



**THE PHILADELPHIA ARTS IN EDUCATION PARTNERSHIP:
AN EVALUATION OF THE SHORT-TERM EFFECTS
OF PROFESSIONAL DEVELOPMENT AND THE ABC
GRANTS PROJECT**

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Executive Summary

Founded in 1996, the Philadelphia Arts in Education Partnership (PAEP) provides professional development and advocacy for the artists, arts educators, and arts organizations and institutions it represents in Philadelphia and the surrounding five-county region. The Partnership offers varied services to its constituents, including small grants to teachers and arts partners to develop arts-based education curricula, professional development workshops, conferences, and institutes, as well as research and assessment of Partnership activities.

At the request of the William Penn Foundation, Policy Studies Associates (PSA) conducted an evaluation of the short-term effects of the Partnership's professional development and grant-making activities on classroom teachers, artists, principals, and arts organizations. The purposes of the evaluation were to measure the implementation of PAEP's grant-making and professional development activities aimed at schools serving students in grades K-12 and also to explore the extent to which the short-term effects sought by each of these components were achieved.

The evaluation was based on: (1) focus groups with professional development participants; (2) in-person interviews with PAEP ABC project grantees; (3) surveys (online and by mail) of professional development participants and project grantees, and (4) telephone interviews with PAEP staff.

Overall, PAEP has met many of its short-term program objectives with respect to its stated mission to create collaboration among teachers, artists, and arts organizations and institutions in an effort to promote and strengthen the quality of arts-based education. Indeed, it provides valuable professional development and support to teachers, artists, and arts organizations interested in arts-based education. In addition, its ABC Grants project is credited with positively affecting teachers' professional practice as well as instilling in them a lasting commitment to broadening support for arts-based education in schools. Despite this commitment, however, teachers are challenged to find ways of engaging non-participating colleagues in arts-based teaching. This is likely the result of grant projects being too isolated and short-lived in schools—thereby making it difficult to demonstrate their effectiveness as an approach to curriculum and instruction that engages students and improves behavior and performance—for other teachers to take notice. This suggests that PAEP should consider expanding the timeframe of projects by awarding multi-year grants and incorporating into its professional development explicit training in how to build support for arts-based education in schools and how to work with colleagues to implement arts-related strategies more fully in their classrooms.

Below is a summary of the study findings as they relate to each of the research questions.

■ ***To what extent are teachers who participate in PAEP activities learning new methods and strategies for teaching?***

PAEP provides valuable services to those interested in arts-based education. Indeed, over 85 percent of PAEP professional development participants—across all types of participants—are somewhat or very satisfied with the quality of most aspects of the events they attended as they related to integrating the arts into instruction. And there are few obstacles that prevent teachers, artists, and arts partners from effectively incorporating the strategies and techniques presented at PAEP events into their professional practice. The vast majority of teachers and artists reported that PAEP professional development events and ABC Grants Project had, somewhat or to a great extent, positively affected many aspects of their professional practice, including raising their awareness of the availability of new information, increasing their knowledge and skills, confirming what they had been doing professionally, and leading them to incorporate something they had learned into their professional practice. In addition, three-quarters of the teachers and artists said their participation in an ABC Grant project increased: their knowledge of an artistic content area, their ability to co-plan and teach with a colleague, their knowledge of artistic techniques, and their knowledge of an art medium. Teachers who participated in PAEP ABC Grant projects appreciated the professional stimulation and curricular improvements that accompanied the experience. Across all of the sites, teachers expressed appreciation for the opportunity to be able to teach in different ways and to move beyond the established text-based methods that are typically employed in the classroom.

Nevertheless, interview data suggest that PAEP projects have only affected instructional practice in a handful of sites. Respondents from only two or three of the sites indicated that teachers or artists developed new content knowledge or learned and implemented new instructional strategies as a result of interactions with their arts partner during the course of the project. One possible explanation for the limited number of examples of instructional change is that, in general, the teachers who were involved in PAEP tended to be among the most knowledgeable and skilled at their schools. It is likely that, as skilled and experienced educators, they were already using a wide range of effective techniques in their classrooms.

■ ***To what extent are teachers who participate in PAEP activities sharing their experiences with other teachers and administrators?***

Since attending a PAEP-sponsored professional development session/event, well over half the teachers and artists report having engaged in

activities intended to share the ideas and strategies presented at a PAEP event and thereby broaden support for arts-based education. In addition, the ABC Grant projects have had an impact on teachers' and artists' willingness to continue participating in arts partnerships and to encourage others to pursue activities related to arts education. In addition, approximately half the teachers and artists said that participating in the PAEP ABC Grants project had, to a great extent, inspired them to encourage other teachers to work with arts education and apply for a grant with PAEP or another arts-related organization, and increased the likelihood that they will pursue further work with arts education. Despite their interest in encouraging broader commitment to arts-based education, however, ABC Grants participants are hindered by a variety of factors. Indeed, non-participating teachers and students are generally aware of the PAEP-funded arts-related activities that take place within their school. Nevertheless, knowledge of the project tends to be superficial and limited among non-participants, and the evidence suggests that the grants have not firmly established themselves within the school culture. In general, the interview data suggest that where there were supportive principals, pre-existing arts programs, and teachers who did not feel intense pressure to raise student test scores, the influence of the arts project was more likely to have spread beyond the participating classes. Nevertheless, teachers are challenged to find ways of engaging non-participating colleagues in arts-based teaching.

- *To what extent are teachers who participate in PAEP activities encouraging other teachers and school administrators to learn about and seek community art resources to support student learning?*

Seeking outside assistance or collaborative opportunities to support arts-based education since attending a PAEP-sponsored professional development session or event appears limited largely to arts partners. Teachers appear to be less entrepreneurial when it comes to seeking funding and collaboration opportunities outside their school in support of arts-based education. On average, only slightly more than a quarter of the teachers who participated in a PAEP professional development event reported doing anything to support arts-based education, such as applying for a grant from PAEP or from another organization to support collaboration between the arts and education. In addition, despite their interest in encouraging broader commitment to arts-based education, interview data suggest that ABC Grants participants are hindered by a variety of factors. Concerns regarding students' test scores, for example, make it difficult for teachers in other sites to consider arts-related projects. Pressure to make "adequate yearly progress," combined with a lack of support from the school administration, were cited as factors that limited the spread of arts-based educational efforts. Other obstacles include the fact that teachers are very busy and preoccupied in their own classrooms and communication during the workday is difficult (e.g., teachers often do not check their email). There is also the strong perception among staff that, without funding and additional resources, they will not be able to purchase the packaged materials or introduce similar activities

within their own classrooms even if they have an interest in doing so. Nevertheless, there is reason to believe that teachers, in time, will seek to obtain more community art resources to support student learning. Indeed, of those ABC Grant participants who said they had more professional opportunities available to them, 65 percent reported that they were more connected to community arts organizations and resources through their participation in the ABC Grant project.

Introduction

The Philadelphia Arts in Education Partnership (PAEP) represents artists, arts educators, and arts organizations and institutions in Philadelphia and the surrounding five-county region. Founded in 1996, the Partnership's mission is to provide professional development and advocacy for artists, art teachers, and art institutions and organizations. The Partnership offers varied services to its constituents, including small grants to teachers and arts partners to develop arts-based education curricula, professional development workshops, conferences, and institutes, as well as research and assessment of Partnership activities.

At the request of the William Penn Foundation, Policy Studies Associates (PSA) conducted an evaluation of the short-term effects of the Partnership's professional development and grant-making activities on classroom teachers, artists, principals, and arts organizations. The purpose of the evaluation was to measure the implementation of PAEP's grant-making and professional development activities aimed at schools serving students in grades K-12 and explore the extent to which the short-term effects sought by each of these components were achieved. The research questions that the evaluation attempted to answer include the following:

- To what extent are teachers who participate in PAEP activities learning new methods and strategies for teaching?
- To what extent are teachers who participate in PAEP activities sharing their experiences with other teachers and administrators?
- To what extent are teachers who participate in PAEP activities encouraging other teachers and school administrators to learn about and seek community art resources to support student learning?

The evaluation was based on: (1) site visits to conduct focus groups with professional development participants and interviews with PAEP grantees; (2) surveys (online and by mail) of professional development participants and project grantees; and (3) telephone interviews with PAEP staff. The evaluation found that PAEP provides valuable professional development and support to teachers, artists, and arts organizations interested in arts-based education. In addition, the ABC Grants project is credited with positively affecting teachers' professional practice as well as instilling in teachers, artists, and arts partner organizations a deep and lasting commitment to collaborations in arts-based education.

PAEP's Mission

PAEP's stated mission is to promote collaboration among artists, arts teachers, and arts organizations and institutions to provide advocacy and professional development supporting sequential, substantive, and culturally diverse content in arts education. To address a variety of community needs, PAEP designed several program services and activities, including: professional development, grants programs, an information clearinghouse, and research and assessment.

- **Professional development** is designed to develop the knowledge, skills, and abilities of teachers, artists, and staff members of arts institutions and organizations. It is delivered through several means. First and foremost are semi-annual conferences that serve a large number of teachers, artists, and arts educators in the community. In addition, throughout the year PAEP offers professional development workshops, roundtable discussions, and courses designed to meet the needs of teachers, artists, and partner organizations.
- PAEP's **grants programs serve** multiple needs. First, they provide resources to schools for arts education. Second, they provide an opportunity for PAEP partners to learn and work together. Third, they provide opportunities for students to learn. Fourth, they help arts organizations and institutions reach out to the larger community.
- PAEP provides **information** to stakeholders in the community about PAEP services including professional development and grants opportunities. Publications include: a resource guide, monthly newsletters, brochures, and schedules of events, and ad-hoc communications. Communication with PAEP's constituents is accomplished through e-mail, mailings, PAEP's website, telephone, and in-person contact.
- PAEP develops and uses **research and assessment information** to inform decisions about program implementation and effectiveness.

Study Design

Between October 2004 and February 2005, PSA staff conducted a variety of data collection activities to study the short-term effects of PAEP's professional development component and its ABC Grants project. In addition to surveys of grant recipients and professional development participants, PSA observed four professional development sessions and conducted on-site interviews with grant recipients and focus group discussions with professional development

participants. The specific data collection strategies and respective response rates for the professional development and project grants activities are discussed in greater detail below.

Professional development. Surveys were administered online or by mail to 193 individuals who participated in at least one PAEP-sponsored professional development activity or event sometime between January 2004 and December 2004. Altogether, surveys were sent to 111 teachers and 82 artists or arts partners in early January 2005. It is important to note, however, that in the interest of reducing respondent burden, teachers, artists, and arts partners who were ABC Grant recipients were not included in the universe of professional development participants. That is, given that ABC Grant recipients would receive their own, separate survey about their PAEP-funded ABC Grant experience, they were excluded from the professional development survey—even though many of them had participated in one or more PAEP-funded professional development sessions or events. However, ABC Grant recipients were asked about their participation in and experience with PAEP-funded professional development.

Survey administration procedures included: (1) a letter sent by PAEP to the full list of prospective survey respondents asking them to participate in this evaluation; (2) email messages to respondents inviting them to participate in the study and referring them to a link to the online survey; (3) follow-up emails asking non-respondents to complete the survey; (4) an email from PAEP asking respondents to complete the survey; and (5) telephone follow-up to all non-respondents in early February. Several prospective survey respondents were deleted from the universe of respondents when it was determined that they were unreachable either by mail, online, or by telephone. Of the professional development participants surveyed, 136 returned a survey to PSA either online or by mail for a response rate of 70 percent.

To obtain in-depth data on PAEP-sponsored professional development, evaluators also observed four PAEP professional development events and documented the content of the workshops, the skills and strategies taught, and the dialogue among participants. Evaluators then conducted focus groups with approximately 28 workshop participants attending one of three separate events to get a better understanding of their reasons for participating, their incentives for attending, their satisfaction with the experience, and what they hoped to achieve as a result of the professional development experience, including their perceptions of the need for additional follow-up support. Focus group attendees represented the full range of PAEP professional development participants, including teachers, arts administrators, visual and performing artists, and teaching artists.

ABC Grants Project. Surveys were administered online or by mail to all the teachers, artists, arts partners, and principals who had been involved in an ABC Grant project sometime between 2002-03 and 2004-05. Altogether, surveys were sent to 179 teachers, 30 artists, 57 school principals, and 41 arts partners in

early January 2005. Survey administration procedures were identical to those used for the professional development study. That is, staff at PAEP sent a letter to the full list of prospective survey respondents asking them to participate in this evaluation and PSA sent an email message referring them to a link to the online survey. In cases where respondents did not have email addresses, a survey was mailed to them along with a self-addressed, stamped envelope. Follow-up procedures included (1) reminder emails from PSA asking non-respondents to complete the survey; (2) an email from PAEP asking respondents to complete the survey; and (3) telephone calls in early February and mid-March to all non-respondents. Several prospective survey respondents were deleted from the universe of respondents when it was determined that they were unreachable either by mail, online, or by telephone; no longer employed at a school or arts organization; or had minimal or no involvement in an ABC Grant project. Of the 210 reachable ABC Grant project participants, 146 returned a survey to PSA either online or by mail for a response rate of 70 percent.

Evaluators also conducted on-site interviews with a sample of grant recipients representing 16 ABC Grants projects for the purpose of capturing more in-depth assessments of the implementation and effects of ABC Grants projects. The sites were carefully selected so that, as a group, they would reflect the artistic diversity of partnerships that exists across the program as a whole. As a result, a wide range of art forms, including painting, music, and drama, is represented across the 16 project locations. The projects were also diverse in terms of grade levels served and the ethnicity and socioeconomic status of students, and the group included public as well as private schools. In addition, the sites each satisfied at least one of the following criteria: (1) they had been funded for three years; (2) the arts organization with which they had partnered was experienced in this type of initiative; and/or (3) they received funding in the 2004-05 school year.

Individuals at 12 of the 16 sites were interviewed in-person during site visits, while those at the other four sites were interviewed by telephone. Interviews were conducted with teachers who were directly involved in implementing an ABC Grant in a school, as well as other teachers in the schools, school principals, collaborating artists, and representatives from participating arts organizations, or arts partners. Questions were primarily open-ended and designed to capture different stakeholders' perspectives about the project grants and how the projects affect collaboration between grant partners and among teachers and administrators in schools. Interviews were conducted with 9 artists, 11 representatives from participating arts organizations, 12 principals or other school administrators, 18 participating teachers, and 9 teachers who were not involved with the PAEP project.

Organization of the Report

This report is organized into two broad sections. The first section describes the professional development component of PAEP, and presents findings from surveys and focus groups regarding the content, quality, and effects of PAEP-sponsored professional development sessions and events on participants, including classroom teachers, artists, and arts partners (i.e., artists and arts administrators affiliated with arts organizations). The second section describes PAEP's grant-making activities and presents quantitative and qualitative findings regarding the implementation and short-term impact of project grants on the professional practice of participating teachers, principals, artists, and arts partners organizations. Finally, the report concludes with a summary of findings regarding PAEP's professional development and grant-making activities as well as a set of recommendations for PAEP's next steps.

PAEP Professional Development

The purpose of PAEP's professional development programs and services is to develop the knowledge, skills, and abilities of teachers, artists, and staff of arts organizations and institutions in order to improve the resources available to schools for arts education specifically and to improve student performance generally.

The questions posed for this study were designed to collect demographic information on professional development participants and the characteristics of the organizations they represent. Questions also measured the purpose of their participation in professional development sessions and events, incentives for participation, collaboration with other professional development participants subsequent to participation, respondents' satisfaction with PAEP-provided technical assistance, and the effects, if any, on professional practices subsequent to participation in PAEP-sponsored sessions and events.

Professional Development Attendees/Participants

PAEP draws a wide range of professionals to its professional development events, including classroom teachers (primarily from School District of Philadelphia and the Archdiocese of Philadelphia), artists, arts educators, and administrators representing various arts organizations around the Philadelphia area. Of the 14 professional development events that PAEP hosted between January 2004 and December 2004, all but two were attended by at least a few teachers or a few arts partners. Slightly fewer events were attended by artists (both teaching artists not affiliated with a school and performing artists). Specifically, of the 14 events offered, artists attended 11. The event that was attended by relatively high proportions of teachers, artists, and arts partners was

the large conference on technology, “Making Technology Work for the Arts in Education,” hosted by PAEP in January 2004. PAEP typically hosts one large conference every year, and it tends to be the Partnership’s most well-attended event, according to PAEP staff. Nevertheless, the conference was only attended by half the teachers responding, about a third of arts partners, and less than a quarter of artists.

Particular sessions appeared to appeal to particular groups of professionals. For example, in Exhibit 1, the most common event attended by artists was the artist intensive¹, “Designing and Implementing Artist Residencies” in October/November 2004. Among teachers, the most common event attended was the January conference on technology; 50 percent of teachers responding to the survey reported attending that conference. Finally, among arts partners, the most common events attended were those that focused on issues related to PAEP’s project grants. One event was a round table, “Building Effective Partnerships” attended by 35 percent of the arts partners responding to the survey; the other was entitled “Creating Arts-Based Collaborative Projects—also attended by 31 percent of the arts partners responding to the survey.

On average, survey respondents have attended three PAEP-sponsored professional development events within the past several years. Over half the artists responding to the survey (57 percent) and 36 percent of the arts partners report having attended 2-5 professional development events sponsored by PAEP in the past several years. Most teachers, however, report having attended only one PAEP professional development session/event in the past several years (57 percent). The relatively low levels of attendance among teachers may be the result of fierce competition with universities in the area that have exclusive contracts with the School District of Philadelphia to provide professional development to teachers. A member of the PAEP staff explained the situation this way:

This year, the school district has partnerships with many of the universities to provide professional development, so it becomes a question of how much professional development can be offered without running into competition—how much free time does any teacher have?

¹ The PAEP arts intensives are designed to provide PD participants with an in-depth learning experience that typically takes place over three days. Intensives take a broadly stated art topic and examine it from several different perspectives.

Exhibit 1
Types of PAEP-Sponsored Professional Development
Events Attended

	<u>Percent of Respondents Reporting:</u>			
	<u>Teacher</u>	<u>Artist</u>	<u>Arts Partner</u>	<u>TOTAL</u>
Making Technology Work for the Arts in Education (Jan. 10-11, 2004)	50	18	31	36
Tie In & Buy In: Strategies to Build Community Support (May 5, 2004)	4	0	4	3
It Wasn't Me!: A Workshop in Classroom Management (May 19, 2004)	9	0	0	4
Making the Most Out of What You Have to Say: Writing Effective Artist Statements (June 8, 2004)	0	11	4	4
Dreamin' of a Web Site, A Workshop in Web Site Design (July 12-13, 2004)	7	4	4	5
Afro-Caribbean Exploration Through the Arts (July 14-16, 2004)	4	0	8	4
Creating Music on the Printed Page—A Workshop Using Music Notation Software (July 21-22, 2004)	0	4	0	1
Telling Stories: A Perspective on Oral & Written Traditions (July 23-25, 2004)	11	7	4	8
Using iMovie to Tell Your Story—A Workshop Using Apple iMovie (July 28-29, 2004)	7	4	4	5
Artist Intensives: Designing and Implementing Artist Residencies (Oct. 9, 2004, Oct. 23, 2004, Nov. 6, 2004)	4	50	15	20
Roundtable – A Public Relations Primer (Oct. 13, 2004)	9	7	12	9
Roundtable – Building Effective Partnerships: How to Design an Interdisciplinary Arts Project Team (Nov. 8, 2004)	11	18	35	19
Creating Arts-Based Collaborative Projects (Nov. 17, 2004)	11	11	31	16
Writing a Winning Grant Proposal (Nov. 30, 2004)	4	11	15	9

Exhibit reads: Fifty percent of teachers reported that they attended PAEP's conference, "Making Technology Work for the Arts in Education (Jan. 10-11, 2004).

Source: Professional Development Survey 2005, Item 1

In addition, the low levels of attendance among teachers may also be the result of the relatively modest presence PAEP has in the School District of Philadelphia as a provider of professional development:

[The School District of Philadelphia] sends out our materials; we have good relationships with arts specialists and they encourage some of them to come to [PAEP-sponsored professional development events]. This conference [scheduled for March 2005] is putting us into a much better position. Part of our problem

has been getting everyone to know who we are and what we do [PAEP staff person].

Nevertheless, two respondents, a teacher and an arts partner demonstrated their approval of the quality of PAEP professional development by attending 15 and 16 professional development events/sessions in the past several years, respectively.

Survey and focus group data show that participants in PAEP professional development events have a variety of reasons for attending. The most common reason for attending—although only representing about a quarter of survey respondents—was because respondents were interested in learning a technical skill, such as grant writing, curriculum development, or using a particular software program. Comments from focus group participants suggest that some attend PAEP professional development events/sessions in hopes of learning more about PAEP project grants:

Teachers don't know how to get involved in the grant process and PAEP demystifies this process.

Teachers wanted to know what kinds of things we [artists] could do. They were concerned that they would be writing the [PAEP] grant alone, so they were happy to find out that it would be partnered. They wanted to know if you could incorporate art projects around the theme in my classroom. They were very focused on talking to the theatre people. It was good to have all the people in one place to shop around.

We had applied last year for a grant with PAEP but didn't get it. And our partners were so interested that we partnered with them anyway, and we worked with them all last year. Hopefully we can get a grant to continue the activities; our school is really arts-focused.

As shown in Exhibit 2, within categories of respondents, the most common reason for participation tended to relate directly to the respondents' profession. That is, 36 percent of the artists responding to the survey reported that their primary reason for attending PAEP professional development events was because they were interested in designing an artist residency. Twenty-seven percent of the arts partners responding to the survey reported that their primary reason for attending PAEP professional development events was because the arts organization they represent was interested in developing relationships with other community arts organizations. Teachers reported that their primary reason for attending PAEP professional development events was they were interested in learning a particular skill, increasing arts opportunities for their students, and/or developing arts-integrated curricula (23, 21, and 20 percent, respectively).

Exhibit 2 Reasons for Attending PAEP-Sponsored Professional Development Events

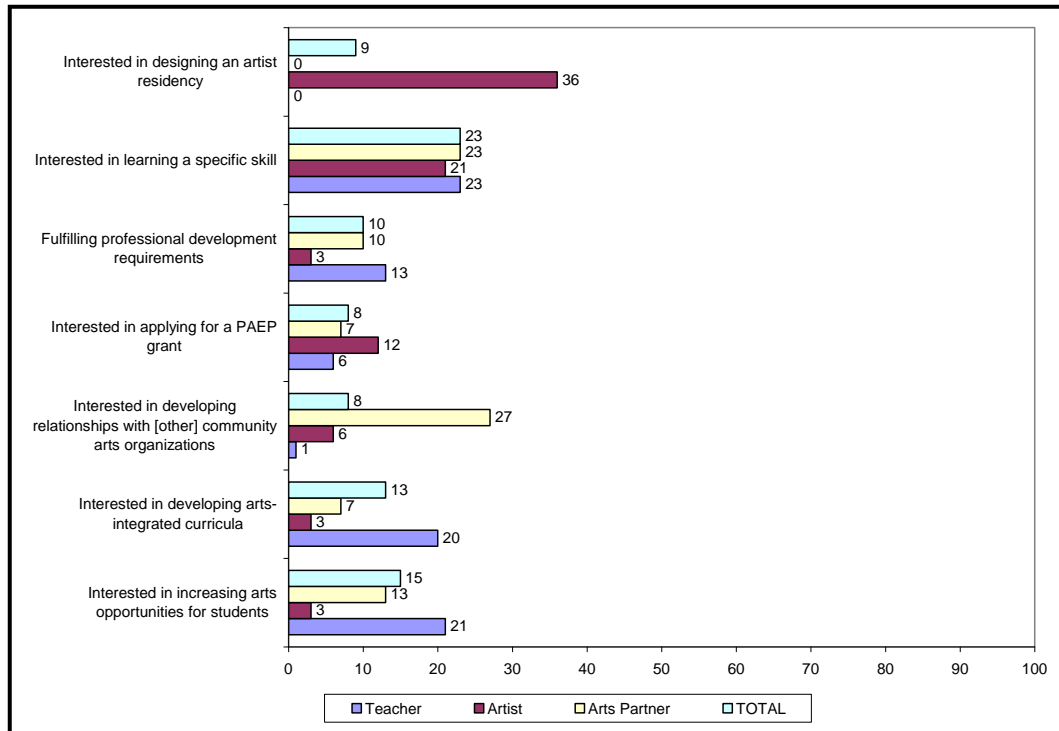


Exhibit reads: Twenty-one percent of teachers reported attending a PAEP professional development session/event because they were interested in increasing arts opportunities for their students.

Source: Professional Development Survey 2005, Item 4

Focus group discussions revealed still more reasons why PAEP’s various constituencies attend PAEP-sponsored professional development events. For one, PAEP professional development sessions yielded tremendous networking opportunities for PAEP’s various constituencies. As one teacher described:

It’s just incredible to meet everybody. I am a full-time teacher in the public schools; I am an island there. [If you are] an art teacher or a music teacher, that’s it, you are alone there. Yes, I see 35 teachers for the classes I teach, but they just drop them off and that’s it.

Others simply described the quality of PAEP professional development and the interest and support of PAEP staff as reasons for attending:

Two reasons [I attend PAEP professional development events]. One is that I am going through the rostering process, and [the other is that] I have gone to a workshop that Ray had given a few months ago and it was fabulous. It was a three-hour workshop. She had us write, refine, write, refine, make artistic breakthroughs in our artistic statement. It’s marvelous because I haven’t gotten this kind of training anywhere else.

This is like a support system within PAEP. ...I feel like there is no one in my school who is as supportive as the people at PAEP.”

Compared to teachers, survey data show that artists receive little support and few incentives to facilitate their participation in PAEP professional development events. When asked whether they received any type of support or incentive to facilitate their attendance at a PAEP professional development session/event, 74 percent of teachers said they usually or always receive professional development credit, 25 percent said they usually or always receive release time (i.e., from their regular school assignments) (Exhibit 3). By comparison, the most common type of incentive received by artists is a stipend, which only 13 percent report receiving always or usually. Indeed, besides the stipend, the vast majority of artists responding to the survey—73 to 92 percent—report that they never received any type of incentive to facilitate their participation in PAEP professional development.

**Exhibit 3
Extent to Which Teachers or Artists Receive Incentives to Participate in
PAEP-Sponsored Professional Development Events or Activities**

To what extent do you receive any of the following to facilitate your attendance at PAEP professional development events/activities?						
	Percent of Respondents Reporting:					
	Teacher		Artist		TOTAL	
	Never/ Occasionally	Usually/ Always	Never/ Occasionally	Usually/ Always	Never/ Occasionally	Usually/ Always
Stipend	85	15	86	13	85	14
Release time	75	25	88	12	79	21
Professional development credit	26	74	96	4	45	55
Graduate college credits	88	12	88	12	89	11
Changes in scheduling or staff assignments to facilitate attendance	81	19	N/A	N/A	81	19

Exhibit reads: Fifteen percent of teachers report usually or always receiving a stipend to facilitate their attendance at PAEP professional development events or activities.

Source: Professional Development Survey 2005, Item 3

Survey data show that attendees of PAEP professional development events are interested in virtually every topic related to partnerships to improve arts education. Well over half the survey respondents reported being somewhat or very interested in all 10 topics upon which PAEP professional development events typically focus. As shown in Exhibit 4, between 71 and 83 percent of all survey respondents reported being somewhat or very interested in eight of the 10 topics. Further analysis revealed little variation by type of respondent. The two most frequently reported topics of interest—integrating the arts into academic instruction in the core curriculum and using technology or other equipment to enhance learning—are central to PAEP’s stated mission and goals. That is, among PAEP’s goals are to help integrate the arts into academic instruction and to support the use of technology in the teaching of the arts, and 79 and 83 percent of survey respondents, respectively, say they are interested in learning how to do these things.

Exhibit 4
Topics of Interest Among Attendees
of PAEP Professional Development

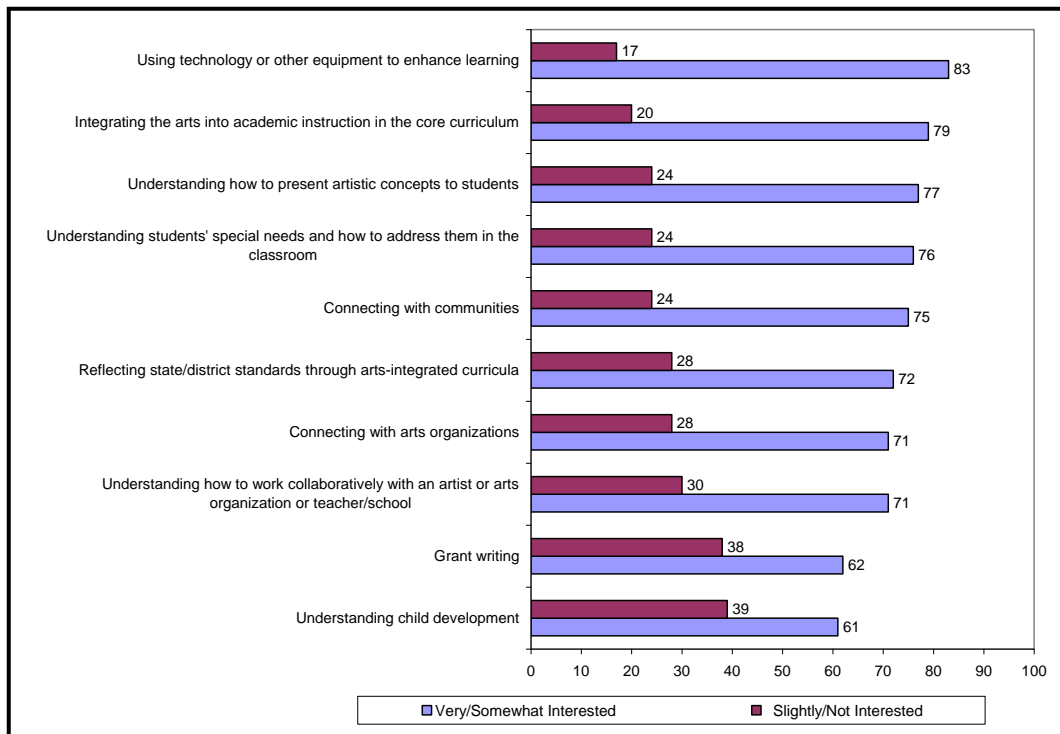


Exhibit reads: Eighty-three percent of survey respondents report being somewhat or very interested in receiving professional development on using technology or other equipment to enhance learning.

Source: Professional Development Survey 2005, Item 5

Quality of Professional Development Sessions and Events

Over 85 percent of PAEP professional development participants—across all types of participants—reported being somewhat or very satisfied with the quality of most aspects of the events they attended as they related to integrating the arts into instruction. Indeed, as shown in Exhibit 5, teachers, artists, and arts partners were somewhat or very satisfied with the accuracy of the content of the PAEP professional development sessions (93 percent), the ability of the presenters/trainers to respond to questions (90 percent), the presentation and format (89 percent), the relevance of the content to respondents' professional development needs (87 percent), the extent to which the sessions reflected sound research/thinking in the field (87 percent), and the extent to which the sessions provided assistance not available elsewhere (86 percent).

Similarly, focus group participants praised the sessions they had just attended and said that the sessions met their expectations. Some talked about the lessons they had learned that had affected their professional practice:

I learned that working with the standards is exciting. The enthusiasm here was palpable. It was step-by-step, building, with humor and different kinds of classroom techniques.

I learned the structure of closure. Sometimes you get so caught up with teaching that you forget that you want to make sure that you close out [the concept/idea/strategy you were presenting], because then you know that they got what you were trying to get them to get.

I gained insights into the concept of kinesthetic learning. Not until it was demonstrated today by Dr. Cullen did I truly understand what the kinesthetic learner needs to be motivated. There's the visual learner, the auditory learner...concrete examples that she provided today on material that I thought I already knew.

Other focus group participants talked about the professional development sessions inspiring them to reflect on their teaching practices:

[The presenter] modeled a passion for her work that was something I hope we all go away and take with us. I think as artists, if we are passionate about our work, hopefully we can affect that kind of passion [in others].

The whole idea is to inspire the kids. I don't care if they memorize Beethoven's birth and death date; I want these little kids to love music.

Exhibit 5
Extent to Which Participants are Satisfied with the Quality of the Professional Development They Received from PAEP
Related to Integrating the Arts into Instruction

To what extent were you satisfied with the quality of the PAEP-sponsored professional development session(s)/events(s) you attended as they related to integrating the arts into instruction?								
	<u>Teacher</u>		<u>Artist</u>		<u>Arts Partner</u>		<u>TOTAL</u>	
	<u>Somewhat/ Very Satisfied</u>	<u>Minimally/ Not at All Satisfied</u>	<u>Somewhat/ Very Satisfied</u>	<u>Minimally/ Not at All Satisfied</u>	<u>Somewhat/ Very Satisfied</u>	<u>Minimally/ Not at All Satisfied</u>	<u>Somewhat/ Very Satisfied</u>	<u>Minimally/ Not at All Satisfied</u>
Accuracy of content	100	0	85	9	88	4	93	4
Ability of presenters/trainers to respond in-depth to my questions	96	5	75	25	96	0	90	10
Extent to which the session reflected sound research/thinking in the field	91	5	78	13	92	4	87	7
Extent to which the session provided assistance not available elsewhere	89	6	78	22	88	12	86	12
Presentation and format	94	6	75	25	96	4	89	10
Relevance of content to my professional development needs	90	8	78	22	88	8	87	12
Availability of opportunities to network with those who have similar interests	80	15	60	34	72	20	73	21

Exhibit reads: One hundred percent of teachers reported that they were somewhat or very satisfied with the quality of the professional development session or event they attended related to integrating the arts into instruction.

Source: Professional Development Survey 2005, Item 9

There's a tension between being an artist and being a teaching artist. Because as an artist, when I write poetry I have to forget about time...go into the zone. But how do you convey that in the classroom? It's like three different artists—the artist, the teacher, and teaching artist—and I think what I'm getting here is how to structure that."

A small, but significant group of respondents expressed some dissatisfaction with the availability of opportunities at PAEP professional development events to network with those who have similar interests. Indeed, this was the only aspect of the professional development sessions with which respondents were slightly less satisfied with the quality. Only 73 percent of respondents, overall, said they were somewhat or very satisfied with the quality of the professional development sessions with respect to offering networking opportunities. This dissatisfaction was relatively higher among artists who said they were only minimally or not at all satisfied with the quality of the networking opportunities (34 percent) than among teachers (15 percent) and arts partners (20 percent) who said they were minimally or not at all satisfied. This dissatisfaction with networking opportunities available at PAEP events is consistent with responses to other survey questions that ask about the extent to which it was important to respondents to network/make professional connections with other attendees at PAEP-sponsored professional development events. Two-thirds of the artists and arts partners responding to the survey said that it was "very important" to be able to network/make professional connections with other attendees of PAEP events. Moreover, among these respondents, most reported that they were only able to network "somewhat." That is, on average, 53 percent of respondents said they were only able to network somewhat at PAEP professional development events. Among teachers who said networking was somewhat or very important to them, only 25 percent said they were able to network to a great extent. Among artists and arts partners, only 17 percent reported being able to network to a great extent.

Interestingly, the lack of networking opportunities was not mentioned in the focus group sessions conducted with small, non-representative groups of professionals who have attended PAEP professional development events.

Over 90 percent of survey respondents reported that the PAEP professional development events they attended consistently conformed to principles of effective practice (Exhibit 6). That is, over 90 percent of the teachers, artists, and arts partners who responded to the survey reported that PAEP professional development sessions sometimes or frequently: (1) provided clear explanations of key concepts and theories; (2) reflected the sessions described in PAEP materials seen before attending the sessions; and (3) demonstrated skills and strategies related to key concepts and theories. Survey data suggest, however, that PAEP sessions did not as often include assessments of and feedback on participants' mastery of the skills and strategies

Exhibit 6
Extent to Which PAEP Professional Development Events Met Participants' Expectations

Looking across the PAEP-sponsored professional development events you have attended, how frequently would you say that the sessions:								
	Teacher		Artist		Arts Partner		TOTAL	
	<u>Frequently/ Sometimes</u>	<u>Rarely/ Never</u>	<u>Frequently/ Sometimes</u>	<u>Rarely/ Never</u>	<u>Frequently/ Sometimes</u>	<u>Rarely/ Never</u>	<u>Frequently/ Sometimes</u>	<u>Rarely/ Never</u>
Provided clear explanations of key concepts and theories	95	2	100	0	97	0	97	1
Reflected the sessions described in PAEP materials you saw before attending the session	94	0	97	0	93	0	94	0
Demonstrated skills and strategies related to key concepts and theories	98	0	87	7	97	0	95	2
Provided opportunities for you to practice skills and strategies	92	8	79	20	79	13	86	13
Provided assessments of and feedback on your understanding of key concepts and theories presented	84	13	80	17	63	23	78	17
Provided assessments of and feedback on your mastery of skills and strategies presented	76	19	73	23	60	30	72	23

Exhibit reads: Ninety-five percent of teachers reported that the PAEP-sponsored professional development events they attended provided clear explanations of key concepts or theories sometimes or frequently.

Source: Professional Development Survey 2005, Item 10

presented at the sessions. That is, only an average of 72 percent of respondents reported that PAEP sessions sometimes or frequently provided assessments of and feedback on participants' mastery of skills and strategies presented. This was particularly apparent among arts partners, 30 percent of whom reported that assessments of and feedback on skill mastery were rarely or never provided at the sessions they attended.

Effects of PAEP Professional Development on Participants

According to survey respondents, there are few obstacles that prevent teachers, artists, and arts partners from effectively incorporating the strategies and techniques presented at PAEP events into their professional practice.

Indeed, 47 percent of artists, 42 percent of teachers, and 32 percent of arts partners, respectively, said there were no obstacles preventing them from making use of the strategies and techniques presented at PAEP events. On average, teachers cited only one or two obstacles, but not with high levels of frequency. That is, among teachers, the most commonly reported obstacle was not having the materials they need to incorporate the strategies and techniques presented at PAEP sessions into their professional practice. This is the case for 54 percent of the teachers who responded to the survey. The next most commonly cited obstacle for teachers was the need for further training, with 37 percent of teachers reporting. Among artists, the most common obstacle is not yet having a partner with whom to implement the strategies presented at PAEP sessions (19 percent). For arts partners, the most commonly cited obstacle was not having enough support from their organization to incorporate strategies into their professional practice (35 percent) (Exhibit 7).

Focus group participants described other types of obstacles that prevented them from implementing the strategies and techniques learned in the professional development events they attended. For example, focus group participants talked about colleagues' attitudes and perceptions interfering with efforts to create change within a school or arts organization, as comments from one artist reveals:

Colleagues are sometimes not receptive [to change/new ideas]; sometimes they try to dampen your spirits.

Exhibit 7
Obstacles to Incorporating into Professional Practice the Strategies and Techniques Presented at PAEP Events, by Type of Respondent

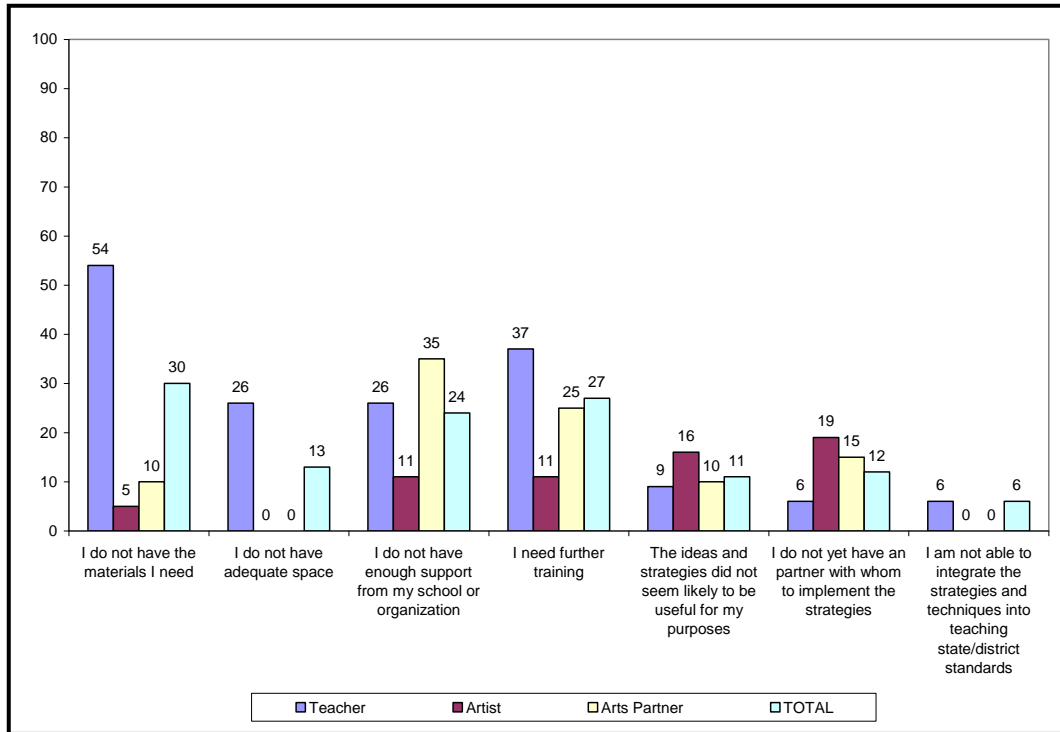


Exhibit reads: Fifty-four percent of teachers report that the primary obstacle preventing them from incorporating into their professional practice the strategies and techniques presented at PAEP professional development events is they do not have the materials they need.

Source: Professional Development Survey 2005, Item 15

Other comments suggest that the obstacle in implementing the ideas and strategies is in just finding a school in which to implement them, as one teaching artist explained:

The toughest part besides doing a good job once you get there is getting the job. You can't do a great job if you don't have a job. It could be a lot because I'm not the biggest 'gung-ho, go and get 'em' kind of guy, so that as an artist I have to go out and sell myself, and I'm not enjoying doing that. There should be some sort of structured way where I could look, maybe a Web site or something...

Twelve to 15 years ago, there was a perception among teachers that having a teaching artist come into the schools was an attempt by the state to replace the art specialists [as an explanation of why artists have a hard time breaking into the schools and presenting the strategies and techniques learned at PAEP events]

The vast majority of respondents reported that PAEP professional development events had, somewhat or to a great extent, affected many aspects of their professional practice. As shown in Exhibit 8, approximately three-quarters of respondents reported that PAEP professional development events had—somewhat or to a great extent—raised their awareness of the availability of new information, increased their knowledge and skills, confirmed what they had been doing professionally, and led them to incorporate something they had learned into their professional practice. About 70 percent of teachers and arts partners also reported that PAEP professional development also encouraged them to provide assistance to others based on what they had learned. Only 57 percent of artists, however, reported this to be the case, which may simply be the result of artists tending to work independently and not necessarily having a set of colleagues to assist. Overall, the area in which PAEP-sponsored professional development had less impact on participants was in encouraging them to collaborate with others (i.e., schools, arts organizations, etc.). Less than 70 percent of teachers, artists, and arts partners reported being encouraged somewhat or to a great extent to collaborate with others.

Exhibit 8
Percent of Respondents Reporting that PAEP Professional Development Affected Aspects of Their Professional Practice to a Great Extent, by Type of Respondent

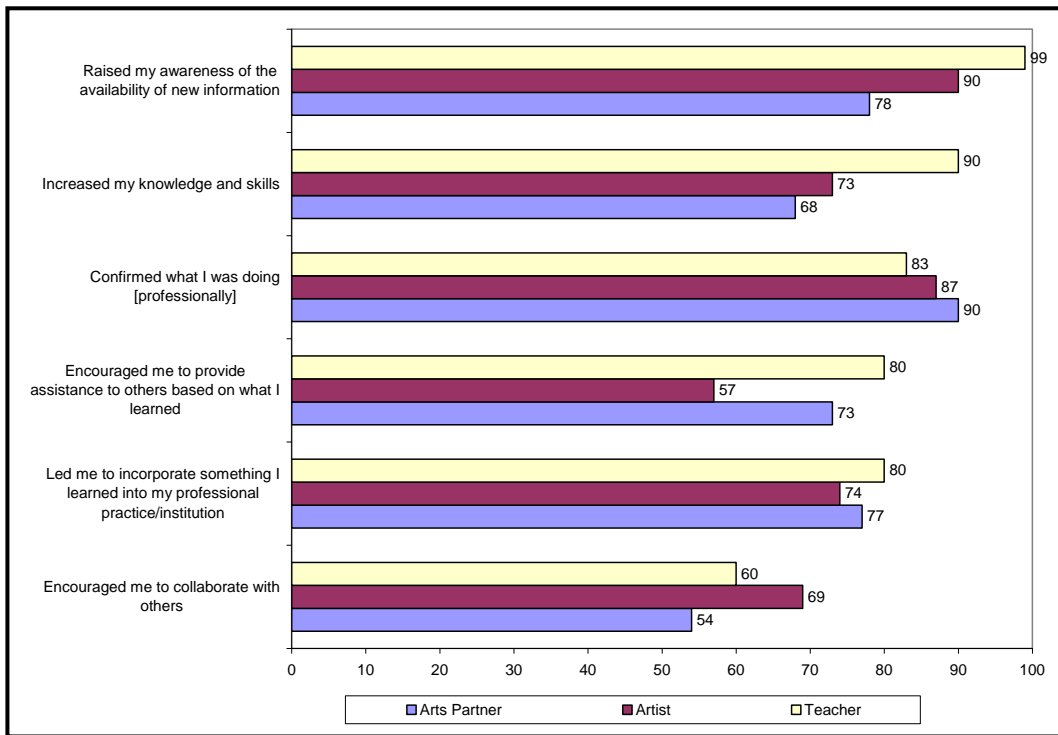


Exhibit reads: Ninety-nine percent of teachers report that participating in PAEP-sponsored professional development sessions raised—somewhat or to a great extent—their awareness of the availability of new information.

Source: Professional Development Survey 2005, Item 18

Since attending a PAEP-sponsored professional development event, well over half the teachers and artists responding to the survey report they intended to share the ideas and strategies presented at a PAEP event and thereby broaden support for arts-based education. That is, 92 percent of teachers and 84 percent of artists report having engaged a colleague in a conversation about concepts presented at a PAEP event at least once since attending a PAEP event—28 percent of teachers reported doing so more than five times. Similarly, about 85 percent of teachers and 68 percent of artists reported demonstrating a skill or concept from a PAEP event for a colleague at least once. In addition, the vast majority of teachers and artists reported discussing at least once with colleagues the notion of using arts-integrated curricula to: (1) improve student behavior (66 percent of teachers; 63 percent of artists); (2) improve student motivation to learn (75 percent of teachers and 73 percent of artists); (3) improve student achievement in core subjects (72 percent of teachers; 70 percent of artists); and (4) helping students display their real abilities (77 percent of teachers; 73 percent of artists) (Exhibit 9). This last topic—discussing with colleagues the use of arts integrated curricula in helping students display their real abilities—was of particular interest among teachers, one-third of whom reported engaging in this task more than five times since attending a PAEP-sponsored professional development session/event.

Although many respondents said they had engaged in activities to broaden support for arts-based education in the past, their participation in PAEP-sponsored professional development affected, for many, the frequency with which they engaged in these types of activities. Specifically, just over half the respondents (52 percent) said the frequency with which they engaged in awareness-raising activities regarding art-based education increased somewhat or to a great extent as a result of participating in a PAEP-sponsored professional development session/event. This was highest among artists, 56 percent of whom said their level of activity increased somewhat or to a great extent as a result of PAEP professional development (Exhibit 10).

Exhibit 9
Frequency of Professional Activity Since Attending PAEP-Sponsored Professional Development Events

Since attending PAEP-sponsored professional development events, how frequently would you say that you have done each of the following?									
	<u>Percent of Respondents Reporting:</u>								
	<u>Teacher</u>			<u>Artist</u>			<u>TOTAL</u>		
	<u>1-5 Times</u>	<u>More than 5 Times</u>	<u>Never</u>	<u>1-5 Times</u>	<u>More than 5 Times</u>	<u>Never</u>	<u>1-5 Times</u>	<u>More than 5 Times</u>	<u>Never</u>
Engaged a colleague in a conversation about concepts presented at a PAEP event	64	28	8	74	10	16	68	22	11
Demonstrated a skill or concept from a PAEP event for a colleague	60	25	15	62	6	31	61	18	21
Discussed using arts-integrated curricula as a way to improve student behavior with colleagues	44	22	34	41	22	38	43	22	35
Discussed using arts-integrated curricula to improve student motivation to learn with colleagues	48	27	25	51	22	28	49	25	26
Discussed using arts-integrated curricula to improve student achievement in core subjects with colleagues	42	30	28	51	19	31	44	26	29
Discussed the use of arts integrated curricula in helping students display their real abilities with colleagues	41	36	23	57	16	28	46	29	25

Exhibit reads: Sixty-four percent of teachers report engaging a colleague in a conversation about concepts presented at a PAEP professional development event one to five times since attending a PAEP event.

Source: Professional Development Survey 2005, Item 16

Exhibit 10
Extent to Which PAEP Professional Development Affected the Frequency
with Which Participants Engaged in Activities to Broaden Support
for Arts-Based Education, by Type of Respondent

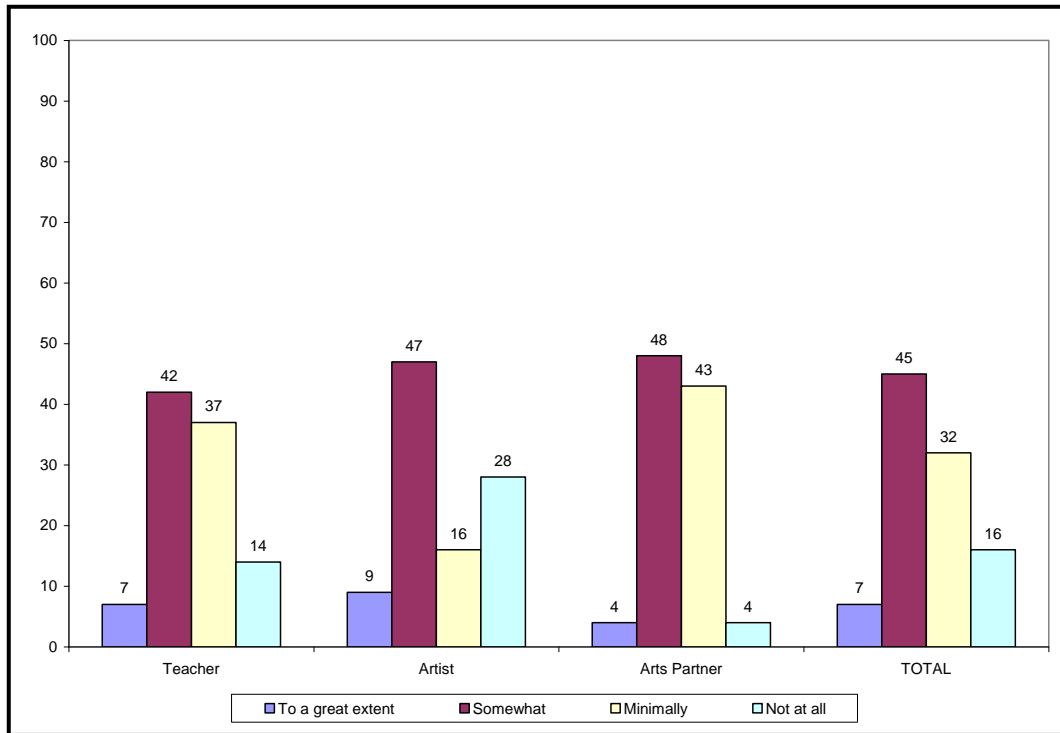


Exhibit reads: Seven percent of teachers report that their participation in a PAEP-sponsored professional development session or event affected to a great extent the frequency with which they engaged in activities to broaden support for arts-based education.

Source: Professional Development Survey 2005, Item 17

According to the focus group data, participants in PAEP-sponsored professional development events shared the ideas and strategies they learned with other teachers, artists, and arts partners in order to encourage collaboration between teachers and artists, strengthen relationships between PAEP and schools, and replicate the professional practices presented at PAEP sessions and events. Examples of the activities respondents engaged in to promote the mission and goals of PAEP include the following:

- A teaching artist is taking what she learned back to her arts council in hopes of increasing arts access among the 25 schools in her area.
- An arts teacher spoke of helping his colleagues to understand that using arts to educate kids will actually help kids do better on tests. “If the kids feel good, they’re going to be better. It’s almost teaching how to be subversive.”

- A music teacher at a public school said that she plans to present PAEP—and all it offers—at a future meeting with other teachers at her school: “They are afraid to write the grants; they don’t know how much time it takes to write them—or how much time it doesn’t take...[PAEP] makes it so easy.”

Seeking outside assistance or collaborative opportunities to support arts-based education since attending a PAEP-sponsored professional development session or event appears limited largely to arts partners. Teachers appear to be the least entrepreneurial when it comes to seeking funding and collaboration opportunities outside their school in support of arts-based education. On average, only slightly more than a quarter of the teachers who participated in a PAEP professional development event reported doing anything to support arts-based education, such as applying for a grant from PAEP (13 percent) or from another organization (21 percent) to support collaboration between the arts and education (Exhibit 11). The most frequently reported activity among teachers was researching other funding opportunities to support collaborations between arts and education (36 percent), which may suggest that teachers are just getting started.² By comparison to teachers, however, 53 percent of artists said they were researching other funding opportunities and 76 percent said they sought to establish a collaborative effort between a school or an arts organization since participating in a PAEP-sponsored professional development session/event.

² It is important to note, however, that because the professional development study sample does not include teachers who have received an ABC Grant, the effort among teachers to seek outside assistance may be somewhat under-represented. Nevertheless, artists and arts partners were also excluded from the professional development study sample, yet rates of entrepreneurial activity are relatively high among these respondent groups in comparison to teachers.

Exhibit 11
PAEP Professional Development Attendees' Activities
Related to Arts-Based Education

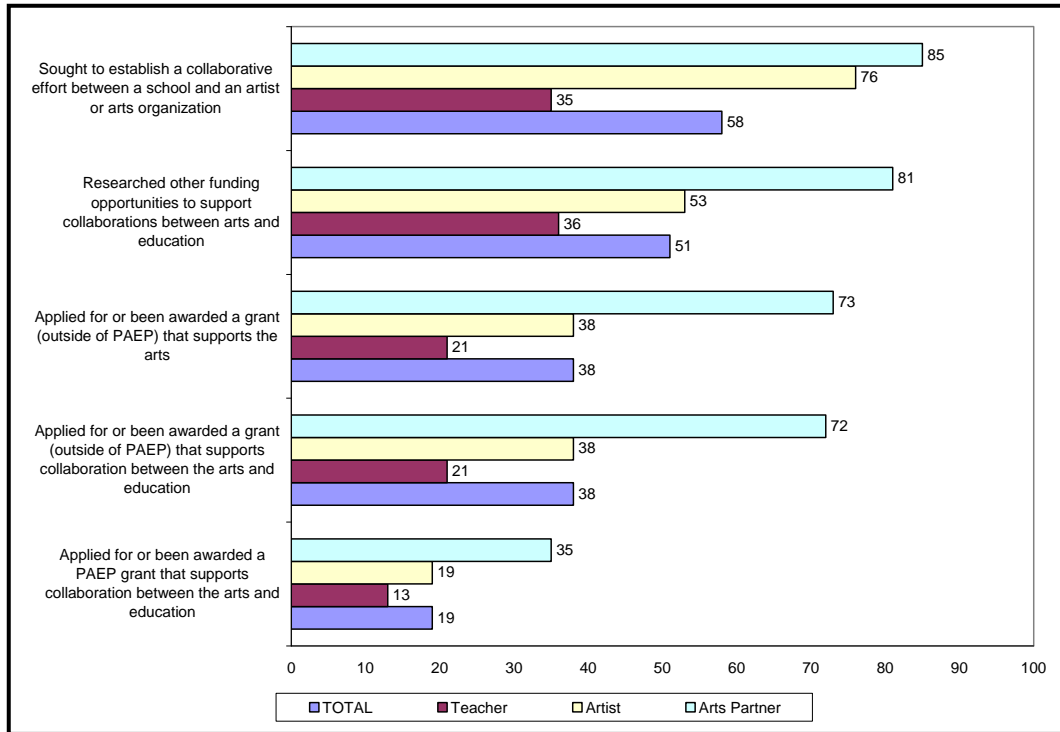


Exhibit reads: Since attending a PAEP-sponsored professional development session or event, 85 percent of arts partners said they sought to establish a collaborative effort between a school and an artist or arts organization.

Source: Professional Development Survey 2005, Item 21

Despite teachers and artists doing some things to sustain arts-based education and collaboration, arts partners consistently report doing many things. As shown in Exhibit 11, over 75 percent of the arts partners who responded to the survey said that, since participating in a PAEP professional development event, they had: (1) researched other funding opportunities to support collaborations between arts and education (81 percent), (2) applied for or been awarded a non-PAEP grant that supports collaboration between the arts and education (72 percent); (3) applied for or been awarded a non-PAEP grant that supports the arts (73 percent), or (4) sought to establish a collaborative effort between a school and an artist or arts organization (85 percent). Curiously, the activity that the fewest arts partners reported doing was applying for a PAEP grant (35 percent). Indeed, applying for a PAEP grant that supports collaboration between the arts and education is the least common activity reported among all types of respondents after participating in a PAEP professional development session/event. At 19 percent overall, with a low of 13 percent (teachers) and a high of 35 percent (arts partners), it remains a question as to why participating in a PAEP professional development session/event does not appear to encourage more participants to look toward PAEP as a source of support for arts and education.

Survey data show that 60 percent of respondents have never applied for a PAEP grant or other arts education grant in the past. This percent is highest among responding teachers, 73 percent of whom have never applied for a PAEP grant or other arts education grants. Less than half the artists (41 percent) and more than half the arts partners (58 percent) have never applied for a grant either. When asked why they hadn't applied for a PAEP or other arts education grant, respondents said they did not have the time or resources to apply (46 percent) or they were not aware of any opportunities for arts-based education grants (32 percent) (Exhibit 12). Interestingly, 31 percent of artists said they were not interested in applying for PAEP or other arts-education grants.

Exhibit 12
Why Recipients of PAEP-Sponsored Professional Development Have Not Applied for PAEP or Other Arts Education Grants

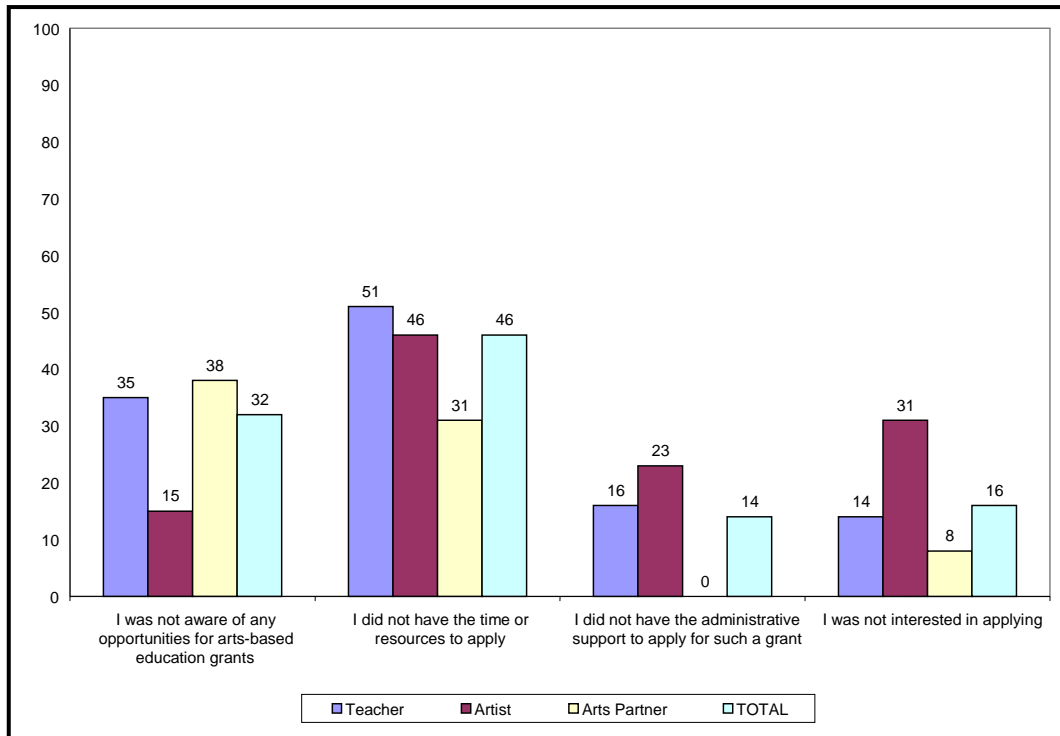


Exhibit reads: Thirty-five percent of teachers report that the reason why they have not applied for PAEP or other arts education grants is because they were not aware of any opportunities for arts-based education grants.

Source: Professional Development Survey 2005, Item 24

Assessment of PAEP

The vast majority of teachers, artists, and arts partners who have attended a PAEP professional development session or event believe that PAEP provides valuable services to those interested in arts-based education.

Specifically, over 80 percent of teachers, artists, and arts partners agreed that PAEP professional development events met their needs and were easily accessible.

Over 75 percent agreed that sessions were reasonably priced and built on professional development received in the past, and that PAEP professional development provides services and activities that are not available elsewhere (Exhibit 13). Ninety-seven percent of teachers, 76 percent of arts partners, and 75 percent of artists agreed that PAEP provides high-quality services.

Comments from focus group participants about PAEP's mission and contribution to arts-based education included the following:

PAEP brings more music to the school [and] love for the arts [among students]. [Students are] drowning in reading and math. They have other parts to them that aren't being developed.

PAEP gives legitimacy to an arts program. It makes the arts program more relevant; that may be part of the mission.

I think it's just to integrate arts into curriculum. I'm an arts teacher. PAEP gives me more support than the art education office in the school. I have received professional development and resources. The quality [of professional development PAEP] provides is better than the school district.

PAEP Arts-Based Collaboration (ABC) Grants

PAEP's Arts-Based Collaboration (ABC) Grants projects are vehicles used by PAEP to establish working partnerships or collaborations between classroom teachers and artists, arts educators, and arts organizations and institutions in order to encourage use of the arts as a tool for learning in all content areas and to promote the artistic resources in the community. Grantees include teams of teachers and artists from local schools and art institutes that have formed partnerships. In addition, projects must focus on developing and implementing an arts-centered unit of study that incorporates academic subjects. Projects are expected to result in exhibits, performances, products, portfolios, or writings. All grants are awarded for a one year period. Since fall 2001, 213 grant applications were received and 90 project grants have been awarded. Of those 90

Exhibit 13
Participants' Assessment of PAEP-Sponsored Professional Development Services and Activities

To what extent do you agree with each of the following statements about PAEP?												
	<u>Percent of Respondents Reporting:</u>											
	<u>Strongly Agree/ Agree</u>	<u>Teacher Neither Agree nor Disagree</u>	<u>Disagree/ Strongly Disagree</u>	<u>Strongly Agree/ Agree</u>	<u>Artist Neither Agree nor Disagree</u>	<u>Disagree/ Strongly Disagree</u>	<u>Strongly Agree/ Agree</u>	<u>Arts Partner Neither Agree nor Disagree</u>	<u>Disagree/ Strongly Disagree</u>	<u>Strongly Agree/ Agree</u>	<u>Neither Agree nor Disagree</u>	<u>Disagree/ Strongly Disagree</u>
PAEP professional development services and activities meet my needs	87	9	4	72	25	3	83	14	3	82	15	3
PAEP professional development provides services and activities that are not available elsewhere	78	19	4	72	22	6	75	14	10	75	18	6
PAEP professional development services and activities are easily accessible	81	6	13	75	13	12	89	7	4	81	8	10
PAEP professional development services are reasonably priced	84	17	0	63	38	0	89	8	4	79	21	1
PAEP professional development services build on professional development I had received in the past	85	13	2	71	23	6	75	21	3	78	18	4
PAEP provides high-quality services	97	4	0	75	19	6	76	14	10	85	11	4

Exhibit reads: Eighty-seven percent of teachers strongly agree or agree that PAEP professional development services and activities meet their needs.

Source: Professional Development Survey 2005, Item 26

grantees, a few have received funding over multiple years. The size of the grant awards range from less than \$1,500 to \$10,000. In 2002-03 and 2004-05, the majority of grant awards were within the \$2,000 to \$4,000 range; awards in 2003-04, however, were largely greater than \$4,000.³

Most respondents reported working on their ABC Grant project for less than six months (54 percent), that students were exposed to grant-related activities two to three times a week (43 percent) or once a week (31 percent), and that the duration of student participation for each session lasted either one hour (35 percent) or one to two hours (28 percent). Some projects were longer in duration and others shorter; some students were exposed to project activities more frequently and for longer sessions, and others not.

The following discussion describes the types of projects that received ABC Grant awards from PAEP and the relationships forged among the grant participants, including teachers, artists, arts administrators representing arts partner organizations, and schools. In addition, the type and quality of assistance that PAEP offers to ABC Grant recipients is discussed. Finally, findings are presented on the short-term effects of the ABC Grant projects on participants' professional practice and on students.

Characteristics of Arts-Based Collaboration Grants (ABC Grants)

While diverse in their representation of various subjects and art forms, most ABC Grants appear to focus on the pairing of reading/language arts with the visual arts. Indeed, 48 percent of the teachers who responded to the survey reported integrating reading/language arts with the visual arts as part of their grant project. Integrating the visual arts with history/social studies was the second most frequently reported focus of teachers' ABC Grant projects (41 percent). In addition to the visual arts, however, all other arts forms—music, theatre/drama, dance, and creative writing/story telling—were integrated with various subject areas by at least one grant project. Only theatre/drama went unused for mathematics and dance went unused for science. The strong representation of the visual arts among the grant projects is likely related to the fact that the visual arts have, historically, been disproportionately represented among PAEP partners. Nevertheless, since 2001, PAEP staff have been working to diversify PAEP partnerships to include other art media, including music, dance, and drama. Another explanation for the strong representation of the visual arts among ABC Grant projects is that some schools in Philadelphia have recognized that the PAEP-funded ABC Grant project offers an opportunity to supplement and/or replace visual arts teachers and art programs that have been cut over the years due

³ In 2001-02, the grant awards were between \$1,500 and \$10,000. Given the inherent difficulty in locating grantees from the 2001-02 year, however, this evaluation focuses only on grantees from the 2002-03, 2003-04, and 2004-05 program years.

to budget shortfalls in the School District of Philadelphia. As one principal explained:

The [PAEP] grant has given us an opportunity to make the eighth-grade project something that I couldn't have afforded to do. The projects that we had before were hands-on, but this has opened up lots of doors where art is brought into the schools. The artists I could never have had, really. The budget has been revised in this school so I have a middle school, but no money. I have a middle school budget but now have a K-8 school. The kids are really excited about what they're doing. The grant has opened doors that I couldn't otherwise have opened.

The following are descriptions of four projects that, together, reflect the range of PAEP-funded ABC Grant projects with respect to grade-level, subject area, size of grant received, and art form:

- **A.J. Morrison School and Philadelphia Young Playwrights**
***Alike and Different* (\$3,500)**
“Alike and Different“ at the Andrew J. Morrison School will combine one sixth grade class and one Resource Room class in the exploration of friendship, conflict resolution, and understanding emotions using the medium of playwriting. This literacy-based playwriting project will support and enhance the students’ grasp of their core curriculum.
- **James Rhoads Elementary School and The Barnes Foundation**
***Patterns In Our Culture* (\$3,500)**
In this yearlong curriculum James Rhoads School first-graders will study pattern, repetition, line and rhythm in African, Native American, and Pennsylvania German art and in the music of African traditions, swing, gospel, blues and jazz. The curriculum will expand these connections through art and music to patterns in literature, math, and the environment.
- **Father Judge High School and Abraham Lincoln Foundation of the Union League of Philadelphia**
***Father Judge Partnership with the Union League* (\$500)**
Using the visual and intellectual resources in the art, archival, and library collections of the Union League, the Abraham Lincoln Foundation of the Union League of Philadelphia will assist 11th grade students from Father Judge High School to think and write critically, develop historical comprehension, evaluate historical interpretation, and understand historical research as they create plays and dramatic writings based on their findings.

- Palisades High School and Philadelphia Museum of Art**
Second Year Raku: Zen and Now (\$5,000)
 Four teachers from Palisades High School will collaboratively integrate four educational programs into one unit of study. The curricular areas represented in this project would not ordinarily be juxtaposed; however, a 400-year-old method of firing pottery will be the basis of study to interweave the subjects. Students and teachers of Global Perspectives II and Multimedia Communications will bring the expertise of their fields together to teach one another. At the conclusion of the project, students will have experienced many aspects of Japan. (Source: PAEP Website)

According to interview data, school staff and arts partners strive to ensure that PAEP projects address and promote academic skills and content knowledge. Arts partners and school staff uniformly demonstrate a commitment to promoting academic interests, knowledge, and skills via their arts projects. The goal [of the arts project],” explained the assistant principal at one of the parochial high schools, “is to marry concepts of history and English by writing a play.” Similarly, at a public high school, the project cut across multiple disciplines (including science, art, and social studies) and was designed to enhance students’ knowledge of Japanese history and of the chemical processes and interactions that occur with the use of certain paints and when particular sculpting techniques are employed.

Typically, in describing their PAEP-funded projects, the elementary and middle school partners tended to emphasize where and how projects promote learning in mathematics and reading/language arts. For example, at two of the participating elementary schools, the projects emphasized patterns. Students were encouraged to explore and identify patterns in various art forms because of the obvious link to mathematical concepts. At one school, the project promoted both reading and writing skills and was explicitly tied to books that were currently being read by students in their language arts classes.

One of the participating teachers illustrated the importance of this issue when she described a situation that had developed at her school in the past. The new principal had been reluctant to allow the PAEP project to continue because, in his view, it was not based on the curriculum. The teacher was able to convince the principal to change his mind after she presented him evidence that described the connection between the project and the curriculum. “This grant is about patterns in art, music, literature, and mathematics,” she explained, “[and it helps to make] the concept authentic” for students.

Most survey respondents considered the funding they received from PAEP to be sufficient to successfully implement their ABC Grant project. Sixty percent of survey respondents (teachers, artists/ arts partners, and principals) reported that the PAEP funding they had received was more than sufficient or

sufficient to implement their projects. About 25 percent of respondents believed that their funding was less than sufficient or not sufficient at all to successfully implement their project. Ten percent of respondents said they did not know whether the funding was sufficient or not (Exhibit 14)

Exhibit 14
Sufficiency of PAEP Funding for ABC Grant Projects,
by Type of Respondent

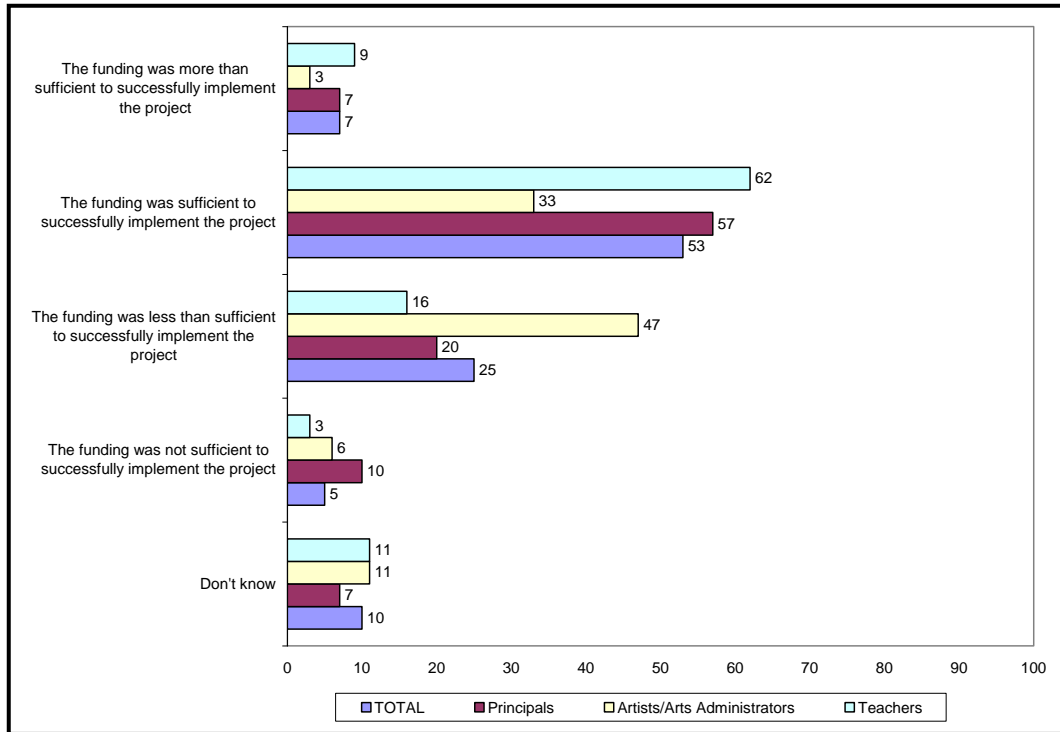


Exhibit reads: Nine percent of all respondents report that the funding they received from PAEP was more than sufficient to successfully implement their ABC Grant project.

Source: Grantee Survey 2005, Item 4

Differences in opinions regarding funding sufficiency were evident, however, by type of respondent. Only about a third of the artists/arts administrators, that is, believed the funding to be sufficient to successfully implement the ABC Grant project (36 percent). This may be related to issues of payment that arose for some artists in recent years. That is, in 2004-05, PAEP instituted a policy whereby collaborating artists received one-third of their grant funding at the beginning of the grant period (September/October), a second funding installment in March, and a third and final installment in June, once the project was completed and their evaluation survey had been submitted to PAEP. A few focus group participants said that this payment policy created some difficulty for artists who had to cover some of the project costs themselves. Nevertheless, PAEP has always withheld some amount of the grant funding until

a project is completed, so it is not as if this policy is new. Nevertheless, understanding why artists, as a group, are more critical of the size of the grant projects than teachers or principals remains an unknown.

Teachers reported receiving various types of support from their school principal to implement their ABC Grant project. The vast majority of teachers responding to the survey strongly agreed or agreed with the statement that their principal was supportive of arts education (88 percent). In addition, most teachers agreed that their principal was available to provide assistance when they needed it (79 percent); made sure that the materials necessary for an arts-integrated lesson were available (69 percent); and made sure that they had appropriate classroom space for their arts-integrated lessons (68 percent). The only area where teachers seemed to be indicating that they needed greater support from their principal was in making sure that they had appropriate planning time to collaborate with their teaching artist. Only 55 percent of teachers who responded to the survey agreed that their principal provided this type of support (Exhibit 15).

Exhibit 15
Extent to Which Principals Support Implementation of ABC Grant Projects

[Directed to teachers] To what extent do you agree with the following statements about your school principal?					
My school principal...	<u>Percent of Respondents Reporting:</u>				
	<u>Strongly Agree</u>	<u>Agree</u>	<u>Neither Agree nor Disagree</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
Is supportive of arts education	62	26	6	3	3
Is available to provide assistance when I need it	43	36	13	1	6
Makes sure that the materials necessary for an arts-integrated lesson are available	25	45	25	1	3
Makes sure that I have appropriate classroom space for my arts-integrated lessons	36	32	24	5	3
Makes sure that I have appropriate planning time to collaborate with my teaching artist(s)	24	31	28	7	9

Exhibit reads: Sixty-two percent of teachers who have an ABC Grant project strongly agree that their principal is supportive of arts education.

Source: Grantee Survey 2005, Item 17

Although most teachers felt they had the support of their principal, both teachers and collaborating artists said they lacked classroom space, materials, supplies, equipment, and planning time to implement their ABC Grant project. As shown in Exhibit 16, over half the teachers responding to the survey said they needed—somewhat or to a great extent—classroom space, instructional materials,

instructional supplies and equipment (e.g., musical instruments, painting supplies), and additional planning time in order to implement their ABC Grant project.

Exhibit 16
Teacher Needs Related to Implementation of their ABC Grant Project

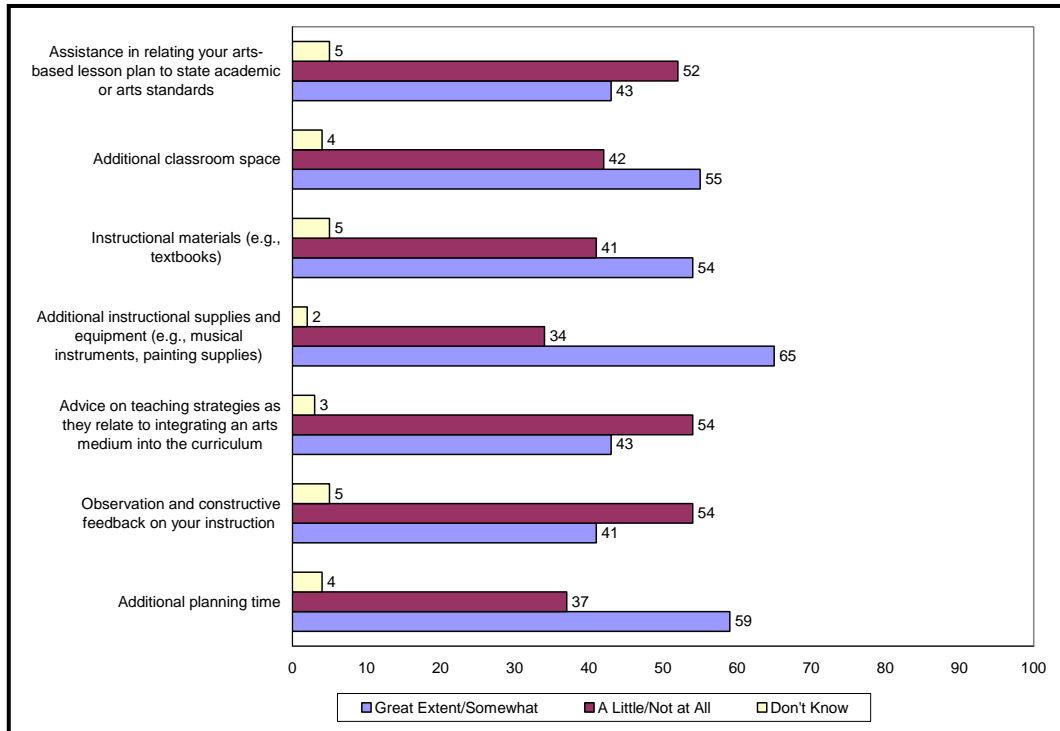


Exhibit reads: Forty-three percent of teachers reported needing, somewhat or to a great extent, assistance in relating their arts-based lesson plan to state academic or arts standards.

Source: Grantee Survey 2005, Item 15

Teachers and artists appeared to value their collaborative relationships with each other. As shown in Exhibit 17, approximately 90 percent of teachers and artists responding to the survey strongly agreed or agreed that their collaborating partner, the teacher/teaching artist: (1) was enjoyable to work with; (2) made the time to meet with them; (3) was receptive to their suggestions; (4) was able to explain arts media in a way that they could understand; and (5) incorporated academic areas into the project.

The interview data suggest, however, that the relationships between the various grants partners tended to vary across sites. Some sites reported that the arts organization, for example, was actively involved in the project, while at others, they were not. Some artists were described as “one-person shows” who worked only minimally with the teacher.

At least one site reported that the relationship among partners evolved over time. That is, initially, the artist taught the class while the teacher provided little more than assistance in classroom management. Limited funding this year, however, created a smaller program. As a result, the artist and teacher are working more collaboratively in a setting that has been characterized as more intimate, because fewer students have been able to participate in the program.

While the nature of the relationships among partners varied, interview data identified only a handful of partners who complained about or otherwise criticized an arts partner professionally or personally. It appeared as though, regardless of the nature of the relationships that had developed, teachers, artists, and arts organizations were, at the very least, satisfied with the partnerships they had forged.

EXHIBIT 17 Teachers' and Artists' Collaborative Relationships

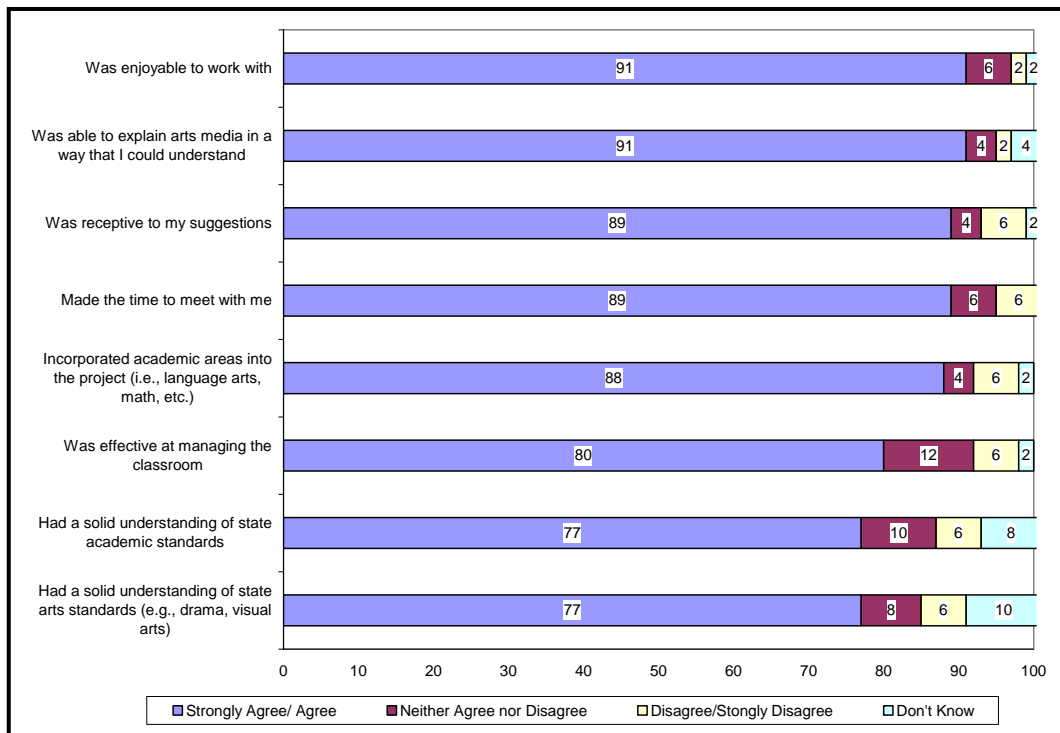


Exhibit reads: Ninety-one percent of teachers and artists strongly agreed or agreed that their collaborating arts partner was enjoyable to work with.

Source: Grantee Survey 2005, Item 12

PAEP Professional Development, Assistance, and Project Administration

The frequency with which ABC Grant project recipients participated in PAEP-sponsored professional development depended on the type of activity and

the type of participant. That is, teachers and, to a lesser extent, principals participated in activities related to arts media, building community support, and collaborative teaching with higher frequency than activities related to working with students, grant-writing, and building technology skills. Indeed, over half the teachers and principals reported never participating in these types of professional development activities.

By contrast, higher percentages of artists/arts administrators participated in the professional development activities PAEP offered, and with relatively high frequency. Indeed, with the exception of professional development activities related to an arts medium, a higher percentage of artists/arts administrators reported participating in every professional development activity PAEP offered compared to teachers and principals and, in most cases, with greater frequency. Grant writing appeared to appeal to artists/arts administrators most, with 44 percent reporting participating three or more times in grant writing activities over the course of their ABC Grant project. This may be due to the fact that, but for PAEP, professional development that focuses on these particular topics—working with students, grant writing, building technology skills, and collaborative teaching—might not otherwise be available to artists and arts administrators. By contrast, teachers and principals—particularly those working in the School District of Philadelphia—have access to myriad professional development opportunities through the school district and can perhaps afford to be more discriminating about the types of professional development events they attend (Exhibit 18).

EXHIBIT 18
Type and Frequency of PAEP Professional Development Received
by Teachers, Artists/Arts Partners, and Principals

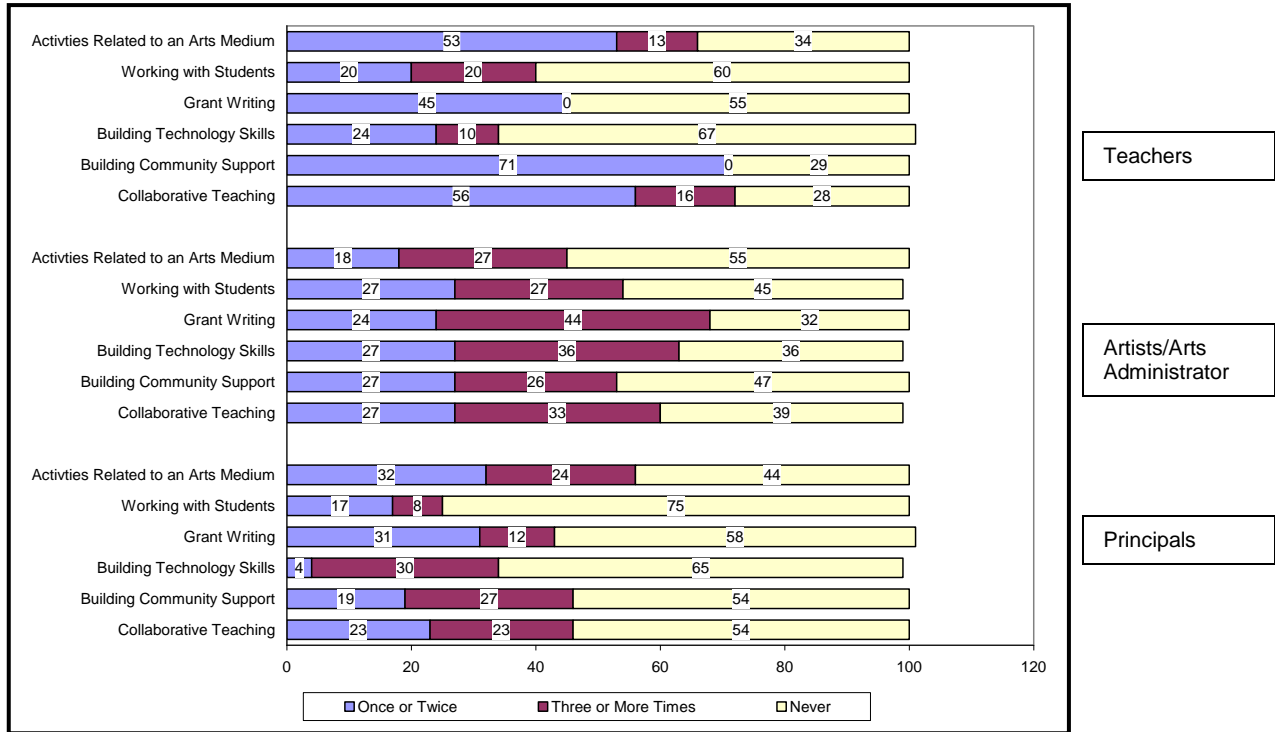


Exhibit reads: Fifty-three percent of teachers received professional development once or twice on activities related to an arts medium. Source:

Grantee Survey 2005, Item 28

About a third of grantees reported receiving assistance from PAEP on topics related to their ABC Grant project even though offering technical assistance is not a formal part of the services PAEP provides. Among teachers, artists/arts administrators, and principals, a higher proportion of principals reported receiving assistance from PAEP than did teachers or artists/arts administrators. That is, 55 percent of principals reported receiving technical assistance from PAEP as part of or in regard to their ABC Grant project. A third (33 percent) of the teachers and 18 percent of the artists/arts partners responding to the survey said they received assistance from PAEP.

EXHIBIT 19
Percent of ABC Grant Recipients Who Received PAEP Assistance, by
Respondent Type

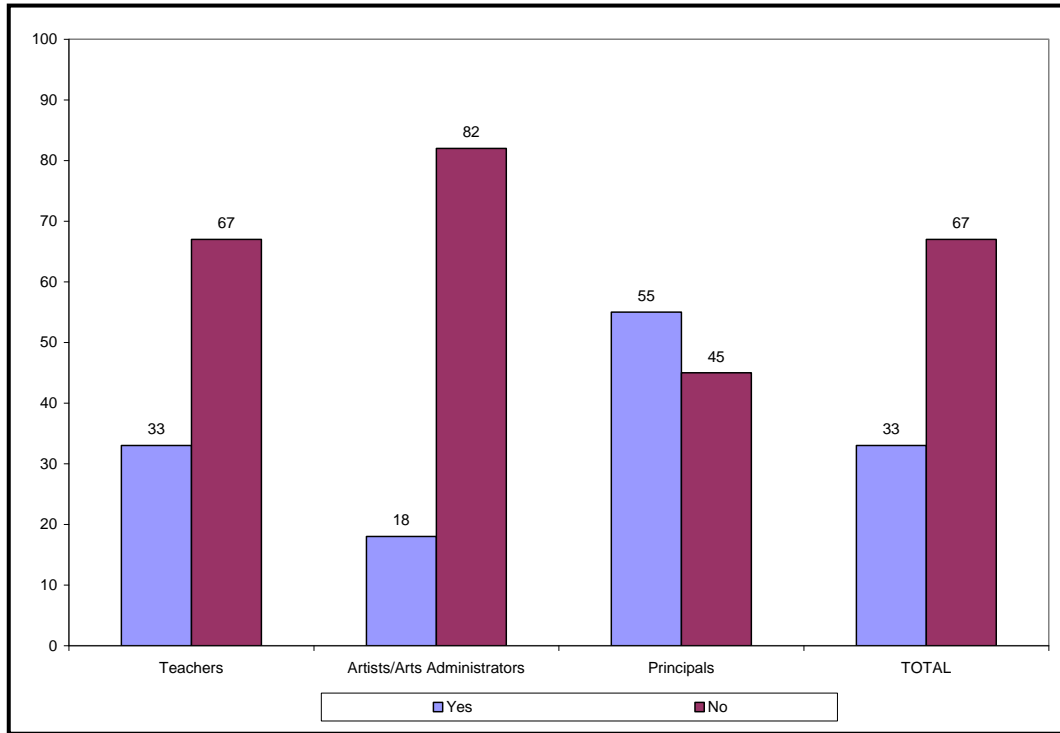


Exhibit reads: Thirty-three percent of teachers reported receiving PAEP assistance.

Source: Grantee Survey 2005, Item 30

The vast majority of survey respondents who received assistance from PAEP rated the assistance good or excellent on a variety of topics related to their ABC Grant project. Almost all the teachers and principals, and the vast majority of artists/arts administrators rated as good or excellent the assistance they had received from PAEP on ways to successfully collaborate with school/partner arts organizations, with teachers or teaching artists, and in ways to align an art-integrated curriculum with state academic standards. One hundred percent of principals and artists/arts administrators rated as good or excellent assistance in ways to build school support for arts-integrated education; 92 percent of teachers rated this type of assistance as good or excellent (Exhibit 20).

Exhibit 20
Percent of Respondents Rating PAEP Assistance as Good or Excellent,
by Type of Respondent

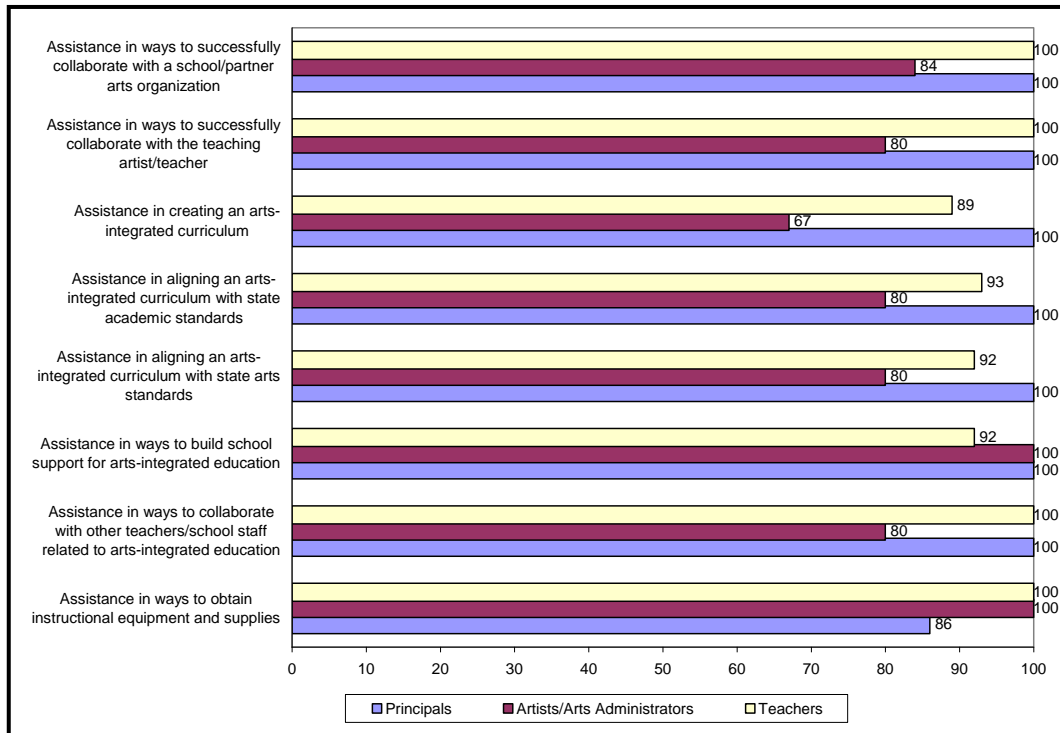


Exhibit reads: Among teachers who received PAEP assistance in ways to successfully collaborate with a school/partner arts organization, 100 percent rated this assistance as good or excellent.

Source: Grantee Survey 2005, Item 31

Most respondents who had received PAEP professional development or assistance believed such support affected their professional practice, somewhat or to a great extent, in certain ways. For example, more than half the respondents reported that PAEP professional development and technical assistance had enabled them—somewhat or to a great extent—to collaborate more effectively with an artist or teacher (65 percent); increased their knowledge of art media (62 percent); and increased their knowledge of an academic content area (55 percent). Still, there were areas in which PAEP professional development and assistance seemingly had little impact on respondents. For example, less than half the respondents said PAEP professional development and assistance increased—somewhat or to a great extent—their knowledge of state academic content standards (40 percent), their knowledge of teaching techniques (43 percent), or their ability to write a grant proposal (42 percent). Finally, artists and arts administrators again seem, as a group, less affected by PAEP professional development or assistance than teachers and principals. Indeed, artists and arts administrators consistently reported that PAEP professional development and/or assistance had lower levels and types of effects on their professional practice than teachers or principals (Exhibit 21).

Exhibit 21
Whether PAEP-Sponsored Professional Development and Assistance
Affected Grant Recipients' Professional Practice
Somewhat or to a Great Extent

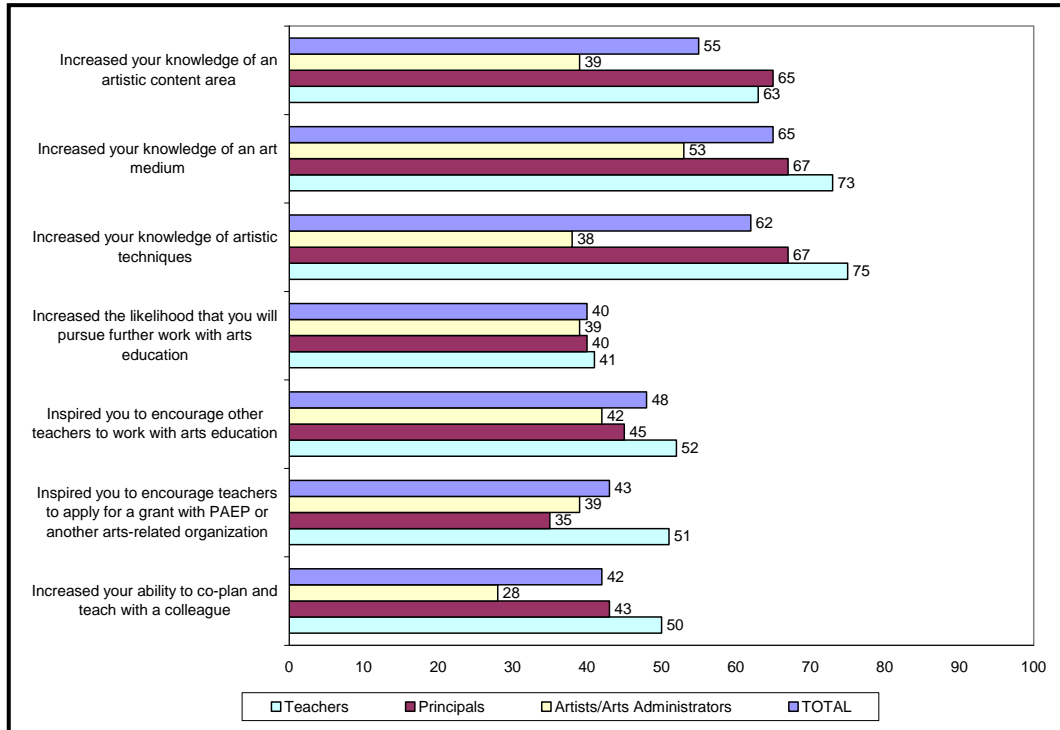


Exhibit reads: Sixty-three percent of teachers report that PAEP-sponsored professional development and technical assistance increased their knowledge of an artistic content area somewhat or to a great extent.

Source: Grantee Survey 2005, Item 33

Approximately half the survey respondents agreed that PAEP's administration of the ABC Grant project was appropriate in most respects. That is, survey respondents reported that (1) grant funds were distributed in an appropriate and timely manner (53 percent), (2) the amount of paperwork PAEP required for the grant was acceptable (52 percent), (3) the content of the paperwork was related to important aspects of their grant (e.g., ensuring proper use of funds, ensuring teachers collaboration) (53 percent) and (4) they were given sufficient notice of grant deadlines (49 percent). Survey data suggest, however, that PAEP may need to revise the timing of the paperwork demands they place on their grantees. For example, less than half the survey respondents agreed that deadlines for paperwork were geared toward the project schedules outlined in their grant proposal (36 percent), or that they received appropriate feedback when they turned paperwork in to PAEP (37 percent), or that grant paperwork was evenly distributed through the duration of the project (23 percent) (Exhibit 22).

Exhibit 22
Quality of PAEP's Administration of the ABC Grant Project

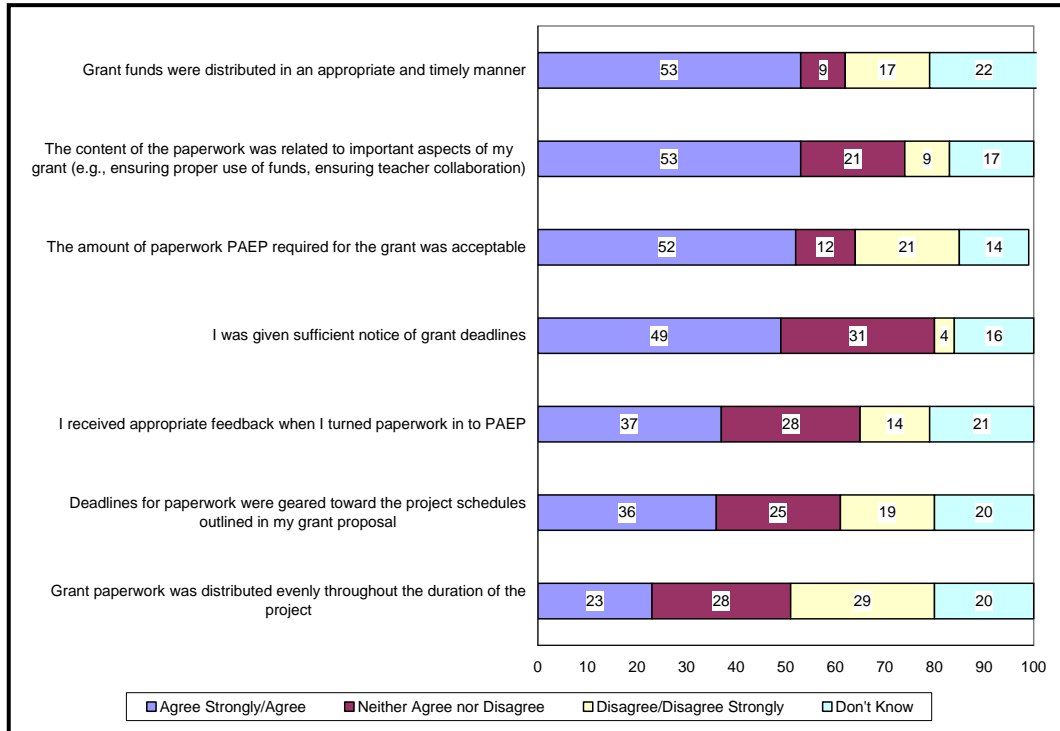


Exhibit reads: Fifty-three percent of survey respondents strongly agree or agree that grant funds were distributed in an appropriate and timely manner.

Source: Grantee Survey 2005, Item 35

Overall, although grantees' assessments of the support they received from PAEP may vary, many see PAEP providing a service that is otherwise unavailable to them. Of the 51 grantees who responded to the open-ended survey question asking whether they thought PAEP "provides a service that is otherwise unavailable," 49 percent said they believed it did. The following are the types of comments grantees' made regarding the role of PAEP:

- Through the seed money that it provides and the professional development and discussion forum opportunities, PAEP facilitates the deeper, more effective, and more credible integration of the arts into all aspects of classroom learning.
- Art is being removed from many classrooms and schools. PAEP serves as a model for the value of art in the school and provides programs to ensure art remains a valuable educational commodity.
- Most schools no longer offer art or music. After-school clubs tend to be about tutoring in basic skills or homework. Our grant

provides us the opportunity to bring creative writing, theater, drama, and fun to our students.

- Definitely without PAEP funding it would be almost impossible for us to bring teaching artists into our school.

Short-term Effects of PAEP-funded ABC Grants Project

Teachers and artists who participated in PAEP's ABC Grants Project report that their experience has, to a great extent, positively affected their professional practice. Approximately three-quarters of the teachers and artists who responded to the survey said their participation in an ABC Grant project—somewhat or to a great extent—increased their knowledge of an artistic content area (82 percent); increased their ability to co-plan and teach with a colleague (78 percent); increased their knowledge of artistic techniques (76 percent); and increased their knowledge of an art medium (73 percent).

Perhaps more striking than the effect ABC Grant projects have had on teachers' and artists' professional knowledge and practice is the impact the projects have had on teachers' and artists' willingness to continue participating in arts partnerships and to encourage others to pursue activities related to arts education. That is, approximately half the teachers and artists who responded to the survey said that participating in the PAEP ABC Grants project had, to a great extent: (1) inspired them to encourage other teachers to work with arts education (50 percent); (2) inspired them to encourage teachers to apply for a grant with PAEP or another arts-related organization (49 percent); (3) increased the likelihood that they will pursue further work with arts education (47 percent) (Exhibit 23).

Exhibit 23
Effects of the ABC Grant Project on Teacher Professional Practice

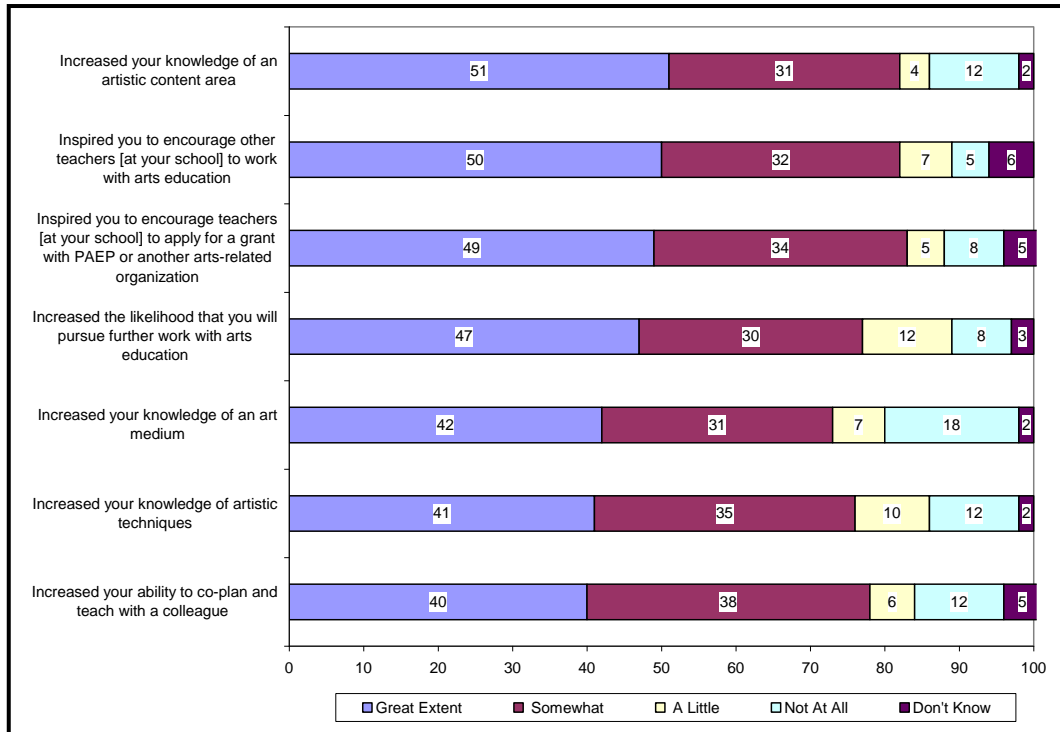


Exhibit reads: Fifty-one percent of teachers report that participating in PAEP's ABC Grant project increased their knowledge of an artistic content area to a great extent.

Source: Grantee Survey 2005, Item 21.

Despite their interest in encouraging broader commitment to arts-based education, interview data suggest that ABC Grants participants will be hindered by a variety of factors. Non-participating teachers and students are generally aware of the PAEP-funded arts-related activities that take place within their school. In fact, they and their students are often formally invited to view productions or performances that represent the culminating activity of the arts project. Nevertheless, knowledge of the project tends to be superficial and limited among non-participants, and the evidence suggests that in several sites the grant has not, as one respondent put it, “permeated the school culture.”

There are several reasons for this situation. For example, at one participating high school, interview responses indicated a sense of exclusivity among participating teachers who were hand-picked to become a part of the project. Having been selected “by invitation only,” these teachers were not inclined to actively recruit or promote the initiative outside the established group. The art teacher explained why and how teachers were selected: “We went to people [whose] personality and educational style would fit. If someone’s style is so different, it may not work. Generally speaking, [the] philosophy [of the participating teachers] is the same.”

Staff at an elementary school pointed to the high turnover rate among teachers at their site as being at least partially responsible for the limited impact the project has had on other teachers and students. “It would have been disrespectful to place burdens upon new teachers,” said one respondent. He went on to explain that integrating the arts project might prove overwhelming to novice teachers who were already trying to learn so much, and who were already quite stressed by efforts to raise their students’ test scores.

Concerns regarding students’ test scores also made it difficult for teachers in other sites to consider arts-related projects. Pressure to make “adequate yearly progress,” combined with a lack of support from the school administration, were cited as factors that limited the spread of arts-based educational efforts. Other obstacles include the fact that teachers are very busy and preoccupied in their own classrooms and communication during the workday is difficult (e.g., teachers often do not check their email). There is also the strong perception among staff that, without funding and additional resources, they will not be able to purchase the packaged materials or introduce similar activities within their own classrooms even if they have an interest in doing so.

One noticeable exception to this pattern was found at a participating middle school that has had a long-standing relationship with PAEP. The PAEP project, which had originally been limited to the English classes, spread quickly to other discipline areas. “It has a way of being contagious,” explained the lead teacher. “Other classes that weren’t even involved ask their teachers if they can write a play.” In fact, it appears that the PAEP grant, together with a highly motivated principal who strongly supports arts education, were instrumental in the school’s recent transformation to a performing arts magnet school. The lead teacher explained it this way: “Through this grant we’ve been able to develop a niche within the arts. We’ve gotten funding to set up an arts magnet program. We attribute that to PAEP allowing us to integrate arts in the classroom.” This lead teacher was also actively engaged in providing materials and instruction to other teachers in the school in her effort to promote the integration of art in other classrooms and disciplines.

In general, the interview data suggest that where there were supportive principals, pre-existing arts programs, and teachers who did not feel intense pressure to raise student test scores, the influence of the arts project was more likely to have spread beyond the participating classes. In addition, arts programs that were not pre-packaged and that required or provided opportunities for more input from teachers also seemed more likely to permeate into other classrooms.

Interview data suggest that teachers who participate in PAEP appreciate the professional stimulation and curricular improvements that accompany the experience. Across all of the sites, interview respondents frequently described how PAEP had helped to improve the quality of the school curriculum by “making it real” for students, and in so doing, had made learning more enjoyable.

In addition, as a teacher at one of the elementary schools explained, the teachers appreciated the opportunity to be able to teach in different ways and to move beyond the established text-based methods that are typically employed in the classroom.

Teachers often described the PAEP experience as personally and professionally rewarding, and several described how they had increased their knowledge and understanding of content areas, and acquired new ideas on how to manage and engage their students more effectively. Although several voiced concerns about their inability to take full advantage of what they had learned through the experience because of rigid requirements to cover specified course content, and inflexible class schedules, many teachers nevertheless reported increased enthusiasm and excitement about their work. At least one principal commented on the fact that his teachers who participated in PAEP appeared to acquire a new sense of commitment to their job. In addition, at least one teacher described how his involvement in PAEP had enhanced his status with his peers. He explained that he now enjoys a new level of respect because of his involvement in the grant.

Despite positive experiences on the part of PAEP participants with their project grant work and with their acquisition of professional knowledge, interview data suggest that the PAEP projects have only affected instructional practice in a handful of sites. Respondents from only two or three of the sites indicated that teachers or artists developed new content knowledge or learned and implemented new instructional strategies as a result of interactions with their arts partner during the course of the project. For example, the teachers at one of the participating high schools were able to provide specific examples of how they altered their instructional practices to promote visual literacy and integrate drawing as a means of increasing student engagement. Several also noted that the strategies they learned were applied in PAEP and non-PAEP classes. As one teacher explained:

We have reluctant writers [at this school]. I tried to add arts to [the writing assignments] but I always [sequenced] it at the end. [However] many of the kids didn't do the initial writing assignment [so] they never got to the art part. [I discovered through the PAEP project experience] that allowing them to do the art first [stimulated] their interest in the writing.

An artist at the same school described how he learned to modify instruction to make it more understandable and accessible to a wide range of students with varying attention spans and learning styles. At another school, the partner from the arts organization also described how she had sought and received guidance from the teacher on how to improve classroom lessons.

In several sites respondents indicated that they could not attribute changes in instruction to PAEP because they had introduced arts-related programs prior to

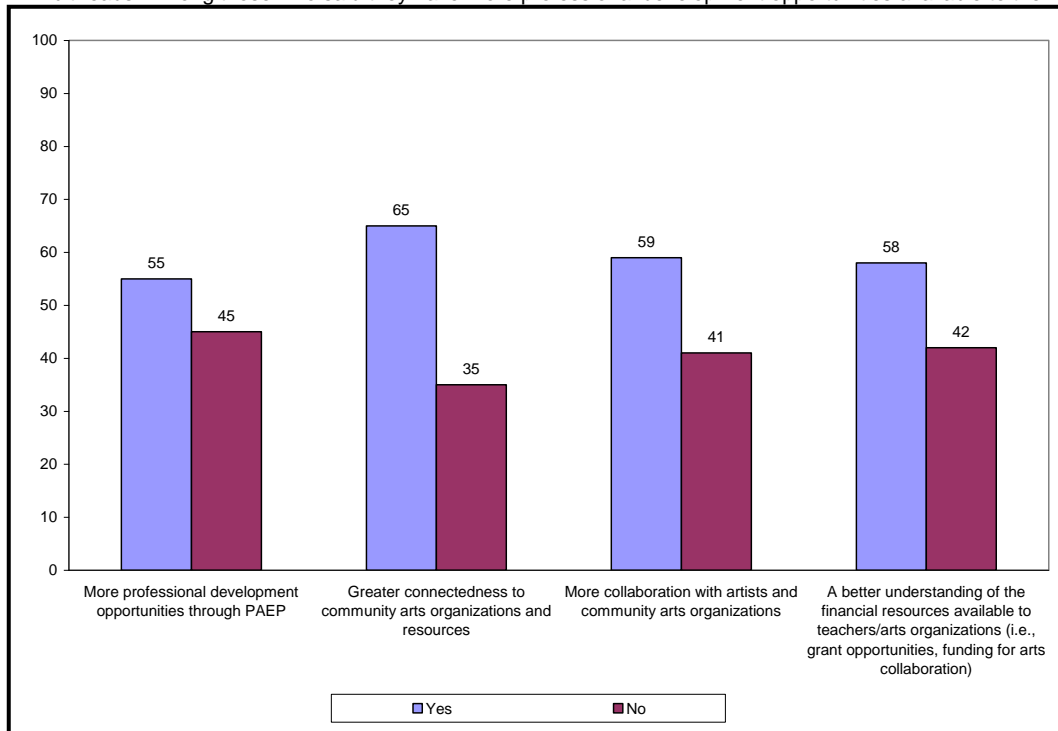
PAEP and attitudinal and instructional changes among teachers had occurred during this previous period. For example, the interdisciplinary approach that was evident at one high school was introduced prior to the PAEP grant. On the other hand, we learned that, at one of the elementary schools, the absence of instructional change was perhaps a natural consequence of the high turnover rate among staff. In addition, staff preoccupation with meeting adequate yearly progress requirements and increasing test scores made them less receptive to innovations that were not obviously linked to the achievement of these overarching goals. Teachers at one of the participating K-8 schools were apparently also affected by similar concerns. In sites where artists used packaged curriculum materials that were developed without teacher input, or where artists taught the classes with very little teacher involvement, and where collaborative relationships could, as a result, be described as less intense, there were also few if any reports of instructional change.

Another possible explanation for the limited number of examples of instructional change is that, in general, the teachers who were involved in PAEP tended to be among the most knowledgeable and skilled at their schools. It is likely that, as skilled and experienced educators, they were already using a wide range of effective techniques in their classrooms.

Over half of those who responded to the survey reported that they have more professional opportunities available to them through their participation in the PAEP-funded ABC Grant project (58 percent). Of those who said they had more professional opportunities available to them, 65 percent reported that they were more connected to community arts organizations and resources through their participation in the ABC Grant project. This was lower for artists/arts administrators, however, probably because being part of the arts organizations in the community, they start at a higher threshold with respect to evaluating the extent to which participating in a PAEP-sponsored program increases their connectedness any further than it already is. Similarly, 58 percent of respondents also said they had a better understanding of the financial resources available to teachers/arts organizations (including grant opportunities and funding for arts collaborations). Again, this was lower for artists and arts administrators at 37 percent. Finally, 59 percent of respondents said that they had more collaboration with artists and community arts organization through their participation in the PAEP-funded ABC Grant project and 55 percent reported having more professional development opportunities through PAEP (Exhibit 24).

Exhibit 24 Types of Professional Opportunities That Have Become Available Through Participation in the PAEP-Funded ABC Grant Project

Exhibit reads: Among those who said they have more professional development opportunities available to them



through their participation in the PAEP-funded ABC Grant, fifty-five percent reported that more professional development opportunities through PAEP have become available to them through their participation in the PAEP-funded ABC Grant Project.

Source: Grantee Survey 2005, Item

According to survey respondents, students who participate in PAEP-funded ABC Grants projects demonstrate-- somewhat or to a great extent-- improvements in their writing skills, oral communication skills, motivation and attitude in class, and have more positive interactions with other students (Exhibit 25). Seventy-three percent of respondents said that they observed in their students, somewhat or to a great extent, more proficiency in the arts media used in the PAEP-funded work. Just under half the respondents said they observed better grades in the academic content areas addressed in the PAEP-funded work (49 percent).

In on-site interviews, respondents in each of the sites we visited reported that the PAEP project had a significantly positive impact on participating students. Numerous examples of heightened interest and engagement were provided, particularly among low-achieving students and those who lacked motivation or who had acquired reputations for poor behavior. The principal at one of the participating high schools noted, for example, that while he has “no hard data” to prove that the PAEP project is responsible for lowering discipline

problems and motivating students, his “intuition” tells him that this is in fact the case. The assistant principal at one of the participating schools emphasized the project’s ability to engage students with diverse interests and all ability levels by pointing to the fact that PAEP allowed students to contribute to the project using whatever skills they have, whether it is in writing, acting, or designing.

EXHIBIT 25
Effects of the ABC Grant Project on Student Performance

	<u>Percent of Respondents Reporting:</u>				
	<u>Great Extent</u>	<u>Somewhat</u>	<u>A Little</u>	<u>Not at All</u>	<u>Don't Know</u>
Improved attendance	14	25	10	16	35
Improved behavior	24	35	9	13	20
Better grades in the academic content areas addressed in the PAEP-funded work	13	36	5	4	42
More proficiency in the arts media used in the PAEP-funded work	53	20	10	2	14
Improved writing skills	19	35	15	9	23
Improved oral communication skills	28	35	15	4	19
Improved motivation	45	31	8	3	14
Improved attitude in class	34	40	9	4	13
More positive interactions with other students	39	33	7	4	17

Exhibit reads: Fourteen percent of survey respondents report that they have observed, to a great extent, improved attendance among the students with whom they work.

Source: Grantee Survey 2005, Item 27

Across the sites, participants seemed to agree that, by providing students with an opportunity to showcase their particular talents or work on an area of interest to them, the PAEP projects succeeded in holding the attention of even the most hard to reach students.

Several participants also pointed to improvements in inter-student relationships. Specifically, they noted that students responded to each other more respectfully and were more willing to praise each other on their abilities, work products, and performances. One school, for example, credited the PAEP project with improving the overall climate at the school. The project served as a vehicle for increasing interactions between the significant number of visually impaired students enrolled at the school and their peers who had normal vision. Both

groups of students worked together to create musical instruments and, according to school staff, this level of interaction between the disabled and non-disabled students was quite uncommon. At one of the participating elementary schools, staff noted that students who participated in PAEP appeared more relaxed, yet were invigorated and enthused to tackle other academic tasks after art class. In addition, students had begun to demonstrate pride in their work and a greater willingness to follow through and not give up on difficult tasks.

One of the most frequently cited areas of academic improvement was in writing. Many projects require students to write plays or poetry or to respond to a work of art or a performance in writing. Teachers and artists both commented on the volume, content, and quality of the writing that students produced and often identified individual students who blossomed unexpectedly as writers as a result of the art-related experience. Several sites also emphasized the academic value of integrating the arts with subjects like history and science. For example, respondents at a participating high school noted that, as a result of PAEP, many students who were arts-oriented decided to enroll in a chemistry course, while several of the school's science students elected to enroll in an art class for the first time. They had been inspired to do so after discovering either their aptitude for art or that some aspect of art was particularly interesting.

While most sites rely on anecdotal evidence to demonstrate student outcomes, a few supported their conclusion with test scores and other data. For example, at one of the participating high schools, staff reported that they used portfolio assessment and pre- and post-tests to demonstrate improvement in artistic and writing skills among students who participated in the PAEP project. Similarly, the principal at a participating middle school said that test scores in reading and science, as well as attendance data, all demonstrated that PAEP participants excelled relative to their peers who had not participated in the program. Another site that reported having formal assessments implemented a reading test that apparently demonstrated PAEP's positive effect on participating students relative to their peers.

Conclusions and Recommendations

Overall, PAEP has met many of its short-term program objectives with respect to its stated mission to create collaboration among teachers, artists, and arts organizations and institutions in an effort to promote and strengthen the quality of arts-based education. Indeed, it provides valuable professional development and support to teachers, artists, and arts organizations interested in arts-based education. In addition, its ABC Grants project is credited with positively affecting teachers' professional practice as well as instilling in them a lasting commitment to broadening support for arts-based education in schools. Despite this commitment, however, teachers are challenged to find ways of engaging non-participating colleagues in arts-based teaching.

Below is a summary of the study findings as they relate to each of the research questions, followed by a set of recommendations regarding ways that PAEP can adjust its practice in order to maximize its impact on teachers, schools, artists, and arts organizations.

- *To what extent are teachers who participate in PAEP activities learning new methods and strategies for teaching?*

PAEP provides valuable services to those interested in arts-based education. Indeed, over 85 percent of PAEP professional development participants—across all types of participants—are somewhat or very satisfied with the quality of most aspects of the events they attended as they related to integrating the arts into instruction. And there are few obstacles that prevent teachers, artists, and arts partners from effectively incorporating the strategies and techniques presented at PAEP events into their professional practice. The vast majority of teachers and artists reported that PAEP professional development events and PAEP’s ABC Grants Project had, to a great extent, positively affected many aspects of their professional practice. Indeed, respondents reported that PAEP professional development events had, somewhat or to a great extent, affected their professional practice by raising their awareness of the availability of new information, increasing their knowledge and skills, confirming what they had been doing professionally, and leading them to incorporate something they had learned into their professional practice. In addition, three-quarters of the teachers and artists said their participation in an ABC Grant project increased: their knowledge of an artistic content area, their ability to co-plan and teach with a colleague, their knowledge of artistic techniques, and their knowledge of an art medium. In addition, teachers who participated in PAEP ABC Grant projects appreciated the professional stimulation and curricular improvements that accompany the experience. Across all of the sites, teachers expressed appreciation for the opportunity to be able to teach in different ways and to move beyond the established text-based methods that are typically employed in the classroom.

Nevertheless, interview data suggest that PAEP projects have only affected instructional practice in a handful of sites. Respondents from only two or three of the sites indicated that teachers or artists developed new content knowledge or learned and implemented new instructional strategies as a result of interactions with their arts partner during the course of the project. One possible explanation for the limited number of examples of instructional change is that, in general, the teachers who were involved in PAEP tended to be among the most knowledgeable and skilled at their schools. It is likely that, as skilled and experienced educators, they were already using a wide range of effective techniques in their classrooms.

- *To what extent are teachers who participate in PAEP activities sharing their experiences with other teachers and administrators?*

Since attending a PAEP-sponsored professional development session/event, well over half the teachers and artists report having engaged in activities intended to share the ideas and strategies presented at a PAEP event and thereby broaden support for arts-based education. In addition, the ABC Grant projects have had an impact on teachers' and artists' willingness to continue participating in arts partnerships and to encourage others to pursue activities related to arts education. Approximately half the teachers and artists said that participating in the PAEP ABC Grants project had, to a great extent: (1) inspired them to encourage other teachers to work with arts education (50 percent); (2) inspired them to encourage teachers to apply for a grant with PAEP or another arts-related organization (49 percent); and (3) increased the likelihood that they will pursue further work with arts education (47 percent).

- *To what extent are teachers who participate in PAEP activities encouraging other teachers and school administrators to learn about and seek community art resources to support student learning?*

Seeking outside assistance or collaborative opportunities to support arts-based education since attending a PAEP-sponsored professional development session or event appears limited largely to arts partners. Teachers appear to be less entrepreneurial when it comes to seeking funding and collaboration opportunities outside their school in support of arts-based education. On average, only slightly more than a quarter of the teachers who participated in a PAEP professional development event reported doing anything to support arts-based education, such as applying for a grant from PAEP or from another organization to support collaboration between the arts and education. In addition, despite their interest in encouraging broader commitment to arts-based education, interview data suggest that ABC Grants participants are hindered by a variety of factors. Concerns regarding students' test scores, for example, make it difficult for teachers in other sites to consider arts-related projects. Pressure to make "adequate yearly progress," combined with a lack of support from the school administration, were cited as factors that limited the spread of arts-based educational efforts. Other obstacles include the fact that teachers are very busy and preoccupied in their own classrooms and that communication during the workday is difficult (e.g., teachers often do not check their email). Staff also perceive that, without funding and additional resources, they will not be able to purchase the packaged materials or introduce similar activities within their own classrooms, even if they have an interest in doing so. Nevertheless, there is reason to believe that teachers, in time, will seek to obtain more community art resources to support student learning. Indeed, of those ABC Grant participants who said they had more professional opportunities available to them, 65 percent reported that they were more connected to community arts organizations and resources through their participation in the ABC Grant project.

Recommendations for PAEP

- PAEP may want to consider *investigating why more teachers do not attend PAEP professional development events*. That is, PAEP has tried to offer more types of professional development that appeal to the broadest constituency, as well as offered more targeted, specialized training that appeal to a particular constituency, yet neither approach has yielded better than modest levels of interest among classroom teachers. Nevertheless, those teachers who have received PAEP professional development have rated its quality highly. Accordingly, it stands to reason that there are issues other than content or quality that stand in the way of more teachers attending PAEP professional development events and PAEP would serve itself well by attempting to understand what those issues are.
- PAEP professional development is highly regarded among participants. PAEP should consider *publishing information about the quality of the professional development sessions and events* and disseminating this information among a broader constituency. PAEP needs more professionals to know that PAEP professional development is of high quality and relevant to the classroom. PAEP should publish anecdotal evidence of the effects of professional development on teachers' professional practice.
- PAEP should consider incorporating into its professional development *explicit training in how to build support for arts-based education* in schools and how to work with colleagues to implement arts-related strategies more fully in their classrooms.
- Let professional development events include time specifically allocated for *networking opportunities*. More importantly, find out why networking is so important and why attendees don't rely more on PAEP to help them make relevant professional connections. Also, PAEP may improve the networking opportunities available by offering professional development events that appeal to a broader array of professionals. Indeed, with greater variation in the types of professionals attending these events, the perception of the availability of networking opportunities may vastly improve. Artists, for example, do not necessarily want to network with each other but rather, with teachers.
- Ensure *greater diversity among the art forms* represented by ABC Grant projects by facilitating the partnership of a broader array of arts organizations and teachers. Also, focus professional

development sessions and events on a broader array of art forms and how to integrate them into curriculum and instruction.

- Make it a condition of the grant that principals agree to give teachers appropriate *planning time* to collaborate with their teaching artist. Also, artists and teachers have to agree on mutually convenient/appropriate times to meet and plan together.
- Given the limited number of PAEP professional staff, consider recruiting *experienced ABC Grant recipients to volunteer as technical assistance providers/trouble shooters* to new grantees. In addition, ensure that grantees know about the technical assistance PAEP is available to provide. Although it is possible that grantees may not feel they need PAEP's assistance, the reported need for more materials, equipment, and space suggest otherwise.
- To ensure that project grants have an impact on the professional practice of teachers, PAEP might consider *limiting the project grant funding to new teachers*. Alternatively, perhaps PAEP should consider requiring experienced teachers to pair themselves with less experienced teachers to create a mentor/protégé relationship. Just as the teacher/artist collaborate, the grant should require a teacher/teacher collaboration to help ensure that the projects result in the deepest and most lasting improvement among teachers.