about participating in BNV was] seeing other people's process of writing, other people's poetry, getting inspired to write more by your own team and other teams at BNV. Meeting new poets is so awesome. Having friends from all over the country/ the world. Traveling. The joy of having motivation to write. Getting close with your teammates. All these things.*
- *I am different [after participating in BNV] because I now know how to be on a team when it comes to poetry. I have always seen poetry as a thing for just me and now I see it as a collaborative art.*
- *The best thing about participating on the BNV team is bonding and becoming a family, and traveling together. As well as learning new poetry & celebrating how far we got together as a team (:*

OPPORTUNITIES FOR IMPROVEMENT

All City/Drop-In, In-School Residencies and Out-of-school Classes

Infuse In-School Residencies with best practices in youth programming. Youth enrolled in these classes are less likely to agree with survey questions designed to measure elements of program quality. One in four teens surveyed report that their opinion influences what they do in class *sometimes or never*. While Arts Corps may have less control over classrooms when they partner with teachers (compared to after-school programs), Arts Corps can explore opportunities to incorporate best practices appropriately.

Respond to youth feedback. When asked what they wish were different or changed about their Arts Corps class, one-third of students said “nothing”, the most common response. However, other students requested more time in the program (including more meetings per week or longer sessions), changes to specific activities (such as more individual support or less talking and more time for the art form) and more or better equipment. Arts Corps can support teaching artists to solicit feedback on activities and make changes to the activities throughout the year. They should also examine whether resources allow for more meetings and/or equipment for classes when requested by the students.

Spokes, Teen Artist Events and Youth Speaks

Changes to ALLI structure. Youth feedback indicates that ALLI could include more opportunities for art-making, teamwork and group presentations during the leadership institute, since a shared passion for art is what attracted youth to the group. Youth also want to raise expectations for meeting attendance and engagement, citing frustration when attendance is low or when others don’t seem to be fully present.

Increased accountability for Spokes members’ roles and responsibilities. Youth surveys reveal this is a challenge for members of the group, citing “*Finding balance, pulling other people’s weight,*” and “*accountability issue*” as challenges they faced during Spokes. Survey responses indicate that persistence is an area of improvement for Spokes youth – youth are unlikely to agree that they are good at staying focused on their goals and that they finish what they begin before enrolling in the program. Arts Corps can support students to take specific action and follow-through by supporting them to speak up or step in when they think something is unjust and to volunteer in their communities.

Revise data collection based on year one successes and challenges. Arts Corps’ first venture into youth involvement in evaluation met with mixed success. Staff capacity impacted their ability to collect data as outlined by youth (as one coordinator left the program midway through the year). Youth evaluation activities did not always go as planned due to competing priorities, such as trying to run events and collect surveys at the same time. Surveys were easy to administer to a captive audience (i.e. during Spokes meetings), but much harder to collect during Teen Artist Events. Arts Corps program staff and evaluators should reflect on what worked well, what can be improved and what data collection methods did not work, continuing to seek youth input to effectively evaluate Teen Artist Events and Youth Speaks.

Creative Schools Initiative

INTRODUCTION

In 2013-14, Arts Corps concluded the second year of the Creative Schools Initiative (CSI) two-year pilot, collaborating with teachers and staff at two Seattle Public Middle Schools. The purpose of the initiative is to foster long-term, positive impact on student learning and school culture by providing high quality integrated arts experiences in schools.

Initiative goals for students are to positively impact: school engagement; creative capacities; academic performance; attendance; and learning dispositions. Arts Corps also aims to provide expanded teaching strategies for educators and to promote a strong school community through an arts rich environment.

To achieve these goals, Arts Corps placed one teaching artist at each school site for 20 hours per week, supported by a full time AmeriCorps member. The teaching artists collaborated with the classroom teacher to deliver lessons two days a week in language arts, social studies, science and/or math classes.

	In-School Integrated	Out-of-school	Total
YEAR 2			
Unique Students	281	33	314
Number of Classes	27	5	32
Average Contact Hours per Student	32 hours	50 hours	34 hours
YEAR 1			
Unique Students	264 students		264
Number of Classes	24	7	31
Average Contact Hours per Student	45 hours		45 hours

HIGHLIGHTS OF PROGRAM SUCCESSES

The following program successes are described in more detail in the section that follows.

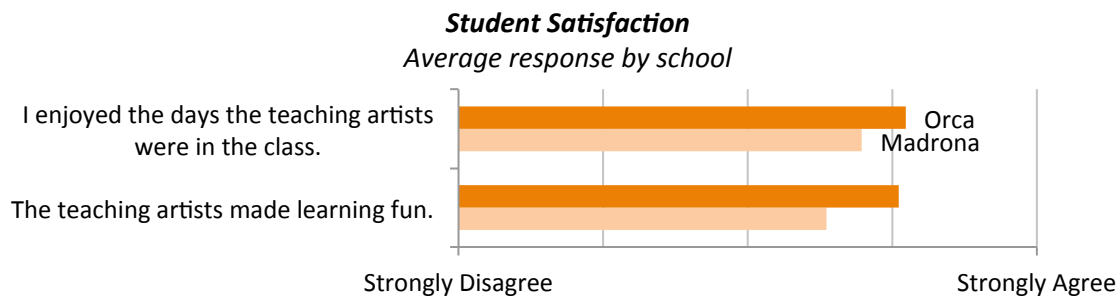
- CSI promoted arts integration in the classroom, increasing student access to art as well as classroom teacher motivation. Classroom teachers developed skills to continue arts integration in the future.
- CSI classroom teachers and students report increased learning dispositions, particularly in the areas of creativity, teamwork, persistence and critical thinking.
- At both schools, year 1 of CSI is correlated with an overall pattern of improvement on the Seattle School District School Climate Student Survey.
- At one of the two partner schools, CSI is correlated with increased academic performance as measured by Measures of Academic Progress (MAP) tests.
- Partner teachers report high satisfaction and changed practice and beliefs, despite the demands the initiative places on classroom teachers.

PROGRAM QUALITY

To assess CSI program quality, Arts Corps gained student feedback about the program through end of program surveys and a student focus group at each school site. Partner teachers and principals were also interviewed and partner teachers completed an end of year survey. Finally, both teaching artists were observed delivering a lesson in collaboration with the partner teacher; the observations were scored using the YPQA tool.

Student Satisfaction

Students were positive in response to the program experience, although at lower rates than during year 1.



During year 2, 75% of students agree *somewhat* or *strongly* that, “I enjoyed the days the teaching artists were in the class,” a drop from the prior year. Overall, Orca student enjoyment rates have held consistent, at 83% and 82% in years 1 and 2, respectively. In contrast, 95% of Madrona students gave high enjoyment ratings in year 1, compared to 60% in year 2.

Focus group feedback was positive from students at both schools. Students describe the experience as “fun,” and appreciate qualities of the teaching artist and AmeriCorps Member.

- [Having the teaching artist come to our class is] *really fun. It's not just heads down work – it's kinesthetic, hands on, and engages people that are not engaged in the heads down work.* – Orca student
- *I like working with the teaching artist because sometimes our teachers don't make things artistic, but [in CSI] we get to be artists and express ourselves.* – Madrona student

Focus group conversations also revealed that students at Orca appreciated the consistency of the same teaching artists for both years, while students at Madrona were sad to lose the Year 1 teaching artist, to whom they had grown attached.

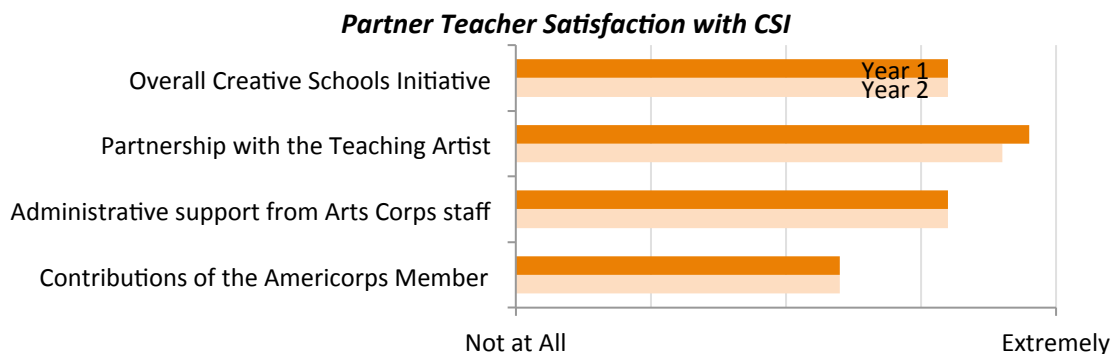
- *I think [Year 1 teaching artist] is always my favorite. Before she came, I wasn't thinking about spoken word and wasn't sure that was something I was capable of doing. Poetry helped me to express myself, youth should have a voice and opinion, she pushed me to put my voice out there. I liked [the AmeriCorps member] too, I've always had a thing for acting, she brought out the artistic side in me. They both gave me a push to try things that I would never see myself doing in the long term. – Madrona student*
- *It's great because last year it was the same teacher and the same days.... I did it more this year because I know [the TA] more; last year I didn't know him, so I didn't show him things. – Orca student*

Students were asked what they wish to be different about the experience on an end of program survey. Many comments (38%) offered praise or explicitly stated no changes were desired. Other comments commonly addressed the desire for more time for art and more large art projects, and the desire for more choice/freedom.

- *I wish we could have had more time with Arts Corps.*
- *I wish we had more time and the projects we have more choice in what to do.*
- *I wish we had more choices to do with our work.*
- *I wish we did more big projects.*
- *My wish is to only have one project that worked on the whole time.*
- *I would have it be less Social Studies based and more about doing art.*

Meeting Partner Needs and Expectations

Partner teachers reported high levels of satisfaction with their experience in general and the skills of the teaching artist in particular at both partner sites.



The pattern of responses, high levels of satisfaction overall but less positive ratings of the contributions of the AmeriCorps member, is consistent with year 1. Like year 1, year 2 ratings of the AmeriCorps member varied by individual and school site, suggesting that selecting the right individual for the site and position is important to partner satisfaction.

Aligning with Best Practices

Since CSI is a pilot program, the evaluation focused on developing a feedback loop to inform course corrections and foster improved program quality throughout the year. One part of this process included YPQA observations of CSI lessons. An external evaluator and a program lead both observed the same program using the YPQA tool and immediately met with the teaching artist to provide feedback based on the observations. The YPQA tool is designed for out-of-school time settings, and is not a perfect fit for a classroom; however, the conversations nonetheless fostered reflection and provided the teaching artist recommendations for how to strengthen program delivery.

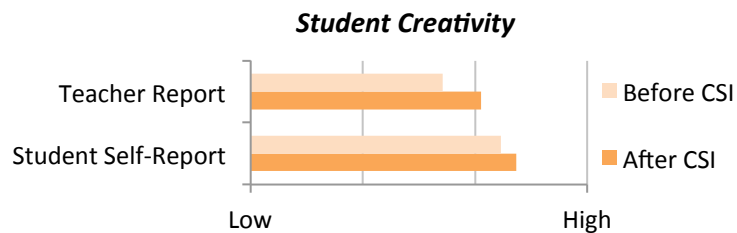
LEARNING DISPOSITIONS/CREATIVE CAPACITIES

Arts Corps brings a long history of intentionality around fostering creative habits in youth, articulated as imagining possibilities, courage and risk-taking, critical thinking and reflection, and persistence. When designing the CSI initiative based in the school, Arts Corps explored ways their theory of change aligned with research in the educational field about the intermediary factors that predict school success. Arts Corps identified specific skills, also called learning dispositions, which are believed to be both outcomes of arts practice and influencers of school success. Specifically, this evaluation sought evidence of how CSI impacted student creativity, critical thinking, persistence and discipline, teamwork and collaboration, and communication.

Partner teacher and student matched pre and post program survey ratings revealed the greatest impacts on creativity and teamwork, and also indicated impact on persistence and critical thinking.

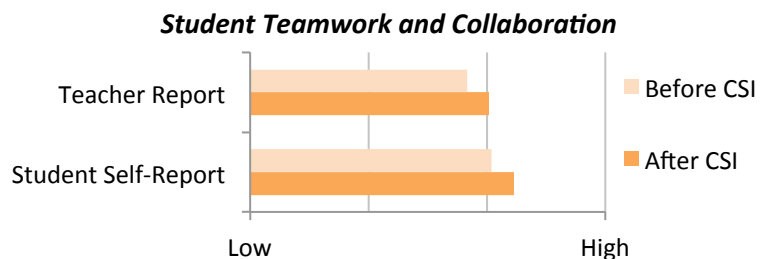
Creativity

- 80% of partner teachers believe CSI impacted creativity for many or most students.
- 51% of students¹⁰ report increased ability to come up with creative ideas.



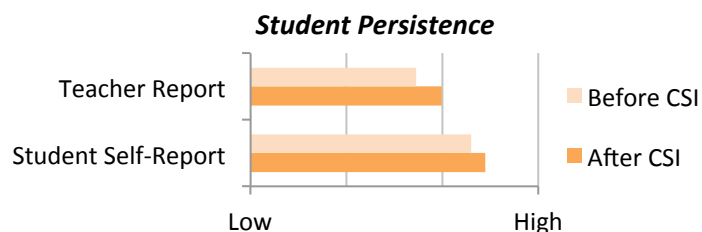
Teamwork and Collaboration

- 60% of partner teachers believe CSI impacted ability to collaborate with others and work in teams for many or most students.
- 47% of students¹¹ report increased ability to work well in a group or team.



Persistence

- 40% of partner teachers believe CSI impacted persistence in working towards goals for many or most students.
- 60% of students¹² report increased ability to do all of their classwork.



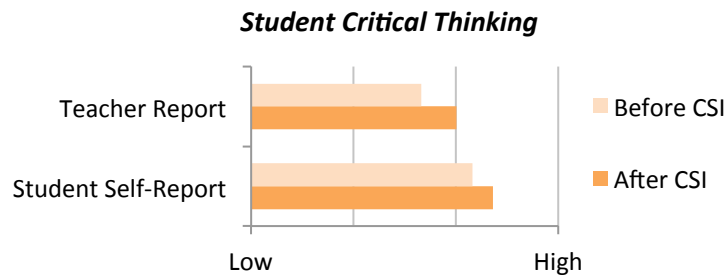
¹⁰ Out of 41 who indicated "I can come up with creative ideas" *not at all* or *somewhat* before class.

¹¹ Out of 57 who indicated "I work well in a group or team" *not at all* or *somewhat* before class.

¹² Out of 35 who indicated "I can do almost all of the work in class if I don't give up" *not at all* or *somewhat* before class.

Critical Thinking

- 60% of partner teachers believe CSI impacted critical thinking skills for many or most students.
- 48% of students¹³ report increased engagement in thinking critically.



ACADEMIC ENGAGEMENT AND PERFORMANCE

A growing body of research demonstrates the positive effect of arts engagement on student achievement.¹⁴ Importantly, studies suggest that while arts education can have positive benefits for all students, the beneficial impact on “at-risk children [is] even more pronounced.”¹⁵ With this research in mind, Arts Corps promotes arts education as a strategy to engage disadvantaged youth who struggle in traditional school settings.¹⁶

To examine the impact of CSI participation on academic engagement, partner teacher and student surveys asked for feedback on academic engagement indicators including interest in school and classroom participation.

To examine the impact of CSI participation on academic performance, the evaluation examined the pre and post CSI school attendance rates, discipline rates (suspension or expulsion), and scores on the Measures of Academic Progress in reading and math. The relationship was examined overall, and separate for two cohorts of students: those who participated in CSI for one year, and those who participated for two years. Partner teacher and student surveys also provided feedback about student classroom performance and behavior.

Class Participation

- 4 out of 5 partner teachers (80%) report CSI contributed to improved classroom participation (a good deal) overall.
- Through matched pre- and post-CSI ratings of individual students, partner teachers report that 43% of students demonstrated increased participation in class as a result of CSI.
 - Of the 95 students for whom teachers indicated active participation in class *not at all, a little bit or somewhat* on pre surveys, 62% improved after CSI.
- 65% of students agree (somewhat or strongly) that Arts Corps activities increased their desire to participate in classroom activities.
- 50% of students who reported low rates of class participation before CSI report increased rates after CSI. (16% of students overall report increased participation in class after CSI.)

¹³ Out of 44 who indicated “I like to explore new things” *not at all or somewhat* before class.

¹⁴ Catterall James S., Susan A. Dumais, and Gillian Hampden-Thompson. (2012). *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies, Research Report #55*, National Endowment of Arts, Washington DC.

¹⁵ NGA Center for Best Practices (2002). *The Impact of Arts Education on Workforce Preparation*. Washington D.C.: NGA Center for Best Practices.

¹⁶ President’s Committee on the Arts and Humanities (2013) *Turn Around Arts Initiative Progress Report*.

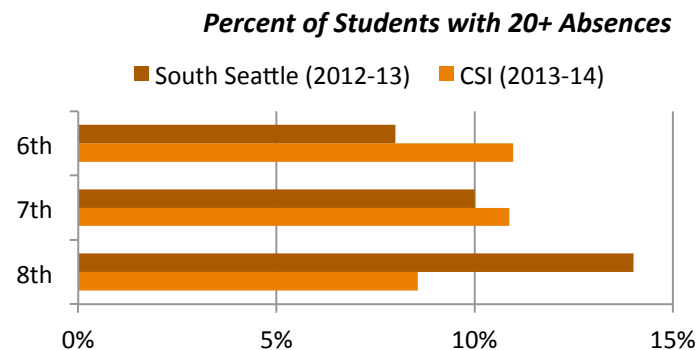
Interest in School

- 2 out of 5 partner teachers (40%) report CSI contributed to increased student interest in school (a good or great deal) overall.
- Through matched pre- and post-CSI ratings of individual students, partner teachers report that 40% of students demonstrated an increased ability to pay attention in class as a result of CSI.
 - Of the 90 students who teachers indicated pay attention and resist distractions *not at all, a little bit or somewhat* on pre surveys, 60% improved after CSI.
- 58% of students who reported low rates of paying attention in class before CSI report increased attention after CSI. (25% of students overall report increased rates of paying attention after CSI.)

Attendance and Discipline

- Data suggest a pattern of a small (but often statistically significant) decrease in school attendance with greater length of CSI participation, which is also correlated with students growing older. The Road Map Project, a regional collective impact initiative aimed at improving student achievement from “cradle to college to career,” published attendance data for students in the South Seattle region (which includes the 2 schools served by CSI); this provides a useful comparison and context interpreting this data.¹⁷ The figure below illustrates CSI student attendance compared to all students in the South Seattle region. It shows that typically students

in higher grades have more absences from school. While a greater percentage of CSI students in 6th and 7th grade have 20 or more absences than their peers, CSI has a lower percentage of 8th grade students with more than 20 absences when compared to all students in South Seattle.



- 2 out of 5 partner teachers (40%) report CSI contributed to improved behavior/decreased disciplinary issues (a good or great deal) overall.
- Examination of district records did not reveal a clear relationship or pattern between CSI participation and rates of suspension or expulsion.

Academic Performance

- 1 out of 5 partner teachers report CSI contributed to improved academic performance (grades, ability to meet grade level standards) for most students, while 3 out of 5 indicated improvements for some students. One teacher indicated positive change for a few.
- 1 out of 5 partner teachers report CSI contributed to increased completion of assignments for most students, while 2 out of 5 report positive change for some students and 2 out of 5 report positive change for a few or none.

¹⁷ The Road Map Project. (2014). 2012-13 South Seattle District Report V2. CCER, Seattle, WA.

- Of the 239 students for whom end of 2013-14 data and a matched pre-CSI MAP score is available in reading and/or math, 67% demonstrated improved academic performance in math or reading.
 - When looking at data by school, 82% of Madrona students demonstrated improved academic performance, compared to 58% at Orca.
 - More CSI is correlated with higher MAP reading and math percentiles at Madrona, while at Orca, MAP average percentiles decrease with more time in CSI.
- *There is a small group of boys who were not passing class or turning in homework. For CSI projects, they became self-driving, going above and beyond with certain projects. I think this is because they were seeing themselves in the work. – Classroom Teacher*

SCHOOL CULTURE

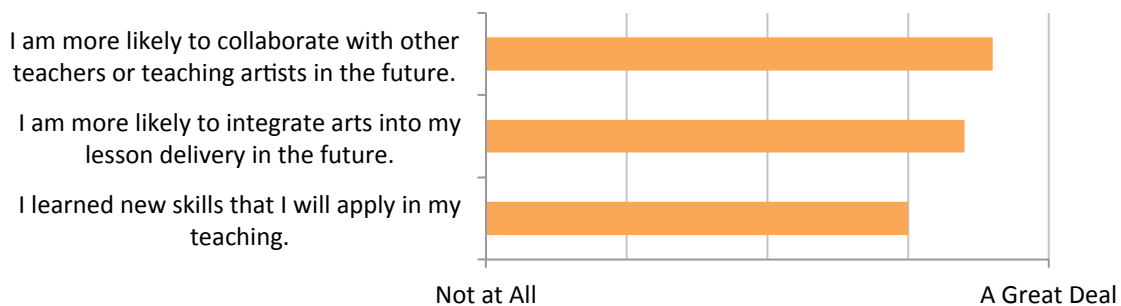
To examine CSI's impact on school climate, this evaluation used feedback from the partner teachers via survey and interview, teaching artist interviews and one principal interview. Additionally, the results of the 2012-2013 Seattle Public School Climate Student Survey were examined.

Teacher Practices

Arts Corps envisions classes where teachers and teaching artists partner in delivering instruction that places equal importance on the arts and a given content area, thereby enhancing learning in both areas. One of the intended benefits of this arts integration model is teacher development, including expanded teaching strategies and long-term improvement in interactions with struggling students.

Classroom teachers were asked to rate how likely their participation in CSI will impact their classroom strategies in the future. All (100%) agreed *a good deal or a great deal* that, "I am more likely to collaborate with other teachers or teaching artists in the future," and agreed "I am more likely to integrate arts into my lesson delivery in the future." Most teachers (80%) agree *a good deal or a great deal* that, "I learned new skills that I will apply in my teaching."

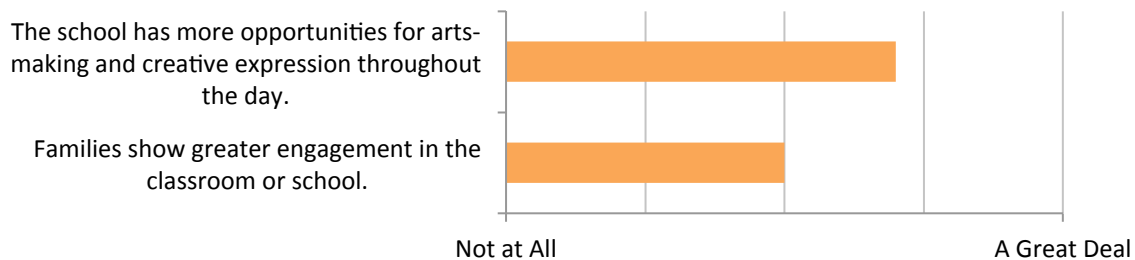
Partner Teacher Reported Impact on Classroom Strategies



Art in the School

Most teachers (80%, compared to 100% in year 1) believe *a good deal* or *a great deal* that, “The school has more opportunities for arts-making and creative expression throughout the day.” (It should be noted that the one teacher who did not report increased art access was not at the school prior to CSI, and thus has no pre-program basis for comparison).

Partner Teacher Reported Impact on School Environment



- *Prior to CSI, middle school students have access to general music classes and instrument lessons, but not visual arts or a variety of arts elective options. In the past, there was a 6 week artist in residency in the 6th grade, and we wanted more experiences like that for our all our students, now. That’s what CSI has provided. – Principal, Year 1*
- *In our middle school, the collaboration worked to achieve the goal of more arts integration. Now, our middle schoolers get more art than the elementary students. ~Principal, Year 2*
- *I am excited to participate in this initiative to be able to provide access to an opportunity to make art that my students wouldn’t have otherwise. I believe art for art’s sake is a social justice issue. – Classroom Teacher*

School Climate

The School Climate Student Survey, administered by the Seattle Public Schools, includes feedback from middle school students and provides interesting information about school culture overall.

- These surveys suggest a general trend towards improved student experience of school climate after CSI compared with before: at Orca, student ratings of 26/30 survey items were higher after CSI (2012-2013) than the year prior (2011-2012), while at Madrona, student ratings on 17/30 were higher after CSI.
 - In contrast, the overall district scores improved for 17/30 items.
- At Madrona, the greatest improvements were in response to the following items:
 - *I feel safe in school bathrooms*
 - *Adults at school care about me*
 - *I feel safe in the neighborhood by my school*
 - *I feel connected to my school*
 - *I feel my thoughts and opinions are valued in my classes*
 - *What I learn in school is interesting to me*
 - *What I learned last year prepared me for what I’m learning this year*

- At Orca, the greatest improvements were in response to the following items:
 - *My friends are planning to attend a four-year college*
 - *My school is preparing me well to go to college*
 - *My friends are planning to attend a community college or vocational school*
 - *My school gives me the opportunity to try and learn different things*
 - *School work challenges me*
 - *My teacher knows how to teach us difficult things*
 - *My teachers notice if what we are learning is too easy for me*
 - *My teachers encourage me to work hard and expect me to succeed*
 - *I feel connected to my school*
 - *Adults at school treat students fairly*

LESSONS LEARNED

In 2013, The President’s Committee on the Arts and the Humanities issued a Progress Report for the Turnaround Arts Initiative, a public-private partnership that aims to test the hypothesis that strategically implementing high-quality and integrated arts education programming in high-poverty, chronically underperforming schools adds significant value to school-wide reform.¹⁸ While the Turnaround Arts Initiative design differs from that of the Creative Schools Initiative, strategies, lessons learned and Turnaround Arts Pillars contained in the Progress Report reinforced and informed the following sections on challenges and strategies for success.

Challenges

Time as a barrier. Collaborative teaching requires a degree of alignment, but frequent or multiple opportunities for extended planning time is simply an unrealistic expectation given the scarcity of time in a classroom teacher’s schedule. CSI teaching artists report needing more time to co-plan lessons as well as more time in the classroom to cover all of the required and desired learning objectives. Partner teachers acknowledge the need to plan with the teaching artist, but are accustomed to planning efficiently (and often spontaneously and opportunistically, as time allows) given the limited availability of time in their schedule without student responsibilities. During this pilot, teaching artists adapted their expectations and did their best to fit into the existing schedule and style of each partner teacher, which met with varying degrees of success. In the future, solving the planning-time problem is one of the greatest opportunities to improve the success of collaborative teaching.

Competing priorities. Teachers are faced with many expectations and requirements. In particular, teachers report pressure to improve standardized test scores. Teaching artists often believe the goals of arts integration and raising academic performance as measured through test scores are in tension, as completing art activities in the classroom requires extended time, which is rarely available given academic demands. Many believe time spent on arts is considered time not spent focusing on other subject areas.¹⁹ In addition, during this two year period, the school district adopted common core standards, which marked a significant change

¹⁸ President’s Committee on the Arts and Humanities (2013) Turn Around Arts Initiative Progress Report.

¹⁹ Ibid.

in practice for teachers. Teachers necessarily had to dedicate time to training and creating new lessons that aligned with these new standards. Finally, limited program dollars mean that CSI funding is up against funding for valued school programs and staff time. The reality is that these external demands mean that arts integration is not guaranteed from year to year.

Strategies for Success

TEACHING ARTISTS AND COMMUNITY ART ORGANIZATIONS working regularly with students and teaching staff to enrich and enhance learning in alignment with school needs is a Turnaround Arts Pillar.

Train teaching artists on common core standards. The shift to common core standards requires new and experienced teachers to change their instructional practice and methods of assessment, and spend a significant amount of training and planning time focused on this shift. As one teacher stated, *"It will take us a great deal of time to gain fluency in that."* It is ambitious to expect classroom teachers to learn to integrate arts at the same time as they are learning to deliver new curricula. Given this context, it is particularly important that teaching artists bring their own familiarity with relevant common core standards, to facilitate the co-creation of lessons designed to support the learning of these standards.

Increase focus on fostering specific learning dispositions. Classroom teachers appreciate the focus on creative capacities and learning dispositions. They also report that student transformation in these areas might be greater if the teaching artists were more explicit and intentional in their instruction around them. One classroom teacher suggested that each unit might also name a habit or disposition of focus, to elevate student awareness and provide a focus to the practice.

Seek teaching artist consistency. The teaching artist who returned for year two reported a much easier time starting off the year well, and described a more successful year overall. Prior knowledge supported this teaching artist to more efficiently plan and collaborate in lesson delivery. Students at this school also expressed appreciation for working with the same teaching artist for two years in a row; in contrast, students at the other school site expressed disappointment about the loss of their first teaching artist, to whom they had grown attached. The new teaching artist described challenges building relationships and gaining access to the classrooms early in the year, when she needed to invest in relationship-building.

Re-evaluate the role of AmeriCorps members. Despite lessons learned during year one and a new approach to the AmeriCorps role in year two, the contributions of the AmeriCorps members earned the lowest satisfaction ratings and the most specific critical feedback of any program component. AmeriCorps members report feeling undervalued and struggling to make a meaningful contribution, with one stating, *"sometimes I felt that I wasn't really needed in the classroom, that they could do it without me."* Teaching artists and school partners expressed similar frustrations including setting clear limits on the time they had available to address the situation. One principal stated *"I can't hand-hold, the person [in the AmeriCorps role] has to be able to take initiative."* Satisfaction varied by individual member and site each year, underscoring the importance and challenge of matching the right individual with the setting. Some AmeriCorps members have been able to navigate a complex environment, finding satisfaction and ways to make a contribution, while others have not.

Creative Schools Initiative

PRINCIPAL who is a leader and advocate for the arts program, both internally and externally, and drives its integration with larger school-wide strategy is a Turnaround Arts Pillar.

Foster increased principal engagement. Principal transitions at both schools weakened administrative support for the CSI program. At the end of year one, principals communicated regret that they had not been more involved and expressed a commitment to becoming more involved in CSI during year two to better align the program with overall school priorities; shortly thereafter, each took positions in new schools. During year two, the incoming principals were even less involved with CSI than their predecessors had been. As one AmeriCorps Member stated, *"I didn't even see the principal until the end of the year."* One partner teacher stated, *"You must mandate principal involvement. Right now, it's all teacher level planning for the classroom, but principals have the power to impact school culture."* This lack of principal engagement limited the degree to which CSI could support the principals' goals and vision for each school.

DISTRICT, PARENTS AND COMMUNITY who are supportive of, involved in and engaged with the arts at school is a Turnaround Arts Pillar.

Build family and community partnerships. There is an opportunity to increase communication and partnership with families and the community. Partner teacher surveys resulted in the lowest ratings for CSI impact on family involvement. One teacher stated, *"we never had a true partnership with families or the community."* One principal reported that increasing community events that make art in the school more visible is a priority and would support school goals of increasing school appeal and, in turn, enrollment.

ARTS SPECIALISTS on staff providing sequential, standards-based instruction during the school day on a frequent and regular basis to all students is a Turnaround Arts Pillar.

Reexamine CSI's relationships to the in-school arts specialist. This evaluation did not structure in feedback from or evaluation questions about CSI's interaction with in-school arts specialists, since CSI is focused on arts integration in the classroom. This is an oversight worth addressing in the future. An AmeriCorps Member once noted that arts integration is most effective when students bring artistic competencies to the classroom; student art skill development depends on the existence of a history of in-school art classes and the skills of the art specialist. This evaluation has no data on if teaching artists collaborate effectively, compete with, or are simply not in communication with the art teachers at partner schools.

Residential Program

Through its Residential Program, Arts Corps partners with two organizations to provide arts education to students in the following settings:

- **Low Income Housing Institute (LIHI)** – develops, owns and operates housing for the benefit of low-income, homeless and formerly homeless people in Washington State. Arts Corps offers weekly classes at three LIHI sites, serving 45 unique students in 2013-14.
- **Spruce Street Residential Crisis Center (SCRC)** – provides a safe place and residential services for at-risk youth who are in crisis. Youth ages 12-17 stay at SCRC for up to 15 days while counselors work with them and their families to develop a plan for reunification. Arts Corps offers weekly classes on-site, serving 505 unique students in 2013-14.

	LIHI	SCRC	Total
# of Classes	9	6	15
Average Class Length	14 hours	1.25 hours	3 hours
Total Contact Hours	1,064 hours	635 hours	1,699 hours
Average Attendance Ratio	74%	100%	97%
Average Contact hours per student	24 hours	1 hour	3 hours

Arts Corps does not survey students at residential sites, due to confidentiality concerns, drop-in style classes and low literacy skills at some sites. However, program partner and teaching artist surveys provide the following insights that are included below.²⁰

PROGRAM SUCCESSES

All program partners surveyed agree that their **goals for the partnership were met or exceeded**. One Spruce Street partner gives credit to the high quality teaching artists.

- *The flexibility of our teaching partners makes it easy to meet our goal. They meet the kids where they are. If they are resistant, both our teaching partners have different, but successful ways to reach them. Their weekly visits provide structure to the educational component and support the consistency of our schedule.* – Spruce Street partner

LIHI partners provide evidence that the program **aligns with Arts Corps' mission** to provide arts access to youth who typically would not have this opportunity.

- *[The most significant aspect of Arts Corps' program is] Exposure to art programming that they wouldn't normally be exposed to due to parent's lack of income to send their children to these types of workshops and classes.* – LIHI partner
- *These are kids who might otherwise not have the opportunities to partake in what our Arts Corps teaching artist presents to them.* – LIHI partner

²⁰ For an in-depth analysis of Arts Corps' program at Spruce Street, see Arts Corps' 2011-12 Program Evaluation Report.

Residential Program

Program Partners and teaching artists describe how Arts Corps' Residential Program supports students to **develop 21st century skills and habits of mind**, particularly self-esteem and confidence, teamwork and collaboration and creative self-expression.

- *[Student Impacts include] self esteem, working in a group, showing up on time for practice, building confidence in the children, and exposing them to new creative ideas. – LIHI partner*
- *[I have observed students] being on time, waiting for class to begin rather than tracking down kids, helping each other practice on days we don't have class and sharing clothes and hair accessories for performances. – LIHI partner*
- *I gave out gifts of composition books and pens to all the kids and told them they could use them in any way they wanted...When I came back the following week one of the boys showed me about 8 new poems that he had written during the week between classes. He was so excited to share them with me, and ... chose two to share [with the class]. After he was done, the other kids gave him several compliments, and he was so happy that he asked if he could read one more. It made safety in the room for all the new kids to open up in their writing as well as share after we wrote. At the end of his sharing I asked if we could have some of these new poems for the book too, and he was so happy that his smile almost burst off his face. I'm so grateful when kids feel safe enough to go deep in the classes, but was so happy that the safety extended through the week as he wrote. – Arts Corps Teaching Artist*

CHALLENGES AND OPPORTUNITIES FOR IMPROVEMENT

These residential, drop-in settings come with some barriers to program success. One Teaching Artist describes how the environment and population at Spruce Street can create classroom challenges.

- *At Spruce, there are many barriers, starting with the fact that they're locked in a facility they don't want to be in and going to a poetry class that they may not be interested in. Then there are all the different personalities, sometimes gang affiliations, cultural differences, sexual orientation differences, 6 year age differences, and whatever problems they bring in with them from already not being in their homes. It's a lot to come in the door with and a lot to come in the door to. – Arts Corps Teaching Artist*

However, survey responses reveal that teaching artists acknowledge these challenges and feel prepared to address problem behaviors as they arise. Arts Corps can continue to train residential teaching artists on appropriate classroom management and be available for support when problems do arise.

- *At Spruce a young man who had been disrespectfully targeting two female residents during my art group, refused to apologize and take responsibility for his hurtful behavior. He blamed them for picking on him. After some private conversations with the females out of the room, he agreed to make amends to the residents and did so with incredible grace... the next week during my art group, the same young man was participating fully and respectfully with the group when Spruce Staff ... told him to pack up and get out of the room. The staff announced that he had been warned and now it's over. The boys face reddened at being called out in front of the other residents. He reluctantly left the group and was very upset. A few minutes later I heard him yelling and screaming and a loud banging sound repeated. It turned out the youth who I was able to deescalate the week before was banging his head against the wall so hard that the police were called and he was taken to the psych ward at Children's. This news was difficult for me to swallow. – Arts Corps Teaching Artist*

Residential Program

- *Last Sunday the kids were very wound up when I got there and didn't settle easily, even though it was all good-natured. But at the very end of class, two girls at one end of the table were talking about boyfriends and a girl at the other end of the table got mad and started yelling at them to shut up, then threw a pen at one of the girls. The girl that was hit got up really angry and started to go toward a fight, but I reached across the table and took her hand and said, "It's okay, let's just all calm down," while staff got between the two girls on the other side. Very luckily the girl that was hit did calm enough to not go hit the other girl, then screamed to let out her anger and turned and ran out the door to the other room. Staff calmed the girl that had thrown the pen while I collected all the pens and pencils quickly. I stayed after while more staff came in and took the first girl and the rest of the kids out to go to room time, then came back in to talk to me with the girl who had been hit with the pen. I was able to stand up for her, that she had done nothing wrong and that she showed great restraint by not going into a fight, and the staff told her she would not get in any trouble since she didn't start it. I'm so glad that we were able to stand up for the girl who hadn't started it, and she felt really supported. I was told the girl who did start it had been starting things all day, so they were going to work with her after I left. I've only had 2 fights in class in the 9 or 10 years I've been there and I'm glad this one got put out like a fire so fast. I still love being there. – Arts Corps Teaching Artist*

In addition to continuing program supports that are already in place, Arts Corps should explore the following opportunities for improvement.

Youth attendance and engagement. Partners describe challenges due to the drop-in setting. Arts Corps can work with partners to make sure that youth are aware of the opportunities for on-site art classes and support teaching artists to develop classroom goals that are appropriate and reasonable when considering they have limited contact with youth.

- *Keeping the children interested and involved [was a challenge]. – LIHI partner*
- *The only challenges we face are when the census is low so the kids aren't here to experience the arts education opportunities. – Spruce Street partner*
- *Most of the kids I work with at Spruce Street are there for only 1 or 2 classes before they're sent back home or placed at a new facility, so I don't get to follow their progress as I would in a classroom. – Arts Corps Teaching Artist*
- *At LIHI the drop in nature means I never know who will show. – Arts Corps Teaching Artist*

Consider mixed media classes. One partner at LIHI suggested offering a more general art class instead of promoting the same medium for several weeks. This may be challenging for Arts Corps, as teaching artists are generally experts in one medium. However, offering a variety of art forms may help to encourage more youth to attend the class.

Improve communication with partners. LIHI partners mentioned communication as an area for improvement, citing problems specific to special events and class schedule.

- *When giving performances, please coordinate transportation for the kids way beforehand, as that would be helpful to us. – LIHI partner*
- *The only complaint I have is how the transportation was handled for the art corps fundraiser, we were left scrambling the day of the event for a ride and I felt like we were being pressured to put young kids in a cab without adult supervision. – LIHI partner*
- *More communication on class schedule, when class is off due to school breaks? – LIHI partner*

Lessons Learned and Next Steps

Program Enrollment

This year, Arts Corps offered fewer classes and enrolled fewer students than any year in the past five years; however total contact hours are higher than some previous years. The number of classes offered, student enrollments and contact hours has historically fluctuated from year to year. Since 2008-09:

- Classes offered have ranged from 143 – 206;
- Student enrollments have ranged from 2,584 – 3,589; and
- Contact hours have ranged from 23,921 – 36,199

By itself, this is not a red flag, as quantity of classes, student enrollments and contact hours are not necessarily reflective of program impact and often depend on funding available and the requests of partners. In this case, staff attributes the past year's decrease to a reduction in Teen Program after school classes due to disruptions in partner programming resulting from changes to the Seattle Families and Education Levy funding priorities and strategies, as well as intentional narrowing of partnerships in order to invest in deeper quality.

Nonetheless, Arts Corps continues to decrease the opportunity gap by forming partnerships that allow them to serve primarily low-income students and students of color. The 2013-2014 program year is also characterized by a higher number of students served during school through the Creative Schools Initiative Pilot and growing in-school residencies.

As Arts Corps continues to adapt to student and partner needs, they may want to set new goals for serving students; for example cost per student or percent of enrollment capacity reached might be better indicators of program success and provide context for fluctuating enrollment numbers.

Program Quality

Formal observations suggest a consistent trend towards increased program quality and alignment with nationally validated best practices. Arts Corps consistently creates a safe and supportive environment with opportunities for youth interaction. Program engagement has also improved; future program improvement could focus on offering students more opportunities for students to plan, make choices based on their interests and reflect on class activities.

The conclusions that can be drawn from observation data are constrained by limits in the number and kinds of programs that have been observed. Recently, only elementary programs have been observed, with a focus on new teachers; it is not feasible to conduct external observations for the full range of program types, art forms or teaching artists with current available resources.

To address this issue, Arts Corps continues to train teaching artists on best practices associated with youth program quality, asking cohort leads to observe other teaching artists and provide feedback on their sessions. Evaluator review of cohort lead observation comments reveals that feedback is generally positive with opportunities for improvement provided by only some of the observers. When provided, some feedback is consistent with YPQA practices (i.e. *define more time for youth in class to perform for one another to foster even more collaboration or practice problem solving in order to be better prepared for behavior management challenges*) while

other comments lack concrete suggestions that can be implemented in the classroom or do not necessary align with YPQA. Arts Corps can support cohort leads to provide concrete suggestions that align with the YPQA while training all staff on YPQA language and strategies for program improvement.

Finally, Arts Corps should continue to think about how to define quality in a classroom setting as the program expands more into the school day. While Arts Corps may have less control over classroom culture when they partner with teachers (compared to after-school programs), they can explore opportunities to incorporate best practices when appropriate.

Student Learning

Elementary teaching artists are most likely to report focusing on a student's belief in their ability to succeed (growth mindset), courage and risk-taking and imagining possibilities while *teen* teaching artists (100%) report that belief in one's ability to succeed (growth mindset), courage and risk-taking and critical thinking are teaching priorities in their class. This would suggest that there are developmental differences in which creative habits students are ready, able or interested in practicing, with imagining possibilities a precursor to critical thinking. Currently, teaching Artists determine priorities based on their own personal classroom goals, rather than getting this direction from Arts Corps.

With multiple areas of focus for student learning (including youth development, 21st century skills, habits of mind, artistic skill-building and self-expression), teaching artists must make decisions about which to prioritize in their classrooms. Arts Corps can provide more direction around identifying and achieving goals for student learning in each classroom, depending on partner expectations and other factors. Arts Corps can also support teaching artists to develop lesson plans that intentionally name and address specific skills and dispositions and encourage sharing among staff.

Student Leadership

The Spokes Leadership Board offers a unique opportunity for advanced teen artists or those who wish to engage with social justice issues to engage with their community in a leadership role, and is a relatively new program type for Arts Corps. Arts Corps imagines a program structure where teens enroll in after-school or All City classes and build upon this introductory experience by joining Spokes. To fulfill this vision, Arts Corps should continue to include youth in the planning and evaluation of Spokes, Teen Artist Events and Youth Speaks Seattle, while implementing changes to program structure that encourage youth to engage with these opportunities. This includes incorporating more opportunities for art-making, teamwork and group presentations during ALLI, raising expectations for meeting attendance and engagement and increasing accountability for Spokes members' roles and responsibilities.

Serving Partners

Overall, partners are satisfied, with nine out of ten elementary, teen and residential partners reporting that their expectations for the partnership were met or exceeded and all partner teachers engaged in the Creative Schools Initiative (CSI) giving high satisfaction ratings regarding their teaching artist.

While all partners indicated that their goals for providing a quality after school program and increasing arts access for youth they serve were met or exceeded, those partners who indicated

staff development as a goal did not always feel this goal was met. Arts Corps should clarify if this is an organizational priority and, if it is, take action to better achieve this goal.

As Arts Corps maintains existing and develops new partnerships with schools and other youth serving community organizations, it should focus on both establishing institutional-level partnership while forming strong relationships with individuals at each program site. Individuals can act as program champions at the partner site, while institutional-level agreements help ensure that Arts Corps programs will be sustainable despite staff transitions. Finally, the goal setting process should clarify partner expectations so that these match what the Arts Corps program is designed to impact.

Evaluation

Each year, Arts Corps draws valuable conclusions about program quality, impact and opportunities for improvement, based on data collected from students, partners, teaching artists and program records. However, as Arts Corps expands their program and priorities, the evaluation grows each year. There are countless possibilities for expanding data collection and analyzing the data collected, but not all are worth the investment required. Arts Corps should examine data collection tools and strategies to determine which are producing new and useful information and which have served their purpose and could be eliminated. To ensure that data collection efforts are maximally useful while fitting into the evaluation budget, Arts Corps needs to focus and narrow its evaluation plan.

Program activities or evaluation questions that could be improved include:

- Evaluation of student skills and dispositions at the elementary level.
- Evaluation of student skills and dispositions beyond self-report.
- Evaluation of artistic skill-building at the organizational level, beyond student self-report.
- Impact by dosage over multiple classes or years.
- Impact by art form.