

**ARTS CORPS
PROGRAM EVALUATION REPORT
2009-2010**

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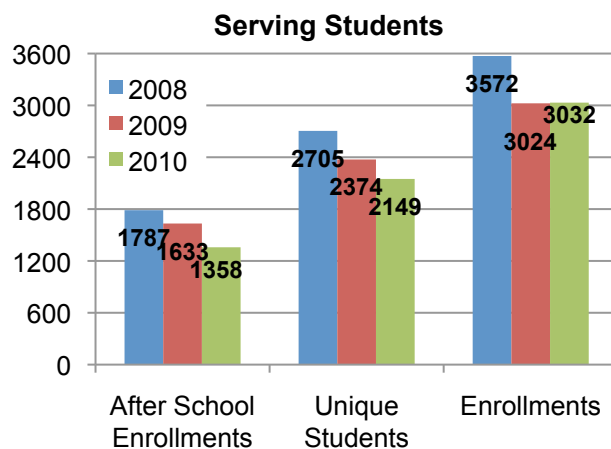
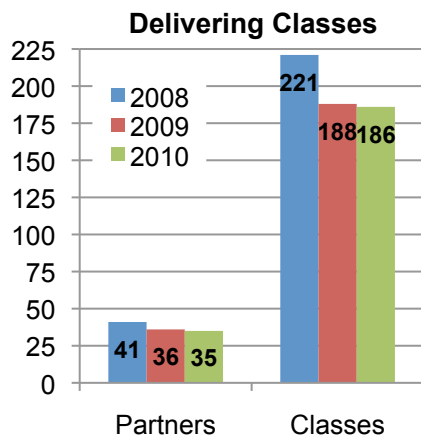
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EXECUTIVE SUMMARY

PROGRAM EVALUATION RESULTS OVERALL CONTINUE TO REVEAL CONSISTENTLY STRONG PROGRAM DELIVERY AND PROGRESS TOWARDS THE ACHIEVEMENT OF ALL PROGRAM GOALS.

ACCESS TO ARTS EDUCATION

PROGRAM RECORDS SHOW THAT ARTS CORPS CONTINUES TO INCREASE ACCESS TO ARTS EDUCATION DESPITE A CHALLENGING ECONOMIC CLIMATE. RATE OF PROGRAM DELIVERY AND OVERALL STUDENT ATTENDANCE WAS SIMILAR TO LAST YEAR ALTHOUGH MEANINGFULLY DECREASED FROM PREVIOUS 2007-2008. THIS RECENT “MAINTENANCE” IS CONSIDERED A SUCCESS BY PROGRAM PLANNERS GIVEN DECREASES IN FUNDING AVAILABLE FOR ARTS EDUCATION.



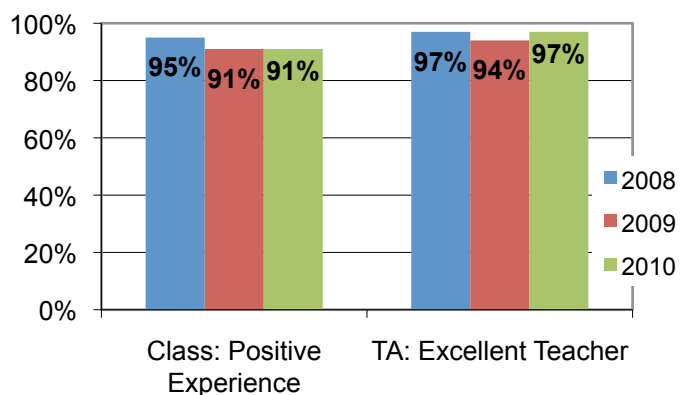
TEN PERCENT OF MIDDLE AND HIGH SCHOOL STUDENTS INDICATED THAT THEIR ARTS CORPS CLASS WAS THEIR FIRST ARTS CLASS OF ANY KIND. THIS NUMBER/PERCENTAGE HAS BEEN CONSISTENTLY DECLINING SINCE 2007. ONE POSSIBLE INTERPRETATION IS THAT ARTS CORPS'S CONSISTENT PRESENCE IN MANY SITES HAS AFFORDED MANY STUDENTS THE OPPORTUNITY TO TAKE AN ARTS CLASS BEFORE THEY ENTER MIDDLE OR HIGH SCHOOL.

PROGRAM QUALITY

INDICATORS OF CLASS AND TEACHING ARTIST QUALITY SUGGEST STUDENTS' EXPERIENCES THIS YEAR WERE VERY POSITIVE OVERALL. IN PARTICULAR, END OF CLASS SURVEYS REVEAL STUDENTS BELIEVE ARTS CORPS PROVIDED THEM WITH AN EXCELLENT TEACHER.

THERE HAS BEEN A BIT OF VARIATION IN THE MEAN

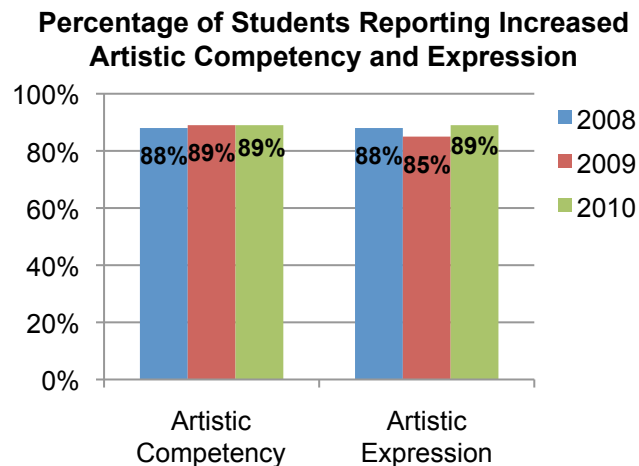
Percentage of Students Reporting Quality "Often or Always"



RATING FROM YEAR TO YEAR, BUT RATINGS ARE SO HIGH OVERALL THAT IT IS REASONABLE TO EXPECT OCCASIONAL DIPS WITHOUT RAISING CONCERN ABOUT OVERALL PROGRAM QUALITY.

LEARNING

EVALUATION DATA SUGGESTS THAT YOUTH ARTISTIC COMPETENCIES AND ARTISTIC EXPRESSION ARE FOSTERED AT HIGH RATES OVERALL. IN GENERAL, RESPONSES TO END OF YEAR SURVEY QUESTIONS ON THESE TOPICS ARE VERY CONSISTENT OVER TIME. SINCE THESE SURVEY QUESTIONS HAVE NOT YIELDED NEW INFORMATION IN MANY YEARS, IT IS WORTH CONSIDERING HOW TO REFINE DATA COLLECTION REGARDING THESE INDICATORS TO YIELD NEW, USEFUL INFORMATION OR TO MINIMIZE THE RESOURCES REQUIRED TO CONFIRM THAT PROGRAMMING CONTINUES TO BE ON TRACK.



MATCHED PRE-POST STUDENT SURVEYS REVEALED SIGNIFICANT INCREASES IN ALL INDICATORS OF CREATIVE HABITS. TEACHING ARTISTS REPORT CONSISTENT IN-CLASS ATTENTION TO ALL FIVE CREATIVE HABITS OF FOCUS. *REFLECTION* AND *IMAGINING POSSIBILITIES* ARE THE HABITS TEACHING ARTISTS MOST FOCUS ON WHEN DELIVERING CLASSES, WHILE THEY ALMOST ALWAYS PROVIDE STUDENTS OPPORTUNITIES TO PRACTICE *PERSISTENCE AND DISCIPLINE* AND *CRITICAL THINKING*.

MUSICIANCORPS

MUSICIANCORPS CLASSES ACCOUNT FOR 20% OF TOTAL ARTS CORPS CLASSES OFFERED IN 2009-2010. THIS PERCENTAGE IS CONSISTENT FOR NUMBER OF ENROLLMENTS (17%) AND CONTACT HOURS (18%).

THE CLOSE ALIGNMENT OF ARTS CORPS' OVERALL PROGRAM GOALS AND PROGRAM GOALS FOR THE MUSICIANCORPS PILOT FACILITATES COMPARISON OF THE IMPACT OF THE VARIED PROGRAM DELIVERY METHODS; HOWEVER, DIFFERENCES IN THE EVALUATION METHODOLOGIES THIS YEAR HAMPERED THE COMPARISON. ON POST SURVEYS, STUDENTS IN MUSICIANCORPS SELF-REPORT ARTISTIC COMPETENCIES AND CREATIVE HABITS AT LEVELS THAT ARE SLIGHTLY HIGHER THAN AVERAGE FOR ALL ARTS CORPS CLASSES.

TO THE DEGREE TO WHICH POSSIBLE, IT WOULD BE USEFUL TO ALIGN THE EVALUATION METHODS FOR ARTS CORPS PROGRAMMING OVERALL AND MUSICIANCORPS TO ALLOW FOR COMPARISON OF RESULTS ACROSS AND BETWEEN PROGRAMMING TYPES.

DATA SOURCES

END OF CLASS SURVEYS

END OF CLASS SURVEY WERE COMPLETED BY 222 UNIQUE STUDENTS IN THE FALL, WINTER AND SPRING QUARTERS. IN 2007-2008, ARTS CORPS 207 STUDENTS COMPLETED END OF CLASS SURVEYS; THUS, THE NUMBER OF END OF CLASS SURVEYS COLLECTED IS VERY SIMILAR (RESPONSE RATES WERE NOT INCLUDED IN THE 2008-2009 REPORT). SEVERAL STUDENTS COMPLETED SURVEYS AT THE END OF MULTIPLE QUARTERS, RESULTING IN 257 COMPLETED POST SURVEYS.

PROGRAM RECORDS INDICATE 762 ENROLLMENTS IN CLASSES WHERE SURVEYS WERE TO BE ADMINISTERED (AFTER SCHOOL CLASSES ONLY; MIDDLE AND HIGH SCHOOL ONLY; FALL, WINTER AND SPRING ONLY; MISCELLANEOUS EXCEPTIONS TAKEN INTO ACCOUNT). BASED ON THIS, THE END OF CLASS SURVEY RESPONSE RATE IS 29%, UP FROM 2008'S RESPONSE RATE OF 25%.

MOST SURVEYS (61%) WERE COLLECTED BY FOUR TEACHING ARTISTS, CONSISTENT WITH THEIR OVERALL ENROLLMENT IN SURVEYED CLASSES (SEE TABLE). THIS REPRESENTS AN IMPROVEMENT OVER 2008, WHEN ONE TEACHING ARTIST COLLECTED 30% OF THE TOTAL SURVEYS (WHILE HIS CLASSES REPRESENTED ONLY 11% OF ENROLLMENTS IN SURVEYED CLASSES).

	% OF TOTAL SURVEYS COLLECTED	% OF ENROLLMENTS IN SURVEYED CLASSES
JEROME APARIS	14%	29%
ROBERTO ASCALON	18%	16%
CARTER MCGLOSSON	14%	11%
ERICA MERRITT	15%	5%
TOTAL	61%	61%

MATCHED PRE-POST SURVEYS

MATCHED PRE- AND POST-SURVEYS WERE COLLECTED FROM 153 STUDENTS. 69% OF STUDENTS WHO FILLED OUT A POST SURVEY ALSO COMPLETED A PRE- SURVEY THAT WAS USED FOR MATCHED ANALYSIS. IN 2008, 144 MATCHED PRE-POST SURVEYS WERE COLLECTED FROM THIS AGE RANGE (MIDDLE AND HIGH SCHOOL), SO THIS IS A MODERATE IMPROVEMENT.

STUDENT FOCUS GROUPS

FIVE CLASS FOCUS GROUPS WITH ARTS CORPS STUDENTS WERE ADMINISTERED BY PROGRAM STAFF. THEY INCLUDED PRE- AND POST-CLASS FOCUS GROUPS FOR ELEMENTARY SCHOOL STUDENTS ENROLLED IN COMIC BOOK ILLUSTRATION/GRAPHIC NOVEL OR VIDEO PRODUCTION AND A POST-CLASS FOCUS GROUP FOR HIGH SCHOOL STUDENTS ENROLLED IN ALL-ACCESS BREAK DANCE. FOCUS GROUP COMMENTS WERE ANALYZED FOR THEMES, PROVIDING QUALITATIVE EVIDENCE.

TEACHING ARTIST SURVEY

AN ONLINE SURVEY WAS COMPLETED BY 18/25 (72%) TEACHING ARTISTS, ALTHOUGH THE RESPONSE RATE FOR SPECIFIC QUESTIONS WAS LOWER IN MANY INSTANCES. IN 2008, 83% OF TEACHING ARTISTS COMPLETED THE ONLINE SURVEY.

PARTNER PROGRAM SURVEY

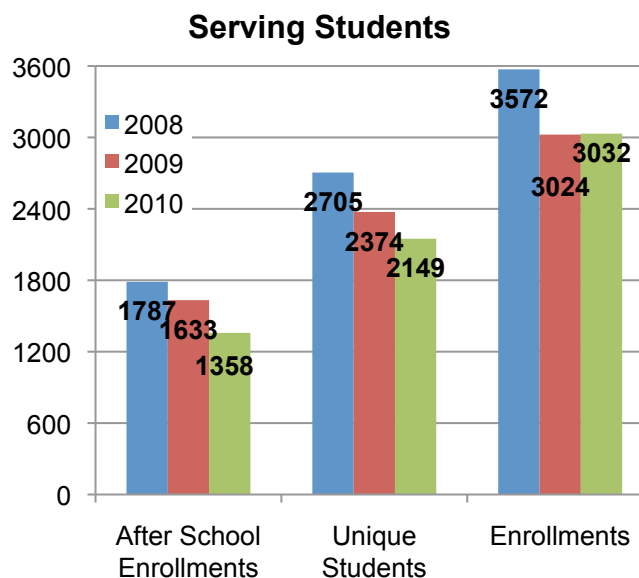
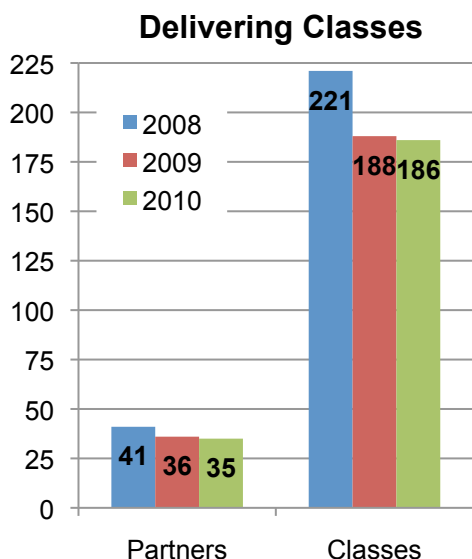
ARTS CORPS SOUGHT TO ADMINISTER TELEPHONE SURVEYS WITH REPRESENTATIVES FROM 21 PARTNER ORGANIZATIONS. REPRESENTATIVES OF 20 OF THESE SITES PARTICIPATED IN THE PHONE SURVEY. THIS RESPONSE RATE OF 95% IS AN

ACCESS TO ARTS EDUCATION

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INCREASING ACCESS TO ARTS PROGRAMMING

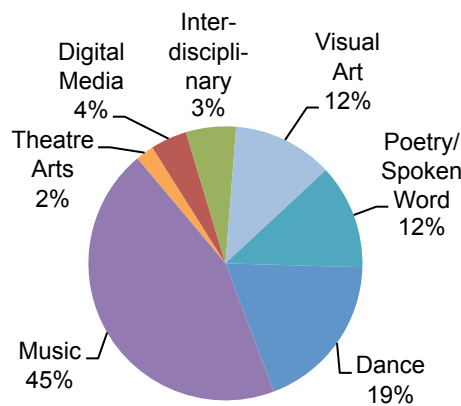
ARTS CORPS SEEKS TO EXPOSE YOUTH WHO WOULD OTHERWISE NOT HAVE ACCESS TO THE POWER OF THE ARTS AND TO EXPOSE MORE YOUTH OVERALL TO THE POWER OF THE ARTS.



PROGRAM RECORDS – STUDENTS SERVED

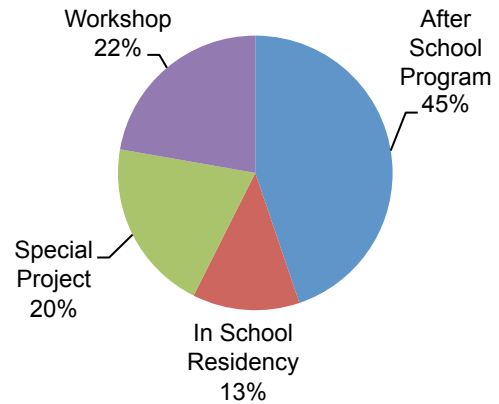
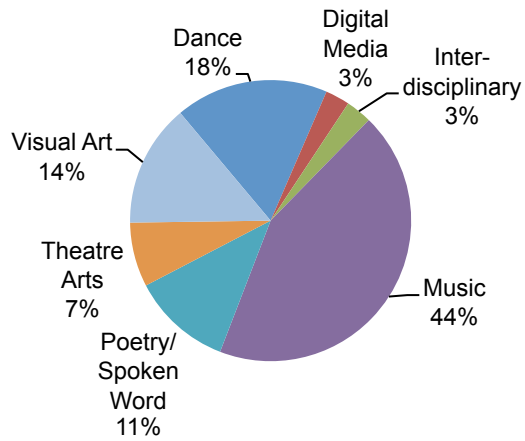
- ARTS CORPS PARTNERED WITH 35 SITES IN THE 2009-2010 SCHOOL YEAR AND SUMMER, DOWN FROM 36 THE PRIOR YEAR. ARTS CORPS HAS WORKED DILIGENTLY TO ASSIST THEIR PARTNERS IN SEEKING FUNDING FOR PROGRAMMING IN A TOUGH ECONOMIC CLIMATE. MUSICIANCORPS CAN BE CREDITED WITH HELPING ARTS CORPS IN MAINTAINING A STEADY NUMBER OF PARTNERS THIS YEAR.
- ARTS CORPS PROVIDED 186 CLASSES DURING THE 2009-2010 SCHOOL YEAR AND SUMMER. THIS REPRESENTS A SLIGHT (1%) DROP FROM 2008-2009, WHEN ARTS CORPS PROVIDED 188 CLASSES DURING THE SCHOOL YEAR AND SUMMER.
- ARTS CORPS SERVED 2149 UNIQUE STUDENTS DURING 2009-2010. THIS REPRESENTS A 9% DECREASE FROM THE PREVIOUS YEAR (2374 UNIQUE STUDENTS).
- THERE WERE 3032 DISTINCT ENROLLMENTS IN QUARTERLY CLASSES DURING THE SCHOOL YEAR REPRESENTING A SLIGHT (0.2%) INCREASE OVER LAST YEAR'S 3024 ENROLLMENTS.
- ARTS CORPS DELIVERED 25,943 CONTACT HOURS OF CLASSES TO STUDENTS IN 2009-2010, COMPARED TO 23,921 IN 2007-2008 (THIS INDICATOR WAS NOT INCLUDED IN THE 2008-2009 REPORT).
- APPROXIMATELY 22% OF STUDENTS ENROLLED IN TWO OR MORE ARTS CORPS CLASSES DURING THIS YEAR, UP FROM 18% LAST YEAR.

Classes by Art Form



Enrollments by Class Type

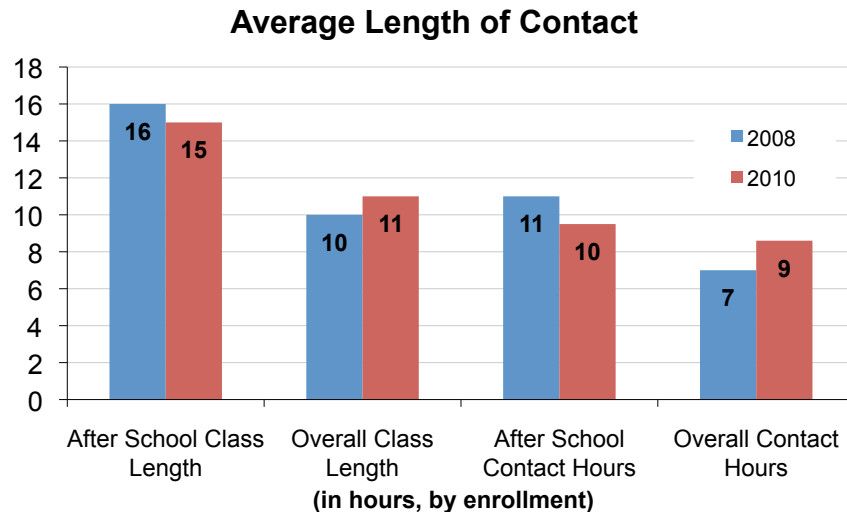
Enrollments by Art Form



GENDER INFORMATION WAS COLLECTED ON THE CLASS ATTENDANCE SHEETS AND REFLECTS THE ENROLLED STUDENTS. THIS INFORMATION IS BECOMING MORE COMPLETE OVER TIME AS 45% OF STUDENTS WERE UNIDENTIFIED IN 2008 AND 15% WERE UNIDENTIFIED IN 2009.

- UNIDENTIFIED: 4% (130)
- FEMALE: 46% (1,399)
- MALE: 50% (1,503)

PROGRAM RECORDS –ENROLLMENT BY CLASS TYPE AND CLASS LENGTH



- **OVERALL, MOST STUDENTS ENROLLED IN CLASSES THAT MET FOR FEWER THAN 16 HOURS. ONLY 22% OF ENROLLMENTS WERE IN CLASSES THAT MET FOR MORE THAN 16 HOURS.**
 - THE AVERAGE CLASS LENGTH WAS 11 HOURS.
- **AFTER SCHOOL CLASSES**
 - 1358 ENROLLMENTS WERE IN AFTER SCHOOL CLASSES.
 - 44% OF THE ENROLLMENTS IN AFTER SCHOOL CLASSES WERE IN A CLASS THAT MET FOR MORE THAN 16 HOURS.
 - OF ALL THE ENROLLMENTS IN AFTER SCHOOL CLASSES, THE TYPICAL (MEDIAN) STUDENT WAS IN A CLASS THAT MET FOR 16 HOURS WHILE THE AVERAGE 'TOTAL HOURS' PER CLASS WAS 15.
- **IN SCHOOL RESIDENCIES**
 - 384 ENROLLMENTS WERE IN AN IN SCHOOL RESIDENCY.
 - 14% OF THE ENROLLMENTS PARTICIPATING IN SCHOOL RESIDENCIES MET FOR MORE THAN 16 HOURS.
 - THE TYPICAL (MEDIAN) STUDENT IN AN IN SCHOOL RESIDENCY WAS IN A COURSE THAT MET FOR 8 HOURS TOTAL, WHILE THE AVERAGE 'TOTAL HOURS' PER CLASS WAS 11.
- **SPECIAL PROJECTS**
 - 615 ENROLLMENTS WERE IN SPECIAL PROJECTS.
 - THE AVERAGE 'TOTAL HOURS' PER CLASS WAS 14 HOURS.
- **WORKSHOPS**
 - 675 ENROLLMENTS WERE IN WORKSHOPS.
 - ALL WORKSHOPS HAD 1-4 MEETINGS FOR 1-2 HOURS, WITH THE AVERAGE 'TOTAL HOURS' PER CLASS AT 2 HOURS.
- **MUSICIANCORPS**
 - 518 OF THE ENROLLMENTS DESCRIBED ABOVE WERE IN MUSICIANCORPS CLASSES.
 - MORE INFORMATION ON THESE CLASSES IS FOUND IN THE MUSICIANCORPS SECTION OF THIS REPORT.

PROGRAM RECORDS – ATTENDANCE AND CONTACT HOURS

- **OVERALL ATTENDANCE RATIO: 80% (VS. 80% AVERAGE ATTENDANCE LAST YEAR)¹**

THIS NUMBER INCLUDES STUDENTS WHO HAVE 100% ATTENDANCE IN ONE-TIME WORKSHOPS AND SPECIAL PROJECTS. 935 STUDENTS, OR 31% OF ENROLLMENTS, PARTICIPATED IN ONE-TIME WORKSHOPS OR SPECIAL PROJECTS RESULTING IN A 100% ATTENDANCE RATIO.

- **AFTER SCHOOL CLASSES DURING 2009-2010**

- AVERAGE ATTENDANCE RATIO OF 62%.
- 19% OF ENROLLMENTS ATTENDED EVERY CLASS.
- 46% OF ENROLLMENTS ATTENDED THREE OUT OF FOUR CLASSES OR MORE.
- 66% OF ENROLLMENTS ATTENDED AT LEAST HALF OF THE CLASSES.
- THE AVERAGE ENROLLMENT RECEIVED 10 CONTACT HOURS PER CLASS (THIS DOES NOT REFLECT THE AGGREGATED HOURS OF UNIQUE STUDENTS WHO ENROLLED MULTIPLE TIMES).

- **IN SCHOOL RESIDENCIES**

- OVERALL ATTENDANCE RATIO OF 86%.
- 50% OF ENROLLMENTS ATTENDED EVERY CLASS.
- 80% OF ENROLLMENTS ATTENDED THREE OUT OF FOUR CLASSES OR MORE.
- 92% OF ENROLLMENTS ATTENDED AT LEAST HALF OF THE CLASSES.
- THE AVERAGE ENROLLMENT RECEIVED 9.2 CONTACT HOURS PER CLASS (THIS DOES NOT REFLECT THE AGGREGATED HOURS OF UNIQUE STUDENTS WHO ENROLLED MULTIPLE TIMES).

- **WORKSHOPS**

- OVERALL ATTENDANCE RATIO OF 99%.
- THE AVERAGE WORKSHOP ENROLLMENT RECEIVED 2 CONTACT HOURS PER CLASS.

- **SPECIAL PROJECTS**

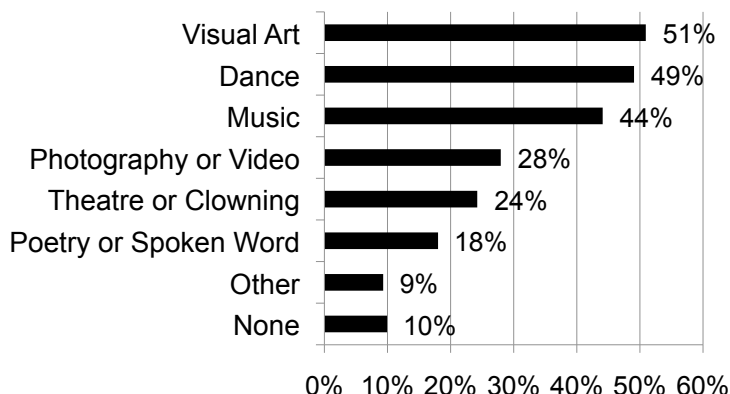
- OVERALL ATTENDANCE RATIO OF 97%.
- THE AVERAGE SPECIAL PROJECT ENROLLMENT RECEIVED 13 CONTACT HOURS PER CLASS.

¹ THE ATTENDANCE RATIO IS CALCULATED BY DIVIDING THE NUMBER OF TIMES A STUDENT ATTENDED A CLASS BY THE TOTAL NUMBER OF CLASSES.

**STUDENT PRE-CLASS
SURVEYS – PAST
PARTICIPATION IN ARTS
CLASSES**

ON THEIR FIRST PRE-CLASS SURVEY OF THE YEAR, MIDDLE AND HIGH SCHOOL STUDENTS WERE ASKED TO REPORT ON ALL THE ART CLASSES THEY HAVE TAKEN, IN OR OUT OF SCHOOL, NOT COUNTING THIS ONE. 161 STUDENTS RESPONDED TO THIS QUESTION. 10% OF STUDENTS REPORT THEIR ARTS CORPS CLASS AS THE FIRST ART CLASS THEY HAVE TAKEN. LAST YEAR, 7% OF STUDENTS REPORTED THEY HAD NOT TAKEN AN ARTS CLASS BEFORE.

Past Participation in Art Classes



PARTNER SURVEY – STUDENT ACCESS TO ARTS CLASSES

PARTNERS WERE ASKED: *BASED ON YOUR ESTIMATIONS, HOW MANY OF YOUR STUDENTS HAVE ACCESS TO ARTS CLASSES ALREADY, WITHOUT ARTS CORPS?* RESPONSES ARE BELOW.

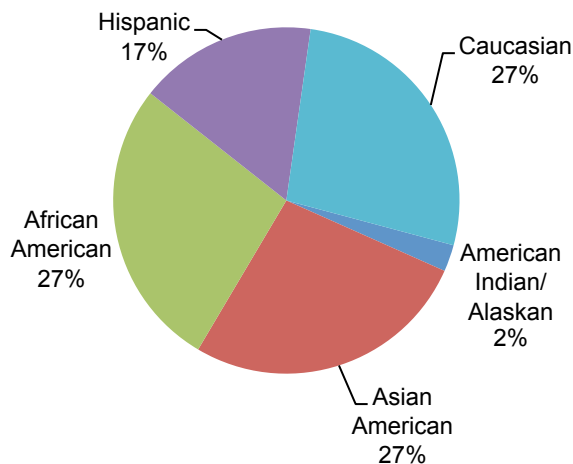
	VIRTUALLY ALL	MOST OR A MAJORITY	ROUGHLY HALF	ONLY SOME	FEW OR NONE	DON'T KNOW
IN SCHOOL	22%	13%	30%	13%	4%	17%
AFTER SCHOOL	22%	9%	36%	17%	13%	13%

PARTNER SURVEY – STUDENT DEMOGRAPHICS

INFORMATION ON STUDENT RACE/ETHNICITY IS ESTIMATED BASED ON THE STUDENTS SERVED BY EACH PARTNER PROGRAM AND IS NOT REPRESENTATIVE OF THE INDIVIDUAL STUDENTS SERVED IN ARTS CORPS CLASSES. 65% OF STUDENTS SERVED BY ARTS CORPS PARTNER ARE ELIGIBLE FOR FREE OR REDUCED LUNCH.

THIS CHART SHOWS RACE/ETHNICITY OF STUDENTS SERVED BY ARTS CORPS PARTNERS:

Student Race/Ethnicity



PROGRAM QUALITY

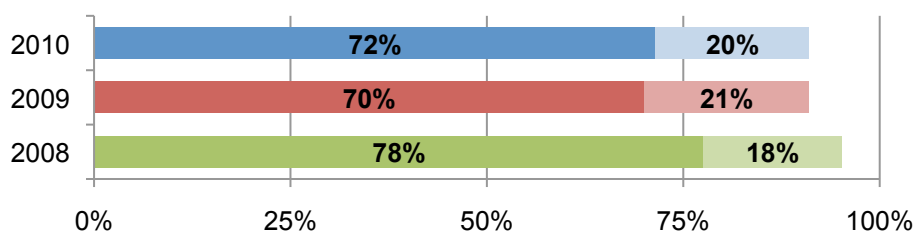


STUDENT RESPONSES TO THE QUESTION

"WHAT DO YOU WISH WERE DIFFERENT OR CHANGED ABOUT THIS CLASS?"

CLASS QUALITY

Students Reporting Class Quality "Always" or "Often"



STUDENT END OF CLASS SURVEY

FOUR QUESTIONS ON THE STUDENT SURVEY ADDRESSED QUALITIES OF THE CLASS ITSELF.

THIS ART CLASS...	ALMOST ALWAYS AND VERY MUCH OR OFTEN COMBINED <i>(2008's RESULTS)</i>	ALMOST ALWAYS	VERY MUCH OR OFTEN	SOME- WHAT OR SOME- TIMES	NEVER OR RARELY
CHALLENGED ME TO BE A BETTER ARTIST	80.9% <i>(80.5%)</i>	44.6%	32.6%	14.0%	4.3%
ENCOURAGED US TO WORK TOGETHER OR IN A TEAM	82.6% <i>(84.0%)</i>	48.2%	34.4%	13.4%	3.6%
WAS A SAFE PLACE TO TRY NEW THINGS	89.5% <i>(91.7%)</i>	66.0%	23.5%	8.9%	1.6%
WAS A POSITIVE EXPERIENCE	91.1% <i>(95.2%)</i>	71.5%	19.5%	7.7%	1.2%

TEACHING ARTIST SURVEY

TEACHING ARTISTS WERE ASKED: *DID YOU EXPERIENCE OR OBSERVE FACTORS THAT GOT IN THE WAY OF STUDENT PARTICIPATION IN YOUR CLASS, OR PREVENTED YOU FROM DELIVERING A QUALITY ARTS CLASS?*

ALMOST ALWAYS	OFTEN	OCCASIONALLY	NEVER OR RARELY
6%	22%	33%	39%

TEACHING ARTISTS WERE ASKED TO DESCRIBE WHAT INTERFERED WITH THE DELIVERY OF A QUALITY CLASS. RESPONSES TO THIS QUESTION CLUSTERED INTO THE FOLLOWING THEMES. EXAMPLE COMMENTS REPRESENTATIVE OF EACH THEME ARE PROVIDED.

STUDENT BEHAVIOR

- *I HAD A COUPLE OF STUDENTS WHOSE BEHAVIOR WAS VERY POOR. IT WAS HARD TO ENGAGE IN THE CLASS FOR THEM AND I FELT I DIDN'T HAVE THE TOOL OR KNOWLEDGE ABOUT THEIR PARTICULAR SITUATION TO DEAL WITH THEM. EVEN WHEN I COULD SEE THEY WERE CREATIVE AND GREAT KIDS, IT WAS HARD TO WORK WITH THEM BECAUSE OF THAT.*

ENVIRONMENTAL CHALLENGES

- *TABLES MISSING IN CLASSROOM; CLASSES PASSING THROUGH COMMON AREA LOUDLY; KILN IS SOMETIMES CUT OFF AND CHILDREN'S WORK BEING REMOVED FROM KILN BEFORE FIRING CYCLE IS COMPLETE; ETC.*

PARTNER SUPPORT

- *IT WAS DIFFICULT TO DELIVER A QUALITY DANCE CLASS BECAUSE OF THE LACK OF STRUCTURE ON BEHALF OF THE COMMUNITY CENTER. MUCH OF MY TIME WAS SPENT 'COUNSELING' RATHER THAN TEACHING.*
- *LITTLE CLASSROOM SUPPORT FROM ON- SITE CONTACT, STUDENT INTERACTION (OUTSIDE OF THE CLASSROOM) WITH OTHER PROSPECTIVE STUDENTS.*

STUDENT ATTENDANCE

- *SOME PARTICIPANTS ONLY ABLE TO ATTEND ONE DAY OF TWO EACH WEEK BECAUSE OF ALTERNATE CLUB ENROLLMENT ON THE SAME DAY.*

FAMILY NEEDS

- *THERE WERE SOME PARENTS THAT TOOK THEIR KIDS OUT OF THE ART CLASS FOR RELIGIOUS REASONS AND WERE UNSURE AND FEARFUL AS TO WHAT THE CLASS MIGHT PERTAIN.*
- *PARENTS COME TO PICK UP CHILDREN DURING CLASS.*

PARTNER PROGRAM SURVEY

PARTNERS WERE ASKED: *ON A SCALE OF 1 TO 10, PLEASE RATE HOW WELL ARTS CORPS MEETS YOUR EXPECTATIONS. ARTS CORPS RECEIVED AN AVERAGE SCORE OF 8.4 OUT OF 10, WHERE 10 EQUALS 'EXCEEDS EXPECTATIONS.'*

PARTNERS WERE ASKED: *IN WHAT OTHER WAYS DID YOU SEE ARTS CORPS IMPACTING THE STUDENTS IT SERVES?* RESPONSES TO THIS QUESTION CLUSTERED INTO THE FOLLOWING THEMES. EXAMPLE COMMENTS REPRESENTATIVE OF EACH THEME ARE PROVIDED.

SELF-EXPRESSION

- *ALLOWED STUDENTS TO EXPRESS THEMSELVES IN A MEDIUM THEY AREN'T USUALLY ABLE TO.*
- *GIVING THE OPPORTUNITY TO EXPRESS THEMSELVES FREELY THROUGH ART.*

CONFIDENCE BUILDING

- *FOR THE STUDENTS IN THEATER CLASS, ARTS CORPS HAS HELPED THEM FIND THEIR VOICE AND BE MORE OUTSPOKEN. MANY OF THESE STUDENTS WERE A LOT QUIETER BEFORE WORKING WITH AMBER.*
- *HELPS PROVIDE ANOTHER AREA THEY CAN FEEL COMPETENT IN.*

POSITIVE RELATIONSHIP BUILDING

...WITH THE TEACHING ARTIST

- *ARTS CORPS INSTRUCTORS ARE EXCELLENT AT DEVELOPING POSITIVE MENTORING RELATIONSHIPS WITH STUDENTS. STUDENTS FEEL LIKE THIS IS THE PERSON WHO IS SMART AND TALENTED AND INTERESTED IN THEM AND THEY COULD GO TO. THE ADULTS ARE ACCESSIBLE AND ARE PEOPLE THAT THEY WANT TO BE AROUND. AND THAT IN HIGH SCHOOL IS IMPORTANT.*
- *ARTS CORPS TEACHING ARTISTS BUILT RELATIONSHIPS WITH THE STUDENTS. IT HAS A BIG IMPACT WHEN THAT SAME TEACHING ARTIST/MENTOR IS CONSISTENT AND SHOWS UP EVERY WEEK.*

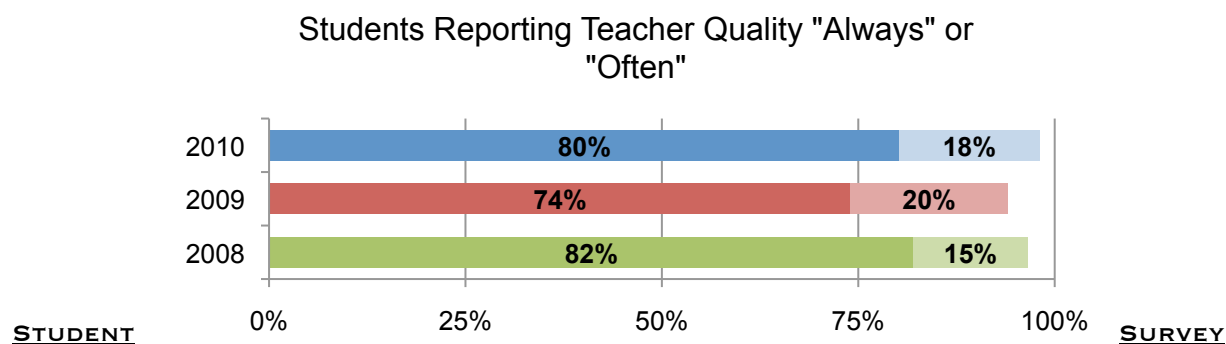
...WITH OTHER STUDENTS

- *CAMARADERIE; THEY BUILD RELATIONSHIPS; STUDENTS ARE PAYING ATTENTION WHEN OTHERS ARE PERFORMING; THEY ARE LISTENING; LEARNING WITHOUT COMPETITIVENESS; LEARNING TO APPRECIATE WHAT THE PERSON NEXT TO YOU HAS DONE, ESPECIALLY IN REGARDS TO VISUAL ART*
- *THE RESIDENTS, WHEN WORKING IN GROUPS, OFTEN DO WELL BY ENCOURAGING EACH OTHER AND BEING SUPPORTIVE DESPITE LOW SOCIAL SKILLS.*

LINKING ART TO THE COMMUNITY

- *CONNECTING YOUTH TO ARTS OPPORTUNITIES AND EXPERIENCES OUTSIDE THE CLASSROOM AND THE COMMUNITY.*
- *OUTSIDE EVENTS: LIKE YOUNGSTOWN BREAK DANCE PERFORMANCES; THEY SEE IT IS NOT JUST AN AFTER-SCHOOL CLASS; THEY SEE OUTSIDE THE CLASS CAN APPLY IN OTHER PLACES; PEOPLE TRAVELING WOULD DANCE.*

TEACHING ARTIST QUALITY



FOUR QUESTIONS ADDRESSED QUALITIES OF THE TEACHING ARTIST.

MY TEACHING ARTIST...	ALMOST ALWAYS AND VERY MUCH OR OFTEN COMBINED	ALMOST ALWAYS	VERY MUCH OR OFTEN	SOME- WHAT OR SOME- TIMES	NEVER OR RARELY
	(2008'S RESULTS)				
INSPIRED ME TO TAKE CREATIVE RISKS	85.0% (88.4%)	55.1%	30.0%	12.1%	2.4%
MADE ME FEEL INCLUDED	90.3% (92.6%)	65.2%	25.1%	8.5%	1.2%
GAVE ME PERSONAL ATTENTION	80.1% (84.0%)	52.0%	28.0%	16.3%	3.7%
WAS AN EXCELLENT TEACHER	97.2% (96.6%)	80.2%	17.0%	2.0%	0.8%

PARTNER PROGRAM SURVEY

PARTNERS WERE ASKED TO RATE EACH TEACHING ARTIST THEY WORKED WITH ON 12 FACTORS. FORTY-ONE TEACHING ARTIST RATINGS WERE RECEIVED (IF A TEACHING ARTIST WORKED AT MULTIPLE SITES, HE OR SHE WAS RATED MULTIPLE TIMES).

	STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE
CHALLENGES STUDENTS TO LEARN	74%	26%	--	--
ENGAGES ALL STUDENTS	68%	28%	5%	--
PREPARES FOR CLASS	58%	38%	5%	--
PROVIDES PERSONAL ATTENTION	63%	37%	--	--
DELIVERS AN EFFECTIVE LESSON	63%	34%	1%	--
ENGAGES STUDENTS IN TEAMWORK AND COOPERATION	64%	36%	--	--
PLAYS AN IMPORTANT ROLE IN EACH YOUNG PERSON'S EDUCATION	41%	54%	5%	--
ARRIVES ON TIME	43%	48%	10%	--

FOSTERS AN ENVIRONMENT THAT SUPPORTS CREATIVE LEARNING	69%	31%	--	--
FOSTERS TRUST IN STUDENTS	58%	38%	3%	--
ACTS AS A ROLE MODEL FOR STUDENTS	63%	38%	--	--
HANDLES MISBEHAVIOR APPROPRIATELY	50%	42%	8%	--

PARTNER PROGRAM REPRESENTATIVES WERE ALSO ASKED: *WHAT ELSE WOULD YOU LIKE US TO KNOW ABOUT THIS TEACHING ARTIST?* RESPONSES TO THIS QUESTION CLUSTERED INTO THE FOLLOWING THEMES. EXAMPLE COMMENTS REPRESENTATIVE OF EACH THEME ARE PROVIDED.

POSITIVE COMMENTS

RELATIONSHIP BUILDING

- *ONE OF THE THINGS THAT REALLY STRUCK ME ABOUT AMOS' WORK IS THAT HE WAS ABLE TO BRING STUDENTS TOGETHER WHO HAVE COMPLETELY DIFFERENT TASTES IN MUSIC. TO BRING THEM TOGETHER AROUND MUSIC -- I THOUGHT THAT WAS AMAZING.*
- *MORE THAN ANY OTHER TEACHER JEROME'S STUDENTS WELCOME NEW YOUTH WITH LEADERSHIP AND COMPASSION. I DISTINCTLY REMEMBER THE WAY THE YOUTH WELCOMED A SPECIAL NEEDS STUDENT INTO THE CLASS.*

ENCOURAGEMENT

- *BRENT WAS GREAT AT TAKING MISTAKES AND ENCOURAGING THE STUDENTS TO USE IT AND TRANSFORM THE STUDENT'S ART PIECE. STUDENTS BEGAN TO SEE THAT THEIR MISTAKES WERE NOT ALWAYS NEGATIVE. BRENT WOULD ALSO BE WORKING ON A PROJECT DURING THE CLASS, HE COULD MODEL THE CREATIVE PROCESS AND SHOW THE STUDENTS HIS TECHNIQUES.*
- *SHE IS SO EFFECTIVE AT ENCOURAGING STUDENTS AND ALLOWING THEM TO FEEL SPECIAL AND SAFE.*

YOUTH ENGAGEMENT

- *HE WAS REALLY GOOD AT SHOWING STUDENTS THE MUSIC PROGRAM REASON. THE STUDENTS WOULD WATCH AND LEARN FROM HIM. HE FOSTERED RELATIONSHIPS AND ENGAGED WITH THE STUDENTS.*
- *ROBERTO IS ONE OF THE MOST ENGAGING INSTRUCTORS THAT I HAVE EVER WORKED WITH. HE REALLY CARES DEEPLY ABOUT STUDENTS AND ABOUT THEIR LEARNING. HE REALLY THINKS DEEPLY ABOUT EVERY SINGLE SESSION THAT HE HAS AND TAILORS IT WELL TO EACH INDIVIDUAL GROUP. I APPRECIATED THAT HE, EVERY SINGLE TIME, MADE THE KIDS WHO WERE THERE, FEEL GLAD THAT HE HAD COME. HE IS ABLE TO ENCOURAGE STUDENTS TO EXPRESS THEMSELVES, STUDENTS WHO HAVEN'T BEEN ENGAGED IN THE TRADITIONAL SCHOOL ENVIRONMENT. THAT'S AN AMAZING ASSET.*
- *ARTURO IS VERY PASSIONATE AND A SKILLED PERFORMER. HE WOULD MAKE THE STUDENTS VERY EXCITED TO LEARN WITH HIS TEACHING STYLE. STUDENTS WHO I THOUGHT WOULD NEVER TRY DRUMMING WERE PARTICIPATING.*

ENVIRONMENT

- *SHE IS EFFECTIVE AT CREATING A REALLY SAFE AND CREATIVE ENVIRONMENT WHERE THE BOYS FEEL ABLE TO PRODUCE REALLY GREAT PIECES.*
- *SHE REALLY PROVIDES A SECURE ENVIRONMENT FOR THE RESIDENTS AND THEY REALLY OPEN UP AROUND HER.*
- *HIP HOP DANCE WAS SOMETHING THE STUDENTS LOVED AND ANA WAS ABLE TO CREATE AN EXPERIENCE THAT EMPHASIZED THE "FUN FACTOR" IN DANCE.*
- *ALL RESIDENTS SHARE OPENLY WITH EACH OTHER AND VICKY DURING POETRY SESSIONS. VICKY PROVIDES A COMFORTABLE, SAFE ENVIRONMENT FOR THE RESIDENTS TO CREATE POETRY AND BE VULNERABLE WITH EACH OTHER.*

COMMUNITY IMPACT

- *AMOS WAS A CATALYST OF POSITIVE CHANGE FOR SOME OF THE MOST CHALLENGING YOUTH. HIS TEACHING AND PRESENCE WITH THESE YOUTH CHANGED THE SCHOOL CULTURE AND RE-ORIENTED THE SCHOOL TOWARDS ART AND CREATIVITY.*

SUGGESTIONS FOR IMPROVEMENT

TEACHER ATTITUDE

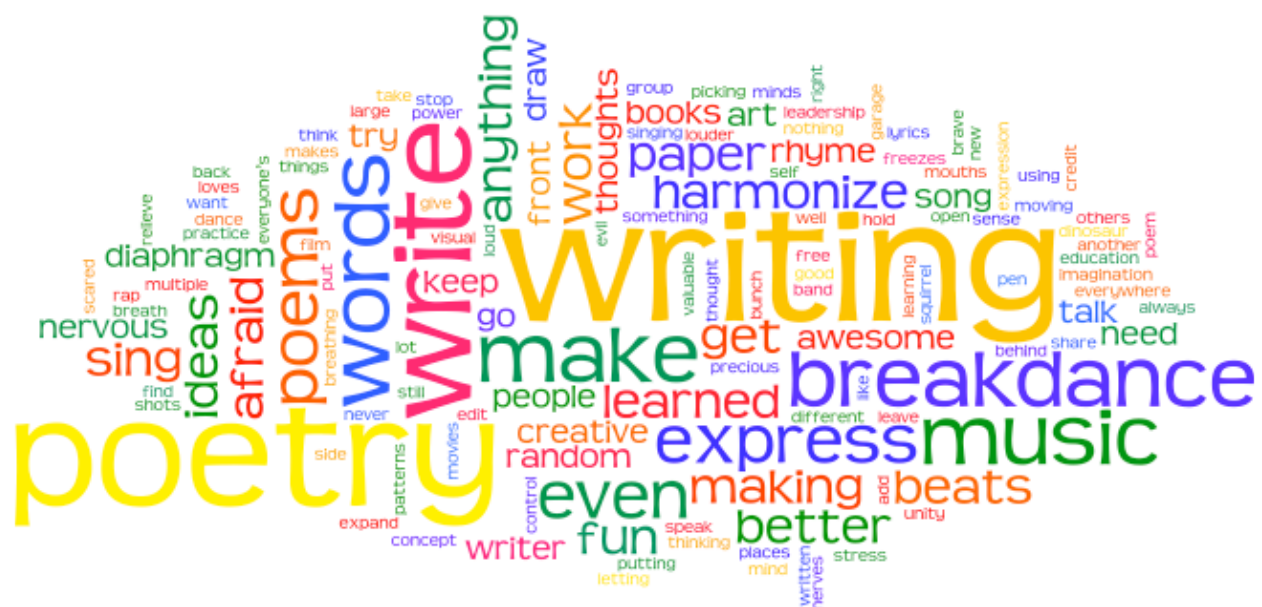
- *SOMETIMES HE WALKED IN LOOKING STRESSED OUT, ESPECIALLY IF THERE WEREN'T MANY KIDS THERE. THAT IS SOMETHING HE CAN WORK ON.*

TEACHER SKILLS

- *IN TERMS OF SKILLS RECRUITING PEOPLE - SOMETIMES IT WOULD BE GOOD TO HAVE SKILL TO DRAW IN MORE. NOT SURE HE WAS EQUIPPED TO HANDLE BEHAVIOR PROBLEMS BUT HE HANDLED WORSE. I WOULD SAY HE COULD HONE SKILLS IN GETTING THOSE IN ROOM INVESTED IN EVERYONE'S SUCCESS. SO, HE COULD DO BETTER, BUT AT THE SAME TIME, THIS IS A DIFFICULT POPULATION.*
- *I DON'T KNOW IF HE'S EXPERIENCED WITH TECH SIDE OR JUST TOUGH CLASS TO TACKLE IN TERMS OF TECHNOLOGY. TECHNOLOGY WAS A PROBLEM ALL YEAR LONG. . .*
- *OVER ALL, IT WOULD BE GOOD TO KNOW IN ADVANCE WHAT [SHE] WANTS TO ACCOMPLISH. WE NEED A WAY TO TAKE WHAT'S GOING TO HAPPEN, SOMETHING IN ADVANCE, TO INTRODUCE BEFORE THE ARTIST ARRIVES. WE HAVE GREAT ARTISTS FOR AN HOUR OF TIME, BUT WHAT MATERIALS COULD BE PROVIDED TO INTRODUCE AND/OR EXTEND THE LESSON – SO THAT STAFF AREN'T MAKING IT UP AND IT INTEGRATES WITH THE LESSON PLAN.*
- *OTHERWISE, OF MOST CONCERN IS THAT FOR SOME REASON THE WORST BEHAVIOR PROBLEMS ARE IN [HER] CLASS. I DON'T THINK IT'S HER - BUT THERE IS A LOT OF THAT. AND [SHE] IS SENSITIVE TO WORDS, B WORD AND N WORD, SWEARING. WE CAN TELL [THE YOUTH] TO STOP, BUT CAN'T RESTRICT WHAT THEY SAY - AND THIS THROWS HER OFF.*

LEARNING

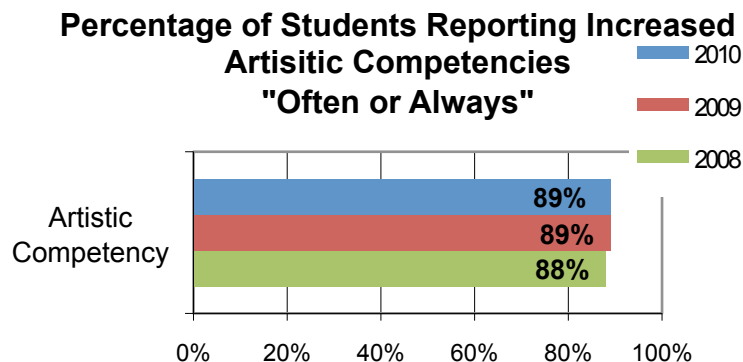
STUDENT RESPONSES TO THE QUESTION



“WHAT IS THE MOST IMPORTANT THING YOU LEARNED IN THIS CLASS?”

ARTISTIC COMPETENCIES

ARTS CORPS PROVIDES LEARNING OPPORTUNITIES RELATED TO CONCEPTS AND VOCABULARY RELEVANT TO SPECIFIC ART FORMS, RELEVANT TECHNIQUES AND SKILLS, GENERATING AND APPLYING CRITERIA FOR WHAT MAKES GOOD WORK, AND THE CULTURAL/HISTORICAL/CONTEMPORARY CONTEXT OF ART FORM AND ROLE OF ARTIST.



STUDENT

SURVEY

THREE QUESTIONS DIRECTLY ADDRESSED ARTISTIC COMPETENCIES.

BECAUSE OF THIS ART CLASS...	ALMOST ALWAYS AND VERY MUCH OR OFTEN COMBINED (LAST YEAR'S RESULTS)	ALMOST ALWAYS	VERY MUCH OR OFTEN	SOME-WHAT OR SOME-TIMES	NEVER OR RARELY
I KNOW NEW CONCEPTS AND VOCABULARY RELATED TO ART	84.2% (80.8%)	41.7%	42.5%	11.7%	4.0%
I CAN USE NEW ART SKILLS AND TECHNIQUES	91.5% (91.3%)	64.4%	27.1%	6.5%	2.0%
I RECOGNIZE WHEN ART IS WELL DONE	91.5% (91.9%)	60.7%	30.8%	5.3%	3.2%

FOCUS GROUP COMMENTS

- *WHAT I LIKE MOST ABOUT BREAK DANCING IS IT REALLY GAVE ME MORE, PUT ME MORE INTO THE ARTS; IT MADE ME APPRECIATE THE ARTS MORE. BACK WHEN I USE TO LISTEN TO MUSIC, I WOULD JUST LISTEN TO IT AS, OH ITS JUST A SONG, BUT NOW I LIKE TO ACTUALLY GO INTO THE SONG AND LOOK FOR MESSAGES AND STUFF THAT ARTISTS ARE TRYING TO PUT OUT. ~HIGH SCHOOL SENIOR ENROLLED IN BREAK DANCE CLASS*
- *[ARTISTS] PUT IDEAS IN TO THE WORLD AND DO THINGS THAT MAKE THINGS HAPPEN IN THE WORLD. ~ELEMENTARY SCHOOL STUDENT ENROLLED IN VISUAL ART CLASS*
- *I WANT TO GIVE A BIG THANKS TO ARTS CORPS, FOR INTRODUCING ME TO THE CLASS. [ARTS CORPS] OPENED MANY DOORS AND OPENED ME INTO THE WORLD OF NOT ONLY BREAK DANCING, BUT ART ITS SELF. ~HIGH SCHOOL SENIOR*

TEACHING ARTIST SURVEY

EACH SURVEY ASKED ABOUT FOSTERING ARTISTIC COMPETENCIES.

	ALMOST ALWAYS	OFTEN	SOMETIMES	RARELY	RESPONSE COUNT (%)
WHEN DELIVERING YOUR CLASSES, HOW MUCH DID YOU FOCUS ON “FOSTERING ARTISTIC COMPETENCIES (SKILLS, KNOWLEDGE) AMONG STUDENTS?”	8%	85%	--	8%	13 (72%)
HOW FREQUENTLY DO YOU PROVIDE OPPORTUNITIES FOR YOUR STUDENTS TO DEMONSTRATE THE SKILLS AND KNOWLEDGE LEARNED DURING YOUR CLASS?	47%	27%	27%	--	15 (83%)

TEACHING ARTISTS WERE ASKED TO SHARE A SPECIFIC EXAMPLE OF HOW THEY ASK STUDENTS TO DEMONSTRATE COMPETENCIES THEY HAVE LEARNED.

- *EVERY DAY WE WORK WITH A NEW POETIC TOOL OR ELEMENT AS THOUGH IT'S A FLASHLIGHT OR A SHOVEL, AND EVERY DAY WE FIND A NEW PLACE IN OURSELVES TO DIG THROUGH AND TRY TO FIND OUR OWN WORTH AND BEAUTY, AS WELL AS ANSWERS TO OUR CONFUSIONS AND COMFORT FOR THE DIFFICULTIES IN OUR LIVES. PRACTICING 'SKILLS AND KNOWLEDGE' IS THE MARRIAGE OF TOOLS WITH THE REASON FOR HAVING THEM, WHICH IS ESSENTIAL FOR KNOWING HOW ART CAN HELP US TO FIND ALL THE VISIBLE AND INVISIBLE PIECES OF OUR LIVES AND WORK OUT HOW AND WHY AND WHERE AND WHEN THEY ALL FIT TOGETHER.*
- *IN OUR GROUP ACTIVITIES, I'LL OFTEN HAVE THE STUDENTS DEMONSTRATE OR EXPLAIN INSTEAD OF ME, LETTING THEM TAKE THE LEAD.*
- *CREATING FINAL PROJECTS. CRITIQUING WORK.*
- *PERFORMANCE, MUSIC PRODUCTION, AND RECORDING*
- *I'VE INCORPORATED THE IDEA OF THE 'SKILLS CHALLENGE' WHERE STUDENTS GET TO COMPETE ON THEIR SKILLS AND COMPETENCIES OF MOVES.*
- *PLAYING MUSIC WITH SEVERAL PARTS. YOU MUST DEMONSTRATE YOUR UNDERSTANDING OF HOW THINGS FIT TOGETHER.*

PARTNER PROGRAM SURVEY

PARTNERS WERE ASKED: *IN YOUR ESTIMATE, HOW SUCCESSFUL WAS ARTS CORPS IN INCREASING STUDENT SKILLS AND COMPETENCIES RELATED TO ART?*

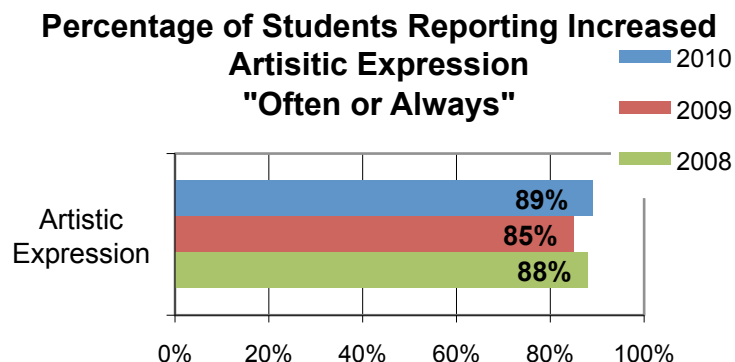
VERY SUCCESSFUL	GENERALLY SUCCESSFUL	A LITTLE SUCCESSFUL	NOT AT ALL SUCCESSFUL	NA OR BLANK
50%	25%	8%	0%	17%

PARTNERS WERE ASKED TO ELABORATE ON THEIR RESPONSES:

- *THEY GOT A CHANCE TO BE TAKEN SERIOUSLY AS YOUNG WOMEN WITH AN INTEREST IN SINGING.*
- *IT WORKS FOR YOUTH WHO STICK WITH THE PROGRAM.*
- *THE STUDENT'S SKILLS ARE THERE. I WOULD HAVE LIKED TO PUSH THEM MORE, TAKE MORE RISKS.*

- *THE SUCCESS IS SEEN THROUGH THE PIECES THE RESIDENTS CREATE. IT WOULD BE GREAT FOR STAFF/PROGRAMS TO RECEIVE COPIES OF THE POETRY AFTER THE SESSIONS SO THAT THERE CAN BE A DEEPER CONVERSATION, PLACE TO SHOWCASE THE WORK AND SO THAT RESIDENTS CAN HAVE IT IN THEIR GOODBYE BOOKS.*
- *ONE LITTLE BOY SAID "I HEARD ABOUT THIS CLASS AND THOUGHT IT WAS STUPID AND NOW I WISH I WERE HERE ALL ALONG!"*
- *THEY SURPASSED THEIR KNOWLEDGE AND CREATED THINGS THEY'D NEVER DONE BEFORE.*

EXPRESSING IDEAS AND FEELINGS THROUGH ART



END OF STUDENT

CLASS SURVEY

TWO QUESTIONS ADDRESSED ARTISTIC EXPRESSION.

BECAUSE OF THIS ART CLASS....	ALMOST ALWAYS AND VERY MUCH OR OFTEN COMBINED (LAST YEAR'S RESULTS)	CLASS SURVEY			
		ALMOST ALWAYS	VERY MUCH OR OFTEN	SOME-WHAT OR SOME-TIMES	NEVER OR RARELY
I CAN EXPRESS MY IDEAS AND FEELINGS THROUGH ART	90.7% (88.0%)	65.4%	25.2%	6.5%	2.8%
I KNOW WHAT MY UNIQUE TALENTS ARE WHEN I MAKE ART	87.4% (87.9%)	50.4%	37.0%	9.8%	2.8%

FOCUS GROUP COMMENTS

- *AFTER A YEAR INTO THIS I DECIDED I WANTED TO BECOME A BREAK DANCE PROFESSOR OR TEACH PEOPLE AND LIKE USE IT AS MY LIFE, I MEAN GO EVERYWHERE WITH IT, IF I WALK DOWN THE STREET I WALK DOWN WITH LIKE A SLIDE OR SPIN OR SOMETHING. I JUST INCORPORATED THE CLASS INTO MY LIFE. ~HIGH SCHOOL SENIOR ENROLLED IN BREAK DANCE CLASS*
- *WHEN I AM HAPPY MY CHARACTERS ARE SAD AND OPPOSITE. ~ELEMENTARY SCHOOL STUDENT ENROLLED IN GRAPHIC ART CLASS*

TEACHING ARTIST SURVEY

EACH SURVEY ASKED ABOUT ENCOURAGING ARTISTIC EXPRESSION TO SHARE IDEAS AND FEELINGS.

	ALMOST ALWAYS	OFTEN	SOMETIMES	RARELY	RESPONSE COUNT (%)
WHEN DELIVERING YOUR CLASSES, HOW MUCH DID YOU FOCUS ON ENCOURAGING STUDENTS TO USE ART TO SHARE IDEAS AND FEELINGS?	20%	50%	20%	10%	10 (56%)
HOW FREQUENTLY DO YOU PROVIDE OPPORTUNITIES FOR YOUR STUDENTS TO USE ART TO SHARE IDEAS AND FEELINGS?	47%	33%	20%	--	15 (83%)

TEACHING ARTISTS WERE ASKED TO SHARE A SPECIFIC EXAMPLE OF HOW THEY ENCOURAGE STUDENTS TO USE ART TO SHARE IDEAS AND FEELINGS.

- *IN DECIDING THE END OF OUR PLAY, WE HAD A DISCUSSION ABOUT WHAT WAYS THE CHARACTER COULD GO AND WHAT FEELINGS HE COULD HAVE BASED ON HOW THE STUDENTS FELT.*
- *I CONSTANTLY ENCOURAGED THEM TO USE IMAGES, OBJECTS, PLACES OR THINGS TO EXPRESS OR INTERPRET THEIR OWN FEELINGS...*
- *ACTIVITIES DURING CLASS WERE A MIX OF MOVEMENT, ACTING, WRITING AND DISCUSSION. WE WANTED TO PROVIDE STUDENTS WITH AN ARRAY OF MEDIUMS TO DISCOVER AND CHOOSE THE ONE THAT FIT THEM THE BEST.*
- *ASKING QUESTIONS AND HAVING EACH STUDENT ANSWER IN FRONT OF THE GROUP. ENCOURAGING THEM TO PUT THEIR SPOKEN IDEAS INTO THEIR ART.*
- *OPEN DISCUSSIONS ABOUT ARTISTS THEY ADMIRE AND WHY HELP OPEN UP DIALOG ABOUT WHAT MESSAGES ARE IMPORTANT AND RELEVANT.*
- *AGAIN, BECAUSE BREAKDANCING IS ABOUT USING YOUR OWN CREATIVITY AND STYLE, STUDENTS ARE CHALLENGED TO FOCUS IN ON LETTING THEIR MOVEMENTS REFLECT THEIR FEELINGS AND IDEAS*

PARTNER PROGRAM SURVEYS

PARTNERS WERE ASKED: *DURING AN ARTS CORPS CLASS, HAVE YOU OBSERVED ARTS CORPS STUDENTS EXPRESSING THEIR IDEAS AND FEELINGS?*

MORE THAN USUAL	SAME AS USUAL	LESS THAN USUAL	DON'T KNOW	NO RESPONSE
63%	17%	4%	4%	13%

PARTNERS WERE ASKED TO ELABORATE ON THEIR RESPONSES:

- *THEY EXPRESS HOW THEY FEEL ABOUT SONG LYRICS.*
- *YES, DURING GROUP CHECK-INS, WHICH I WOULD ADVOCATE TO BE A PART OF ALL THE WORK WE DO WITH STUDENTS.*
- *VIDEO AND CARTOONING PROVIDE A CREATIVE OUTLET FOR STUDENTS TO EXPRESS THEMSELVES. MIGHT NOT GET THIS OPPORTUNITY FROM ART IN THE SCHOOL DAY.*
- *THIS HAPPENS A LOT DURING IMPROVISATION & THROUGH THE VISUAL ARTWORK.*

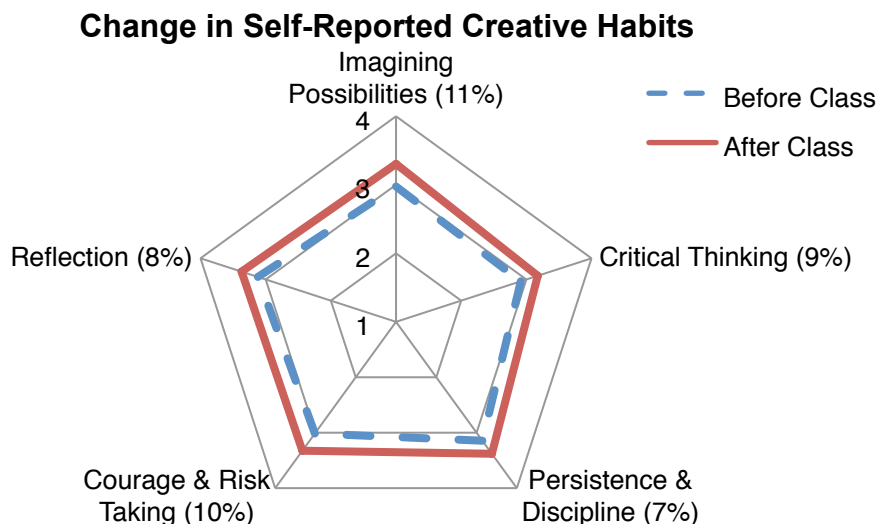
CREATIVE HABITS OF MIND

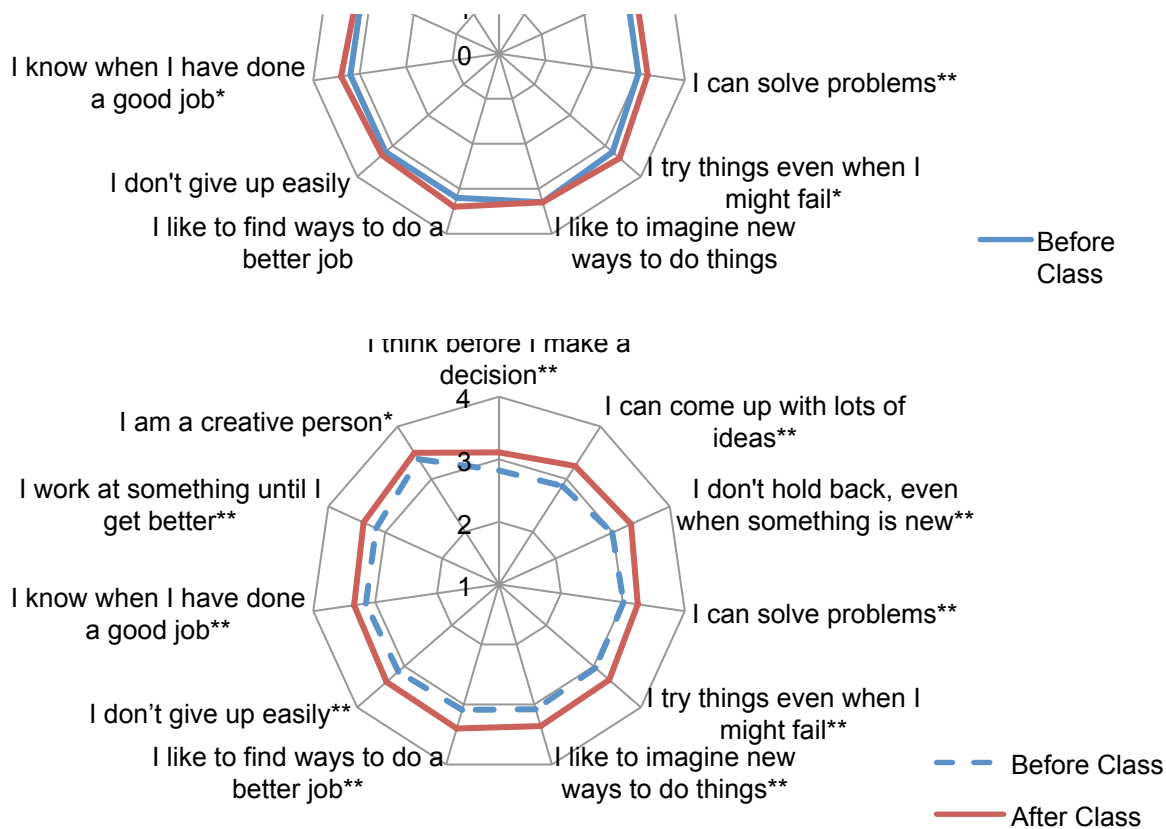
THE ARTS CORPS MODEL FOCUSES ON FIVE CREATIVE HABITS OF MIND. THEY ARE DESCRIBED BELOW WITH ITALICIZED BULLETS THAT LIST THE SURVEY QUESTIONS DESIGNED TO TAP STUDENT PRACTICE OF EACH HABIT.

- **IMAGINING POSSIBILITIES** -TO CONCEIVE OF IMAGINATIVE POSSIBILITIES, PURSUE A VISION, GENERATE IDEAS, AND RESPOND TO NEW POSSIBILITIES AS THEY ARISE
 - *I CAN COME UP WITH LOTS OF IDEAS*
 - *I LIKE TO IMAGINE NEW WAYS TO DO THINGS*
- **CRITICAL THINKING** - TO GENERATE AND APPLY CRITERIA FOR WHAT MAKES GOOD WORK (PROCESS); TO SOLVE PROBLEMS CREATIVELY; TO EXAMINE IDEAS; TO MAKE CONNECTIONS BETWEEN UNLIKE THINGS
 - *I CAN SOLVE PROBLEMS*
 - *I THINK BEFORE MAKING A DECISION*
- **COURAGE AND RISK-TAKING** – TO WORK OUTSIDE OF COMFORT ZONES; TO TOLERATE AMBIGUITY, TO RESIST “SHOULD & OUGHTS”
 - *I TRY THINGS EVEN WHEN I MIGHT FAIL*
 - *I DON’T HOLD BACK, EVEN WHEN SOMETHING IS NEW*
- **REFLECTION** - TO RECOGNIZE WHAT IS PERSONAL & DISTINCTIVE ABOUT ONESELF AND ONE'S WORK; TO REFLECT ON SUCCESS OF FINAL SOLUTION
 - *I LIKE TO FIND WAYS TO DO A BETTER JOB*
 - *I KNOW WHEN I HAVE DONE A GOOD JOB*
- **PERSISTENCE AND DISCIPLINE** - TO DEVELOP MENTAL & PHYSICAL DISCIPLINE: HOW TO ATTEND, CONCENTRATE, PERSIST, COORDINATE
 - *I DON’T GIVE UP EASILY*
 - *I WORK AT SOMETHING UNTIL I GET BETTER*

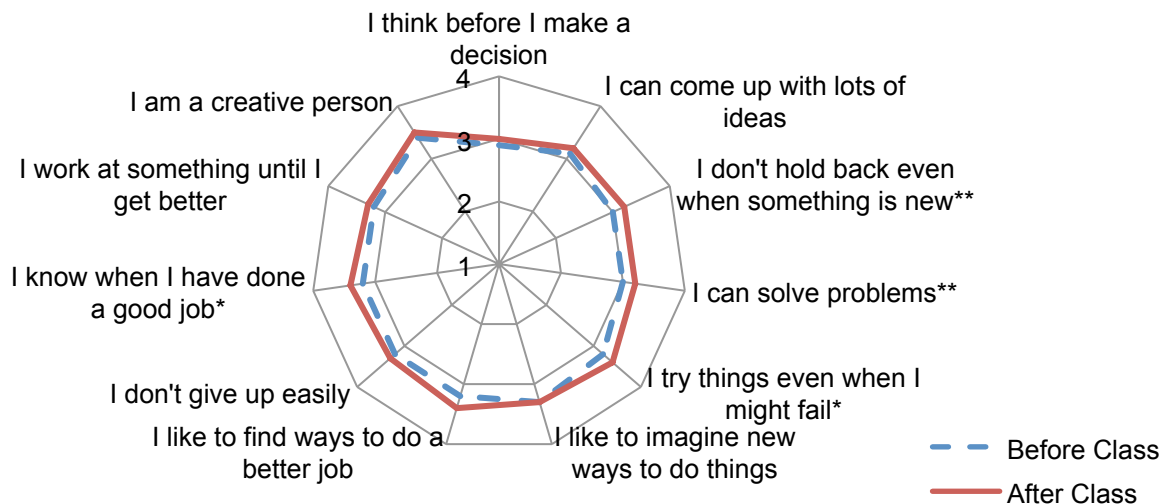
STUDENT SURVEY – MATCHED PRE AND POST

STUDENTS COMPLETED THE SAME ELEVEN QUESTIONS ON A PRE-SURVEY AND AGAIN ON A POST-SURVEY. OVERALL, STUDENTS ARE LIKELY TO REPORT INCREASED PRACTICE OF CREATIVE HABITS AFTER ARTS CORPS CLASS PARTICIPATION.





Changes in Self-Reported Creative Habits 2008-2009



PAIRED SAMPLE T-TESTS WERE USED TO DETERMINE THE PROBABILITY THAT THE DIFFERENCE BETWEEN EACH PRE-SURVEY MEAN AND THE POST-SURVEY MEAN WAS CAUSED BY CHANCE (RATHER THAN CAUSED BY ARTS CORPS CLASSES, AS HYPOTHESIZED). IT IS CUSTOMARY TO SAY THAT IF THE SIGNIFICANCE LEVEL IS $<.05$, THAT DIFFERENCE IS "STATISTICALLY SIGNIFICANT," OR LIKELY NOT CAUSED BY CHANCE. IF THE PROBABILITY IS MORE THAN $.05$ BUT $<.1$, IT IS CUSTOMARY TO SAY THERE IS A "TREND" SUGGESTING A DIFFERENCE BETWEEN THE TWO MEANS THAT IS LIKELY NOT CAUSED BY CHANCE.

** INDICATES A STATISTICALLY SIGNIFICANT DIFFERENCE.

* INDICATES A TREND.

FOCUS GROUP COMMENTS

- *I LEARNED THE LESSON OF BEING MORE CREATIVE AND PRETTY MUCH LEARNED MORE OF A LEADERSHIP ROLE, A FRIENDSHIP ROLE AND TO BE MORE OUTGOING. ~ HIGH SCHOOL SENIOR ENROLLED IN BREAK DANCE CLASS*
- *I LIKE SEWING AND MESSING AROUND WITH NEW IDEAS. ~ELEMENTARY SCHOOL STUDENT ENROLLED IN VISUAL ART CLASS*
- *I WAS ALSO PUSHED IN A VERY MOTIVATIONAL WAY. I WENT FROM BEING SUPER SHY TO BEING REALLY OUTGOING. I ALSO DEVELOPED REALLY STRONG LEADERSHIP SKILLS, AND THE SKILL TO INSPIRE AND MOTIVATE OTHERS. I WENT FROM BEING JUST ANOTHER STUDENT TO A TEACHER AND THAT WAS PROBABLY THE BIGGEST, MOST LIFE CHANGING TRANSFORMATION, BECAUSE I STILL USE THAT TO THIS DAY. ~HIGH SCHOOL SENIOR ENROLLED IN BREAK DANCE CLASS*
- *I AM MORE CREATIVE AND OPEN TO MANY NEW IDEAS. ~ELEMENTARY SCHOOL STUDENT ENROLLED IN VISUAL ART CLASS*
- *WE WERE TYPICAL KIDS; WE CHILLED AT HOME, PLAYED VIDEO GAMES AND JUST DID NOTHING AT ALL. I CAN COMFORTABLY SAY NOW THAT OUR CREW IS ONE OF THE BIGGEST INSPIRATIONS FOR TEENS OUT THERE. THIS SATURDAY WE ARE PERFORMING FOR A CANCER AWARENESS GROUP. WE'RE PUTTING OUR SKILL OUT THERE AND WE'RE PERFORMING FOR THE CROWD, GIVING THEM SOMETHING THAT THEY LIKE TO SEE, BUT WE'RE DOING PRETTY GOOD THINGS. WE'VE REALLY HELPED OUT THE COMMUNITY. IT'S HUGE. I FEEL LIKE MY LIFE'S DIFFERENT. ~HIGH SCHOOL SENIOR ENROLLED IN BREAK DANCE CLASS*

TEACHING ARTIST SURVEY

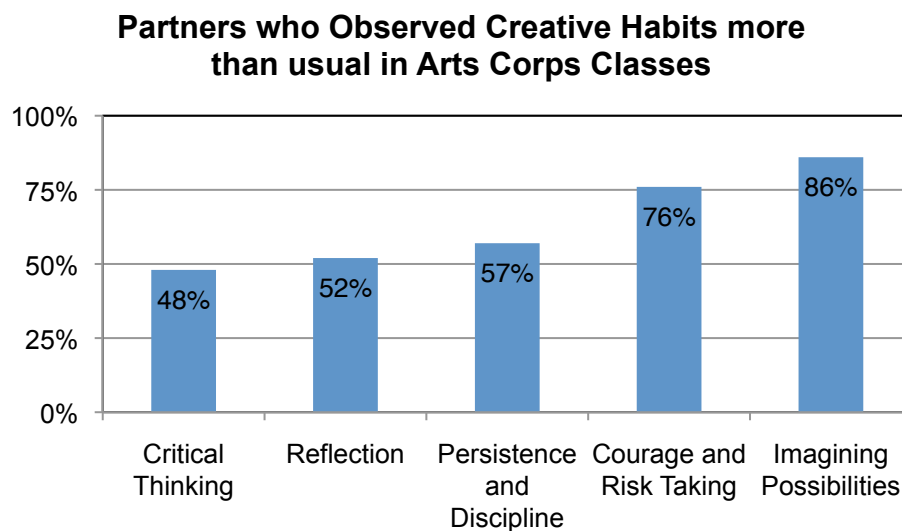
EACH SURVEY ASKED ABOUT CLASSROOM FOCUS ON CREATIVE HABITS.

<i>WHEN DELIVERING YOUR CLASSES, HOW MUCH DID YOU FOCUS ON ...</i>	ALMOST ALWAYS	OFTEN	SOMETIMES	RARELY	RESPONSE COUNT (%)
IMAGINING POSSIBILITIES -TO CONCEIVE OF IMAGINATIVE POSSIBILITIES, PURSUE A VISION, GENERATE IDEAS, AND RESPOND TO NEW POSSIBILITIES AS THEY ARISE	50%	40%	10%	--	10 (56%)
CRITICAL THINKING - TO GENERATE AND APPLY CRITERIA FOR WHAT MAKES GOOD WORK (PROCESS); TO SOLVE PROBLEMS CREATIVELY; TO EXAMINE IDEAS; TO MAKE CONNECTIONS BETWEEN UNLIKE THINGS	17%	83%	--	--	12 (67%)
COURAGE AND RISK-TAKING – TO WORK OUTSIDE OF COMFORT ZONES; TO TOLERATE AMBIGUITY, TO RESIST “SHOULD & OUGHTS”	36%	36%	27%	--	11 (61%)
REFLECTION - TO RECOGNIZE WHAT IS PERSONAL & DISTINCTIVE ABOUT ONESELF AND ONE'S WORK; TO REFLECT ON SUCCESS OF FINAL SOLUTION	39%	39%	23%	--	13 (72%)
PERSISTENCE AND DISCIPLINE - TO DEVELOP MENTAL & PHYSICAL DISCIPLINE: HOW TO ATTEND, CONCENTRATE, PERSIST, COORDINATE	17%	83%	--	--	12 (67%)

HOW FREQUENTLY DO YOU PROVIDE OPPORTUNITIES FOR YOUR STUDENTS TO PRACTICE ...	ALMOST ALWAYS	OFTEN	SOMETIMES	RARELY	RESPONSE COUNT (%)
IMAGINING POSSIBILITIES -TO CONCEIVE OF IMAGINATIVE POSSIBILITIES, PURSUE A VISION, GENERATE IDEAS, AND RESPOND TO NEW POSSIBILITIES AS THEY ARISE	41%	53%	6%	--	17 (94%)
CRITICAL THINKING - TO GENERATE AND APPLY CRITERIA FOR WHAT MAKES GOOD WORK (PROCESS); TO SOLVE PROBLEMS CREATIVELY; TO EXAMINE IDEAS; TO MAKE CONNECTIONS BETWEEN UNLIKE THINGS	53%	27%	20%	--	15 (83%)
COURAGE AND RISK-TAKING – TO WORK OUTSIDE OF COMFORT ZONES; TO TOLERATE AMBIGUITY, TO RESIST “SHOULD & OUGHTS”	33%	60%	7%	--	15 (83%)
REFLECTION - TO RECOGNIZE WHAT IS PERSONAL & DISTINCTIVE ABOUT ONESELF AND ONE'S WORK; TO REFLECT ON SUCCESS OF FINAL SOLUTION	21%	57%	21%	--	14 (78%)
PERSISTENCE AND DISCIPLINE - TO DEVELOP MENTAL & PHYSICAL DISCIPLINE: HOW TO ATTEND, CONCENTRATE, PERSIST, COORDINATE	60%	20%	20%	--	15 (83%)

PARTNER PROGRAM SURVEY

PARTNERS WERE ASKED TO INDICATE IF THEY OBSERVED STUDENTS PRACTICING ONE OR MORE CREATIVE HABITS IN ARTS CORPS CLASSES.



CRITICAL THINKING

- *I SAT IN ON A LESSON IN WHICH THEY WERE LOOKING AT AN IMAGE AND TRYING TO FIGURE OUT WHAT IT MIGHT MEAN, AND THEY LOOKED AT A POEM THAT ANOTHER STUDENT HAD MADE. THE LEVEL OF ANALYSIS WAS MUCH HIGHER THAT I EXPECTED FROM NINTH GRADE STUDENTS. I WAS JUST IMPRESSED; IT WAS SOMETHING I EXPECTED 11TH OR 12TH GRADERS TO DO. I THOUGHT THAT IT WAS REALLY EXCITING THAT ROBERTO WAS ENGAGING THEM IN SUCH A WAY THAT THEY WERE TAKING THINGS TO THE NEXT LEVEL.*
- *STUDENTS WERE HELPED WITH BECOMING MORE CRITICAL OF WHAT THEY HEAR ON THE RADIO. FOR INSTANCE THE STUDENTS BROKE DOWN THE SONG "JERK." THE STUDENTS LEARNED HOW EASY IT WAS TO RE-CREATE. THEY LEARNED HOW SUCH A SIMPLE SONG COULD MAKE SO MUCH MONEY. THE STUDENTS WOULD REPLICATE THAT SONG EASILY. PIECE EXPOSED THE STUDENTS TO A LOT OF OUTSIDE MUSIC THAT THE STUDENTS WOULD NOT NORMALLY HAVE ACCESS TO. THEY BECAME MORE CRITICAL OF THE MUSIC THAT THEY NORMALLY HEAR.*
- *THE SCREEN PRINTING CLASS PROVIDED MANY EXAMPLES IN CRITICAL THINKING. STUDENTS WERE BEGINNING TO LEARN LAYERING. IF SOMEONE MESSED UP THE STUDENTS WERE ENCOURAGED BY THE TEACHING ARTIST TO KEEP THEIR MISTAKES AND WORK WITH THEM. THE STUDENT MADE REALLY NICE ART AND IF THEY SPILLED A COLOR THE SCREEN PRINT TOOK ON A "MARBLED" LOOK.*
- *THE DRUMMING CLASS PROVIDES A GREAT EXAMPLE OF HOW STUDENTS USED THEIR CRITICAL THINKING SKILLS. ARTURO WOULD BREAK DRUMMING DOWN TO THE BASICS. HE WOULD COMPARE DRUMMING TO MATH AND HOW DRUMMING WAS JUST COUNTING. THAT YOU COULD USE BASIC MATH AND FIND THE RHYTHM IN IT. HE WOULD ALSO COMPARE THE RHYTHM TO A CURRENT SONG THAT THEY LOVED. THE STUDENTS COULD RELATE TO THIS WAY OF TEACHING.*

REFLECTION

- *YES, EXPLORING BOTH SELF THROUGH REFLECTION TIME AND WAYS TO EXPRESS SELF THROUGH VARIOUS PROJECTS, ESPECIALLY THE 3-D MASKS, THAT CHALLENGED THEIR SKILLS.*
- *A SCREEN PRINTING STUDENT CREATED A "REST IN PEACE" T-SHIRT FOR A FAMILY MEMBER THAT PASSED AWAY. IT WAS HER WAY OF REFLECTING ON THIS FAMILY MEMBER AND HONORING THEM.*
- *THE GIRLS THINK ABOUT THE MUSIC THEY ARE MOST CONNECTED TO FROM THEIR OWN EXPERIENCE AND THEN THEY SELF-REFLECT AND COMMIT TO A LYRICAL PIECE. THEY ALSO REFLECT ABOUT WHAT THEY LIKE TO PERFORM, WHETHER THEY ARE READY TO PERFORM AND WHAT IT FEELS LIKE TO PERFORM.*
- *A RESIDENT WAS ABLE TO SPECIFY THROUGH POETRY WHAT HIS ROLE WAS IN HIS FAMILY AND HOW THAT PLAYS OUT.*

PERSISTENCE

- *BREAK DANCE STUDENTS AT DENNY TAKE IT UPON THEMSELVES TO WORK ON THEIR SKILL OUTSIDE OF THE SCHEDULED AFTER SCHOOL DAYS.*
- *GETTING A BEAT RIGHT, TRYING, FAILING AND TRYING UNTIL IT IS HOW THEY WANT IT TO BE.*
- *IT'S LIKE PASSION, THEY FIND THE ASPECT OF DRAWING AND SHARING THEIR IDEAS, THEY GET INTO IT, AND BECAUSE THEY LIKE DOING IT, THEY DO MORE OF IT. THEY'LL WORK ON IT LONGER WHEN THEY'RE DEVELOPING SOMETHING OF THEIR OWN - THEIR IDEAS - INTO A VISUAL PRESENTATION.*
- *YOU CAN SEE THIS HAPPENING IN EVERY BREAK DANCING AND DRUMMING CLASS. THESE CLASSES ARE PERFORMANCE BASED, STUDENTS ARE CONSTANTLY PUSHING THEMSELVES AND TRYING NEW THINGS. THESE ART FORMS MADE IT INEVITABLE.*

COURAGE AND RISK TAKING

- *ALL NEW STUDENTS TO THE BREAK DANCING CLASS ARE STEPPING OUT OF THEIR COMFORT ZONE AND DEMONSTRATING TONS OF COURAGE BY PERFORMING WHAT THEY'VE LEARNED IN FRONT OF THEIR PEERS AT SCHOOL EVENTS.*
- *STUDENTS ARE ENCOURAGED TO TRY THINGS THAT ARE NOT COMFORTABLE FOR THEM. THE ATMOSPHERE IS CREATED WHERE TAKING RISKS IS EXPECTED.*
- *THEY ARE CONSISTENTLY PUSHING THEIR LEADERSHIP SKILLS AND ARE ENCOURAGED TO WORK OUTSIDE OF THEIR OWN COMFORT LEVEL.*

IMAGINING POSSIBILITIES

- *THE WRITING THAT THE STUDENTS DID IN THE MUSIC PRODUCTION CLASS. THE STUDENTS, SEVERAL WHICH DO NOT PERFORM WELL IN THEIR ACADEMIC CLASSES, MAYBE FAILING LANGUAGE ARTS, WOULD WRITE LYRICS IN MUSIC PRODUCTIONS, WOULD TAKE A PROMPT AND GO WITH IT, AND WOULD SHARE THEIR IDEAS.*
- *ONCE PIECE WENT OVER PROFESSIONAL ROLES WITHIN THE HIP HOP MUSIC INDUSTRY. SHE ASKED THE STUDENTS TO IMAGINE THEMSELVES AS PART OF THIS INDUSTRY. ONE STUDENT IMAGINED THEMSELVES AS THE MANAGER OR PR. OUTSIDE OF ARTS CORPS THE STUDENT WOULD NOT HAVE THOUGHT OF THIS.*
- *A FRESHMAN STUDENT WHO WAS VERY SHY AND KEPT TO HIMSELF, WHO REALLY WANTS TO LEARN, BUT STRUGGLES TO DO THAT, REALLY LOVED DANCE. HE PULLED ANNA ASIDE AND TOLD HER THAT DANCE WAS EXACTLY WHAT HE WANTS TO DO. THAT HE DREAMS OF DANCE. THAT DANCE IS WHAT HE THINKS ABOUT WHEN HE WAKES UP. HE SAID THAT THE DANCE CLASS WITH ANNA WAS HIS WHOLE LIFE. HE SUCKED UP EVERYTHING ANNA HAD TO TEACH HER. THIS STUDENT IS STILL DANCING.*

MUSICIANCORPS

STUDENT RESPONSES TO THE QUESTION



“WRITE 3 WORDS THAT DESCRIBE WHAT YOU LIKED MOST ABOUT MUSCIANCORPS”

BACKGROUND

DURING HIS CAMPAIGN, PRESIDENT OBAMA CALLED FOR THE CREATION OF A NATIONAL "ARTIST CORPS" TO BRING ARTISTS AS PUBLIC SERVANTS INTO LOW-INCOME AND UNDERSERVED COMMUNITIES TO ENGAGE YOUTH IN ARTS AND ARTS LEARNING. THE EDWARD M. KENNEDY SERVE AMERICA ACT SIGNED IN MARCH 2009 INCLUDES A BI-PARTISAN AMENDMENT CALLING FOR THE CREATION OF AN 'ARTIST AND MUSICIAN CORPS'. IN AUGUST 2009, MUSIC NATIONAL SERVICE LAUNCHED MUSICIANCORPS AS A PROTOTYPE FOR THE FULL MUSICIAN AND ARTIST CORPS. SEATTLE WAS SELECTED AS ONE OF FOUR CITIES TO LAUNCH A PILOT PROGRAM, AND ARTS CORPS LED THE MUSICIANCORPS SEATTLE PILOT.

ARTS CORPS LAUNCHED MUSICIANCORPS SEATTLE PROGRAMS IN SEPTEMBER 2009 WITH THE GOALS OF:

- EXPANDING ACCESS TO MUSIC EDUCATION FOR YOUTH
- DEVELOPING MUSICAL SKILLS AND CREATIVE HABITS IN PARTICIPANTS
- FOSTERING CIVIC ENGAGEMENT

THE NATIONAL PILOT INCLUDED AN EVALUATION COMPONENT, AND DISTINCT DATA COLLECTION METHODS WERE USED IN MUSCIANCORPS CLASSES AND WILL BE INCLUDED IN A NATIONAL EVALUATION OF THE INITIATIVE. THIS REPORT INCLUDES HIGHLIGHTS OF SOME OF THE COLLECTED DATA AS IT IS PERTINENT TO MUSICIANCORPS' SPECIFIC PROGRAM GOALS WITH A FOCUS ON A COMPARISON BETWEEN ARTS CORPS' OVERALL PROGRAMMING AND MUSICIANCORPS PROGRAMMING.

DATA SOURCES

- STUDENT SURVEY OF 81 YOUTH (16% RESPONSE RATE) IN GRADES 3-12.
- PARTNER SURVEY COLLECTED FROM EIGHT PARTNERS (89% RESPONSE RATE).
- SKILL JOURNALS THAT ASSESS CHANGES IN STUDENT BEHAVIOR, COMPLETED BY FOUR TEACHING ARTISTS FOR 77 STUDENTS (15%) IN TEN CLASSES.
- CASE STUDIES REPRESENTING EACH MUSICIANCORPS FELLOW, FOCUSING ON BENEFIT TO THE COMMUNITY, CHALLENGES TO DATE, IMPACT AND SUSTAINABILITY CONCERNS.
- FELLOW SURVEYS WITH QUESTIONS DESIGNED TO INFORM TRAINING AND POLICY.
- FOCUS GROUPS WITH STUDENTS AT DELRIDGE COMMUNITY CENTER (PRE- AND POST-CLASS) AND YOUNGSTOWN CULTURAL ARTS CENTER (POST-CLASS).

EXPANDING ACCESS TO MUSIC EDUCATION FOR YOUTH

FOUR MUSICIANCORPS FELLOWS WERE RECRUITED AND SELECTED FOR BOTH THEIR TALENT AS PROFESSIONAL MUSICIANS AND FOR THEIR DEMONSTRATED EXPERIENCE AND SUCCESS TEACHING AND ENGAGING YOUNG PEOPLE THROUGH MUSIC.

MUSICIANCORPS FELLOWS	PARTNER	# OF CLASSES	# OF ENROLLMENTS
EDUARDO MENDONCA	DELRIDGE COMMUNITY CENTER	6	79
AMOS MILLER	YOUNGSTOWN CULTURAL ARTS CENTER	6	57
	SOUTHWEST INTERAGENCY ACADEMY	3	34
CARLA MORENO	LIHI-MEADOWBROOK VIEW APARTMENTS	4	35
AARON WALKER-LOUD	GARFIELD HIGH SCHOOL	3	60
	WASHINGTON MIDDLE SCHOOL YMCA CLC	9	88
	SEATTLE MUSIC PARTNERS	6	165
TOTAL MUSICIANCORPS		37	518

THE FOLLOWING CHART COMPARES MUSICIANCORPS CLASSES TO STANDARD ARTS CORPS CLASSES FOR 2009-2010.

COMPARISON	MUSICIAN CORPS	ARTS CORPS	MUSICIANCORPS COMPARED TO ARTS CORPS
# OF CLASSES	37	186	20% OF TOTAL
# OF ENROLLMENTS	518	3032	17 % OF TOTAL
AVERAGE ENROLLMENT PER CLASS	14	16	13% LOWER
OVERALL ATTENDANCE RATIO	75%	80%	5% LOWER
TOTAL CONTACT HOURS PER ENROLLMENT	4,660	25,943	18% OF TOTAL
AVERAGE CONTACT HOURS PER ENROLLMENT	9	9	EQUAL
AVERAGE CLASS LENGTH (HOURS)	11	11	EQUAL

IN ADDITION TO THE CLASSES LED BY MUSICIANCORPS FELLOWS, FOUR FESTAL/PARKS MUSICIANCORPS MENTORS CLASSES WERE LED BY FESTAL TEACHING ARTISTS WITH A TOTAL ENROLLMENT OF 34. PARTNER SITES WERE RAINIER COMMUNITY CENTER (BAND WORKSHOP – 3 ENROLLMENTS), NORTHGATE COMMUNITY CENTER (AFRO-PERUVIAN PERCUSSION WORKSHOP – 10 ENROLLMENTS), BITTER LAKE COMMUNITY CENTER (BEGINNING JAPANESE TAIKO DRUMMING – 15 ENROLLMENTS) AND JEFFERSON COMMUNITY CENTER (SOULFUL EXPRESSION – 6 ENROLLMENTS).

ADDITIONALLY, MUSICIANCORPS FELLOWS PRODUCED TWENTY EVENTS IN 2009-2010, ENGAGING 2500 PEOPLE THROUGHOUT THE SEATTLE AREA.

DEVELOPING MUSICAL SKILLS AND CREATIVE HABITS IN PARTICIPANTS

MUSIC SKILLS

STUDENTS SELF-REPORT INCREASES IN MUSIC KNOWLEDGE AS A RESULT OF THE PROGRAM. FOR EXAMPLE:

- 50% OF PARTICIPANTS INDICATE “*VERY TRUE FOR ME*” TO THE STATEMENT: *BECAUSE OF THIS CLASS, I CAN READ MUSIC.*
- 47% OF PARTICIPANTS INDICATE “*VERY TRUE FOR ME*” TO THE STATEMENT: *BECAUSE OF THIS CLASS, I KNOW ABOUT KINDS OF MUSIC THAT I HADN’T HEAD OF BEFORE.*

THERE ARE SOME SPECIFIC QUESTIONS THAT ARE THE SAME OR VERY SIMILAR BETWEEN THE MUSICIANCORPS AND ARTS CORPS SURVEYS REGARDING MUSIC SKILLS SPECIFICALLY AND ARTISTIC COMPETENCY OVERALL, DESCRIBED IN THE TABLES BELOW. RESULTS ARE CONSISTENT BETWEEN PROGRAMS, ALTHOUGH SURVEY DESIGN DIFFERENCES HAMPER THE INTERPRETATION OF THE COMPARED RESULTS.

STUDENT SURVEY QUESTION:				
I KNOW NEW CONCEPTS AND VOCABULARY RELATED TO MUSIC (MC)/ART (AC)				
MUSICIANCORPS	VERY TRUE FOR ME	SOMEWHAT TRUE FOR ME	NOT AT ALL TRUE FOR ME	NOT SURE/ DOES NOT APPLY
	55%	30%	9%	6%
ARTS CORPS	ALMOST ALWAYS	VERY MUCH OR OFTEN	SOMEWHAT OR SOMETIMES	NEVER OR RARELY
	42%	43%	12%	4%

STUDENT SURVEY QUESTION: I CAN TELL WHEN A PIECE OF MUSIC IS GOOD (MC) BECAUSE OF THIS ART CLASS I RECOGNIZE WHEN ART IS WELL DONE (AC)				
MUSICIANCORPS	VERY TRUE FOR ME	SOMEWHAT TRUE FOR ME	NOT AT ALL TRUE FOR ME	NOT SURE/ DOES NOT APPLY
	65%	24%	6%	5%
ARTS CORPS	ALMOST ALWAYS	VERY MUCH OR OFTEN	SOMEWHAT OR SOMETIMES	NEVER OR RARELY
	61%	31%	5%	3%

PROGRAM PARTNER SURVEY QUESTION:					
MY STUDENTS/THE YOUTH IN MY PROGRAM LEARNED NEW CONCEPTS AND VOCABULARY ABOUT MUSIC. (MC)					
HOW SUCCESSFUL WAS ARTS CORPS IN INCREASING STUDENT SKILLS AND COMPETENCIES RELATED TO ART? (AC)					
MUSICIANCORPS	STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE	NA OR I DON’T KNOW
	33%	44%	--	--	22%
ARTS CORPS	VERY SUCCESSFUL	GENERALLY SUCCESSFUL	A LITTLE SUCCESSFUL	NOT AT ALL SUCCESSFUL	NA OR BLANK
	50%	25%	8%	--	17%

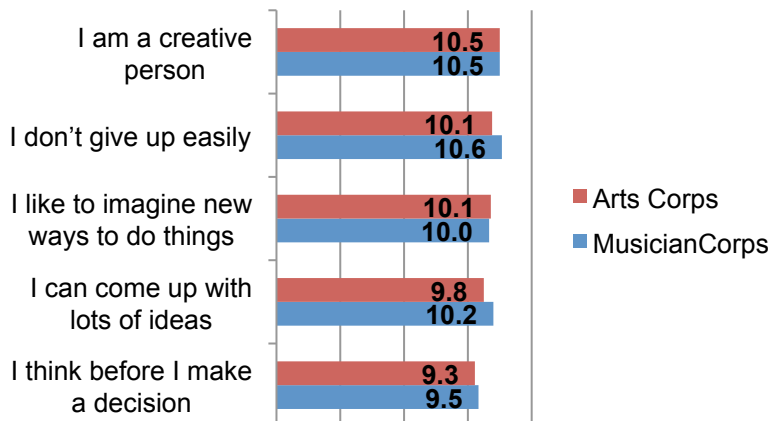
CREATIVE HABITS

THERE ARE SOME SPECIFIC QUESTIONS THAT ARE THE SAME OR VERY SIMILAR BETWEEN THE MUSICIANCORPS AND ARTS CORPS STUDENT SURVEYS RELATED TO CREATIVE HABITS:

- I AM A CREATIVE PERSON
- I DON'T GIVE UP EASILY
- I LIKE TO IMAGINE NEW WAYS TO DO THINGS
- I CAN COME UP WITH LOTS OF IDEAS
- I THINK BEFORE I MAKE A DECISION

OVERALL, RESULTS ARE CONSISTENT BETWEEN PROGRAMS, ALTHOUGH SURVEY DESIGN DIFFERENCES HAMPER THE INTERPRETATION OF THE COMPARED RESULTS. (SPECIFICALLY, ONE SURVEY USED A 3-POINT SCALE WHILE THE OTHER USED A 4-POINT SCALE. FOR THE SAKE OF COMPARISON, THE SCALES WERE BOTH CONVERTED TO A 12-POINT SCALE).

Self-Reported Creative Habits (post survey)



THE FOLLOWING CREATIVE HABITS WERE ADDRESSED IN MUSICIANCORPS PARTNER SURVEY:

IMAGINING POSSIBILITIES

- THE STUDENTS/YOUTH IN MY PROGRAM ARE BETTER ABLE TO IMAGINE POSSIBILITIES FOR THEMSELVES.

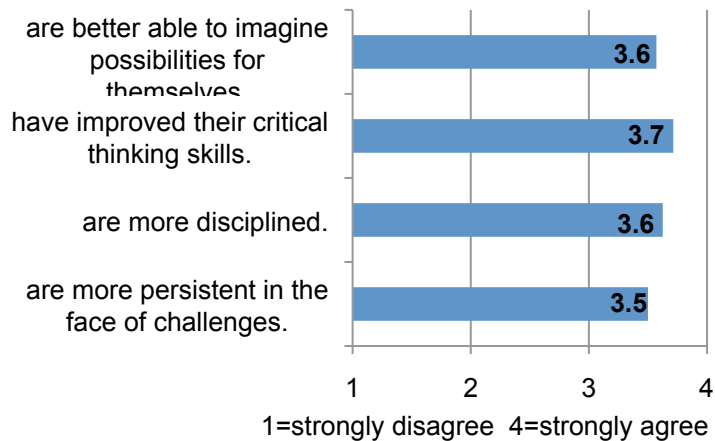
CRITICAL THINKING

- THE STUDENTS/YOUTH IN MY PROGRAM HAVE IMPROVED THEIR CRITICAL THINKING SKILLS.

PERSISTENCE AND DISCIPLINE

- THE STUDENTS/YOUTH IN MY PROGRAM ARE MORE PERSISTENT IN THE FACE OF CHALLENGES
- THE STUDENTS/YOUTH IN MY PROGRAM ARE MORE DISCIPLINED.

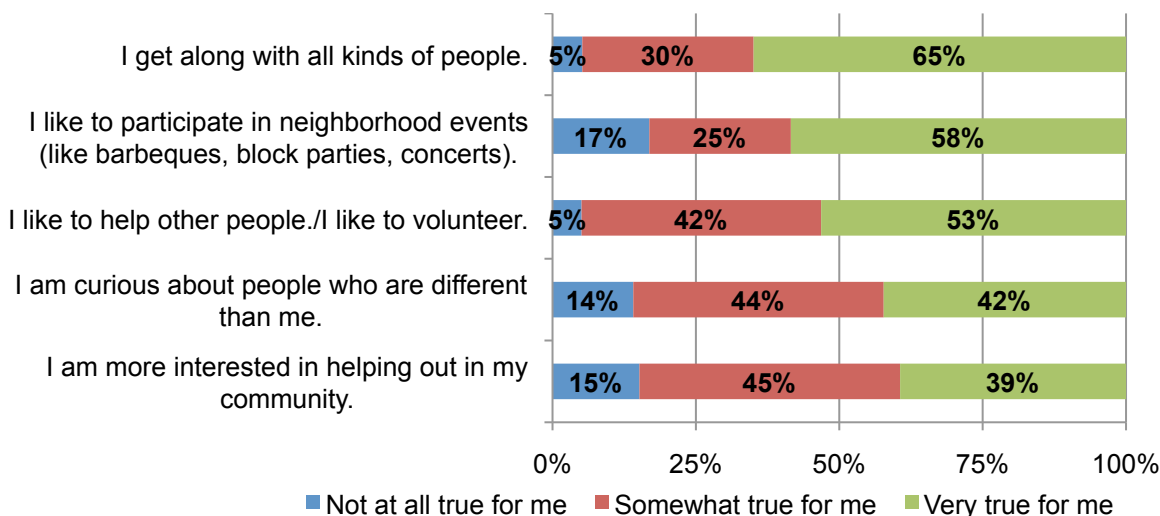
The students/youth in my program...



PARTNERS IN BOTH ARTS CORPS' TRADITIONAL AND MUSICIANCORPS PROGRAMS OBSERVED INCREASED FREQUENCY OF STUDENTS PRACTICING CREATIVE HABITS. DUE TO SURVEY DESIGN DIFFERENCES, THESE RESULTS ARE DIFFICULT TO COMPARE TO ARTS CORPS PARTNER SURVEY RESULTS.

FOSTERING CIVIC ENGAGEMENT

THE MUSICANCORPS STUDENT SURVEY ASKED STUDENTS SEVERAL QUESTIONS ABOUT CIVIC ENGAGEMENT:



TEACHING ARTIST CASE STUDIES PROVIDED THE FOLLOWING EXAMPLES OF THE PROGRAM'S BENEFIT TO THE COMMUNITY:

FESTAL BRINGS A RICH CULTURAL DIVERSITY FROM LOCAL COMMUNITIES TO SEATTLE CENTER. THESE COMMUNITIES ARE REPRESENTED BY CULTURAL NON-PROFIT ORGANIZATIONS WHO MEET ON A MONTHLY BASIS AT SEATTLE CENTER TO SHARE AND IMPROVE THE OUTSTANDING WORK THEY PROVIDE TO THE COMMUNITY AT LARGE. FESTAL/PARKS MUSICIAN MENTOR PROGRAM INCREASES THE VISIBILITY OF ALL REPRESENTED FESTIVALS, OFFERS MUSIC SERVICE OPPORTUNITIES TO LOCAL MUSICIANS, AND BRINGS MUSIC TO COMMUNITY CENTER SITES WHERE SPORTS IS THE MAJOR COMMUNITY ACTIVITY.

THE MEADOWBROOK COMMUNITY WAS IMPACTED AS A WHOLE BECAUSE OF THE RELATIONSHIP BUILDING AND BONDING THAT STARTED AND CONTINUES TO GROW. MORE RESIDENTS ARE BECOMING INTERESTED IN THE ACTIVITIES THAT THE STUDENT'S ARE ENGAGED IN AS WELL AS DEMONSTRATING A DESIRE TO PARTICIPATE AND/OR VOLUNTEER IN SOME CAPACITY.

FOCUS GROUP COMMENTS

- I FEEL LIKE IT'S MADE ME MORE OPEN TO DO DIFFERENT THINGS. IT'S MADE ME TRY NEW THINGS AND UNDERSTAND PEOPLE BETTER. YOU NEVER GET THAT DEEP INTO PEOPLE, JUST NORMALLY TALKING TO THEM. WHEN YOU ACTUALLY SIT DOWN AND TAKE TIME TO LEARN ABOUT HOW PEOPLE ARE, YOU ACTUALLY REALIZE HOW AMAZING EVERYBODY IS. ~FEMALE ENROLLED IN YOUNGSTOWN RECORDS*

LESSONS LEARNED

PROGRAM EVALUATION RESULTS OVERALL CONTINUE TO REVEAL CONSISTENTLY STRONG PROGRAM DELIVERY AND PROGRESS TOWARDS THE ACHIEVEMENT OF ALL PROGRAM GOALS. UNDESIRABLE DECREASES IN INDICATORS OF ACCESS TO ARTS EDUCATION BETWEEN 2008 AND 2009 CAN LARGELY BE ATTRIBUTED TO A NEW, DIFFICULT ECONOMIC CLIMATE AND ASSOCIATED PROGRAM CUTBACKS; SINCE, PROGRAM DELIVERY RATES HAVE HELD STEADY.

INDICATORS OF PROGRAM QUALITY AND LEARNING HAVE REMAINED, FOR THE MOST PART, CONSISTENTLY HIGH. WHILE THIS IS USEFUL FOR COMMUNICATING PROGRAM SUCCESSES TO EXTERNAL AUDIENCES, IT DOES NOT FOSTER CONTINUOUS QUALITY IMPROVEMENT. AT THIS JUNCTURE, PROGRAM MANAGERS SHOULD REFLECT ON AND REFINES THE EVALUATION PLAN. NEW EVALUATION STRATEGIES ARE REQUIRED TO BETTER UNDERSTAND PROGRAM IMPACT AND IDENTIFY SPECIFIC PROGRAM FEATURES THAT ARE WORTH REPLICATING, ESPECIALLY AT THE ELEMENTARY SCHOOL LEVEL.

PROGRAM PLANNERS MIGHT CONSIDER ELIMINATING OR DECREASING DATA COLLECTION METHODS THAT NO LONGER YIELD USEFUL INFORMATION TO SAVE RESOURCES FOR NEW DATA COLLECTION. OPTIONS TO THIS END INCLUDE: SHIFTING AWAY FROM SURVEYING ALL STUDENTS TO SURVEYING A REPRESENTATIVE SAMPLE OR A STRATEGIC SAMPLE (SUCH AS ONLY NEW TEACHERS OR NEW SITES WITHOUT A PROVEN TRACK RECORD); INITIATING AN EVERY-OTHER-YEAR DATA COLLECTION CYCLE FOR CERTAIN DATA SOURCES; AND/OR FINDING AN ALTERNATIVE TO THE CHALLENGING ADMINISTRATION OF MATCHED PRE-POST SURVEYS.

ALIGNMENT OF PROGRAM EVALUATION METHODS ACROSS MUSICIANCORPS AND ARTS CORPS OVERALL WOULD PROVIDE NEW INFORMATION ABOUT PROGRAM IMPACT. AS NEW EVALUATION METHODS ARE EXPLORED, THE DATA COLLECTION STRATEGIES REQUIRED BY MUSICIANCORPS SHOULD BE CONSIDERED.