What Factors Influence Urban School Leaders Arts Programming Decisions

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WHAT FACTORS INFLUENCE URBAN SCHOOL LEADERS ARTS PROGRAMMING DECISIONS?

by

JENNIFER KATONA

A dissertation submitted to the Graduate Faculty in English in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

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Jennifer Katona

This manuscript has been read and accepted for the Graduate Faculty in English in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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Abstract

WHAT FACTORS INFLUENCE URBAN SCHOOL LEADERS ARTS PROGRAMMING DECISIONS?

by

Jennifer Katona

Nicholas Michelli

For some urban school leaders Arts Education is the most essential part of the students’ experience and to others it is something that can be easily taught in one afternoon a week. It is either a means of self-expression or merely something fun for the kids. Where do these perspectives take shape and what role and impact does the school leaders’ belief have on the decisions surrounding offering an arts education in their school building? This study explores current research on the importance of an arts education as it pertains to its intrinsic and extrinsic value of the arts to the student as well as the impact the arts have on attrition, graduation rates and overall school climate and culture. This research examines current federal, state and city mandates on arts education and what influence they have on school leaders. After surveys and selected interviews with New York City school leaders, findings indicate that personal beliefs in the importance of the arts, personal connection to the arts and personal experience with the arts in their own schooling, is the essential basis for decision making. In addition this research offers a successful implementation model for building a sustainable theatre arts program in an Urban K-8 school.
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I began my New York City teaching career on Sept 10, 2001. I was optimistic and probably naïve at what I could accomplish through the Arts with my new middle school students in Sunset Park, Brooklyn. I had expectations of teaching my students to act, recite Shakespeare and take them to extraordinary Broadway shows. On my first day I organized my materials, finalized my first day of school plans and left for the day excited about starting to work with the kids the next day. My second day of school would not come for another week. Due to the events that transpired on what should have been Day 2, I was immediately and harshly awakened to the realities of my students and the depth of their needs.

When we returned to work on Sept 14, 2001 I began to hear the stories from my students about hearing the planes, seeing the smoke and those they had lost. They were scared and in many cases very misinformed about what had happened. There was some backlash against our Muslim students who now were targeted for ridicule and bullying. The school was in crisis. Classes were often cut short for terrorism “lockdown” drills and we would be evacuated to the nearby firehouse or church. We practiced these lock down drills and of course the routine fire drills. I was a “push-in” teacher that year which meant I did not have my own class or classroom but teachers would give up a class period so that I could come and work on integrating theatre into their core discipline curriculum. Over that semester I witnessed very aggressive behavior and language. Some related to the events of 9/11 and some unfortunately reflected the culture of the school community. I would come to planning meetings eager to talk about the play I selected and they were often in tears over the fight or incident that occurred in their class. I was in
distress. How could I even begin to teach the ‘frivolity’ of theatre to a group of students who needed so much?

I learned very quickly that these students could not begin to have civil discourse if they could not even stand next to each other. I quickly recalibrated my first year of teaching plan and focused on the importance of building ensemble in the classroom. That first semester was very hard. Our final semester “sharings” came and went and the school left for the winter break with a long overdue need to shut down, rejuvenate and return refreshed.

However when January rolled back around we were faced with a new Mayor (Michael Bloomberg) and the newly reauthorized Elementary and Secondary Education Act also known as No Child Left Behind. Our school became a “Chancellor’s School” –what today would be referred to as a failing school, and all teachers were handed binders that included their scripts for the year! The idea was that each teacher in a Chancellor’s School would read from the text-no straying off topic or taking student’s questions or needs as they came up - but simply and robotically read and “teach” from the text. The newly reformed Department of Education had decided that teachers were not effective and they were taking over. This new structure made it very difficult to integrate the arts.

Yet, this new structure made it VITAL to integrate the arts. I again would sit in on planning meetings with my partner teachers who now cried and complained about having their hands tied and how frustrated they were that they could not truly help their students. I began nurturing and encouraging teachers to take my class time as a chance to play with their students –to see a different side of them to engage with them as kids. The second semester was better than the first but the administrative pressures were mounting.
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The best part of the school day would become the afterschool—a place that policy and mandates had no bearing; a place where students selected to be in theatre space and a place where I could offer my small theatre ensemble a creative outlet. That first year I directed The Phantom Tollbooth—It was not a quality production, but thanks to the heart and effort of the kids, teachers and families loved it. Teacher after teacher came up to me with the same sentiment—‘I did not know so and so could do that’.” ‘I had no idea Antoinette could focus long enough to remember lines and blocking.” “Wow, you got Terrence to stand still and sing!”

When I left after my first year, I walked away with two strong findings: 1). Ensemble is the key to a positive class and school culture 2). Teachers need opportunities to see their students in new and creative ways. I knew I had my work cut out for me that summer as I prepared a more informed plan for the second year of teaching both in and out of school time.

The second and third years of teaching were better—I began to earn the trust of the teachers I would partner with. They began to understand that I needed to push tables out of the way to have a space to create ensemble and art. They began to trust the “organized chaos” in their rooms and be okay with the very loud decibel of volume. We were inching along and shifting the culture in the school so much so that in the fall of my fourth year I was asked to shift from teaching arts integration as a push-in teacher to a Theatre (arts for arts sake) teacher for the 7th and 8th graders. I was over the moon! I was enthusiastic not only about this opportunity but at the growth the school had shown to get to this point. During my tenure there we were awarded the President’s Coming up Taller Award, given to excellence in arts programming for youth. That Fall I taught four 8th grade classes and in each we performed adaptations of Shakespeare’s Romeo and Juliet. I learned a lot about engaging students on my own without the threat of their classroom teacher standing by the door with a clipboard. I learned about how the arts can let all
students express themselves freely. In one particular class the girls felt very close to the masquerade ball and choreographed a dance set to modern music. Following their lead I showed them Baz Luhrmann’s *Romeo and Juliet* and they were really into it and wanted to watch the whole film. The kids were excited about the story and some were really happy to give the language a try. We also had some kids really connected to the stage combat aspect. The final share was a beautiful collage of their ideas and ownership of their work. Fall 2004 was a great year–which is why I was shocked when my program was cut for Spring 2005. For budgetary reasons they no longer would be offering a theatre elective. I was floored. How could a school leader just cut a program in the middle of the school year? Didn’t she see how much her students loved the program? Couldn’t she see how the teachers loved seeing their students in the play? I was outraged at this unilateral power of the school leader and thus began my quest for information and knowledge and to ultimately and hopefully effect change.

In 2005 I entered the graduate program in Educational Theatre at New York University to deepen my knowledge on the study of how best to teach theatre to young people. The focus of my graduate work related primarily to arts integration. It was my belief that fully integrating the arts into the core curriculum was the only way to keep it from being eliminated. I spent my second year of graduate school as a teaching artist working for 11 different cultural organizations that were actively offering arts programming in New York City public schools. As a teaching artist for a variety of organizations over two years I was able to visit close to 80 public schools and observe and facilitate in a variety and range of arts programming. This programming ranged from out of school time (including early morning and after school) theatre production programs to in-school arts integration and production residency work. I worked with students in PreK-12 grade and encountered close to 45 different languages. One residency class alone had 23 students
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and 11 different languages. Those two years took me all over New York City from Brownsville Brooklyn to Staten Island; from Sunnyside Queens to South Bronx. I taught students from all socio-economic backgrounds, capabilities both physical and cognitive, racial, gender identity, religion and culture. During my time I began to notice that some school cultures were very supportive of the arts in their school. I met teachers who cared deeply for the arts and their students and would welcome us into their classroom and embraced the partnership.

There were other schools which were vehemently opposed to our presence in their building. Some partnerships had been going on for five or ten years and some programs were being cut before we reached the end of our contract. I began to wonder: what made some partnerships succeed and remain in some schools while others failed? My informal analysis was that it had to do with the climate and culture of the school as created by the school leader.

During the same time (2005-2007) New York Board of Education (BoE) appointed Sharon Dunn to serve as the Director of Arts Education. She then hired a staff of four directors one for each of the art forms (Theatre, Dance, Music and Visual Arts) to oversee writing the city’s Blueprint for teaching each discipline. This was a monumental step for the field. To be recognized by the BoE and to begin to think about the scope and sequence of teaching the art for arts sake was a momentous instance for education.

I was serving at the time as co-chair of the New York City chapter of the New York State Theatre Education Association (NYSTEA) and was asked to serve on the writing committee for the middle school portion of the Theatre Blueprint. This exercise in writing a cohesive PreK-12 theatre curriculum was a lesson in true collaboration and an up close look at the needs and resources of the New York City public schools.
Once we completed the blueprint one thought stuck with me/festered in my mind:
considering all I was observing in my daily work as a teaching artist, how can all schools have
access to this sequenced theatre education we just published? Moreover, how can this become a
reality if there is no consistency in the presence of theatre or any other arts education?

In 2007 I was appointed Director of the Graduate Program in Educational Theatre at The
City College of New York, CUNY. In this position I was charged with developing a new
graduate program in Educational Theatre that led to a Masters in Educational Theatre and initial
certification to teach theatre Pre K -12 for New York State.

The first question I asked myself was how could I best prepare my graduate candidates to
work in this unbalanced field and prepare them to do good work in whichever school culture they
may be placed?

During my first two years in the program, as I supervised student teachers and discussed
the candidate’s observations in the school one commonality kept surfacing from my candidates:
“I have a supportive principal?” or alternatively “My principal is not supportive of the arts.”

Through my efforts I also worked very closely with The New York City Department of
Education Office of Arts and Special Projects Director of Theatre on helping our graduates find
full-time theatre positions once certified and through the years I have heard him echo this
sentiment as well.

I began to wonder exactly what factors are influencing urban school leaders as it pertains
to their arts programming. Why the disparity between the success stories and the arts-cutters?
And among those who ‘support’ the arts, how does one come to nurture sustained arts
programming?
In 2001 it was difficult to read a newspaper, watch a news report, or visit a school in America without facing the harsh financial realities educators, particularly those in urban schools, know all too well. While many academic subjects are feeling the pressures of budget constraints and testing requirements, none has historically been on the chopping block as regularly as arts education, which has a long history of being the first subject cut in our public schools (Remer).

In New York City, an urban system currently with 1700 public schools, seventy-five offer no arts instruction whatsoever (NYC DOE 2012). This means there are children in NYC, the cultural capital of the world, who will NEVER pick up a paintbrush, listen to Mozart, feel the rush of performing on stage in front of an audience, or be exposed to the world of the arts during the school day or perhaps even after school. However, in this same city there are schools that make arts a priority; no matter what other pressures come down the pipeline, arts education remains a constant subject on the program planning sheets each year. Schools such as PS 46 Arthur Tappan School K-8 on Frederick Douglas Blvd in Harlem offers Chorus and Band as core subjects their students participate in residencies which include: Music in the Brain, Studio in the Schools, Juilliard Academy Program Concert Band, and multiple partnerships through Young Audiences of New York. Theses include: Musical Theatre, Jazz Workshop, and Folk dance. Or Pedro Albizu Campos School, which offers its K-8 students experiences through partnerships with Carnegie Hall, Academy Fellow Partner in Strings, Count Me In Choral Program for Voice, Choral and Band Educators Institute for Teachers, Ballroom Dancing, African Dancing, National Dance Institute, Comedy Now (Improv), American History Through Music, Harlem Stage, Aaron Davis Hall Performance Series, Say Yes, philanthropic, Lucy Moses, (Suzuki violin),
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Debate, Band, Chorus, Guitar, Strings, a Middle School Dance and Visual Art Elective, and General Music and Visual Arts for K-5.

This research will explore the factors that influence a school leader’s decision to include or not include arts in their school programming. For those school leaders who have started new positions where the arts were being offered, what impacts the decision to maintain or eliminate the arts education in their schools? Why do some make the commitment to arts education and keep it in their school day while others do not, when their budgets are comparable? Through an exploration of this topic, this study seeks to understand the key motivators for school administrators and to discuss the sustainable measures and structures that must be in place for Arts programming to remain in a school. Through a five-year theatre arts residency this research will also use that program as a model of how to build a sustained arts program that influences and alters school climate. This research will explore the impact education policies on the local, state, and federal levels have on the administrator’s decision and the factors motivating a school administrator to implement education mandates when they are imposed. Finally, this research will make recommendations for improvements to the New York State requirements for Theatre certification and School Leader preparation programs.

This study focuses on arts education in New York City. As the largest school system in the United States, it provides an opportunity to explore the essential questions in a variety of socioeconomic neighborhoods and schools with varying budgets. Although I will explore in general the ways in which federal and state policies may impact local schools, my data will be collected in New York City exclusively.
The central question of this study is: What factors influence the decision of a school leader to include or exclude arts education in their school?

The sub-questions include:
- How do local, state, and federal policies impact upon a school leader’s decision?
- How are relevant educational policies implemented in the NYC school system?
- How are revisions in arts education policies being shaped/developed?
- How can sustained arts programming be developed in urban school settings?
- How can the arts help influence school climate?
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Articulation of terms
It is important to note that within the field of Arts Education there is no commonly agreed upon vocabulary or definitions. Within the art forms these same terms may hold varied meaning, but for the purposes of this research I define the terms as follows:

Arts – refers to the five prominent art forms: Theatre, Dance, Music, Visual Art, and Film/Media. When Art is singular it is speaking of Visual Art and when it is plural (Arts) it refers to the sum.

Residencies – isolated arts-based experiences in a school. They are offered from an organization outside of the school. They typically run for 6-12 weeks but can be as brief as 3 weeks or as long as an entire semester.

One-Off – a one-time experience with the arts (a trip to a museum, an assembly brought to the school, a guest artist for a day coming to a class).

Teaching Artist – an educator brought in to work in the schools from an outside organization (typically to facilitate the residencies).

Certified (Arts) Teacher – many states now recognize the specific art forms with their own certification. In NYS, one could be certified to teach dance, music, theatre, or visual arts in a P-12 school. Only specified art disciplines are certified. One cannot be a certified general arts teacher.

(Arts) Specialist – often interchangeable with certified arts instructor, this term is a relic from a time when there was no certification offered for arts instructors and now is being phased out.

Arts for Art’s Sake – (or intrinsic benefits) the teaching of pure arts content and skill (i.e. the tenets of theatre performance, the various forms of dance, how to paint or read music, and the skills required to perform the artistic tasks). As valuable in itself rather than as a means to another end (see “instrumental Approaches”).

Arts Integration – utilizing artistic activities/practices to teach content other than the arts (i.e. using storytelling to explore the colonization of the early Americas, employing dance formations to explore mathematical patterns, or reading music to teach fractions).

Instrumental Approaches (or extrinsic benefits) – a discussion of the social and public values an arts education serves, including promoting growth in students’ academics as well as impacting on economic growth and business innovation. These differ from intrinsic benefits, which are considered more private areas of an individual’s growth, such as the development of personal aesthetic or artistic skills. These, at times, stand in contrast to Arts for Art’s Sake.

School Leader – this typically refers to the building principal. However in some instances school leadership is shared beyond just the principal. In New York City this could also include: assistant principals, deans and arts coordinators.
Chapter Two
Review of Literature

Historical Overview of Arts Education Policy

I have always believed in the adage, attributed to George Santayana, that those who cannot remember the past are condemned to repeat it (Nowpublic.com). Although I may not ‘remember’ the past tribulations that arts education has endured, I employ a more liberal interpretation of this guideline, and I feel it is imperative to start this research with a detailed examination of the history of arts education, so that we can learn from previous mistakes as well as from successful programs. When exploring the history of this field, I am often encouraged by how much we have progressed as a discipline and am newly inspired that change can occur.

As far back as the very beginning of public American schooling, there was a form of arts education. Educational pioneers such as Horace Mann, John Dewey, and Frederick Froebel all expressed the importance of the study of arts in a student’s day. At that time an arts education included singing hymns, reading great works of literature aloud, studying influential painters, and listening to Mozart and Beethoven. A strong foundation in the study of the arts helped students develop an appreciation for the aesthetics of the arts around them. During the first half of the 20th century, many school children encountered music and visual arts as a routine part of their school day. The United States involvement in Vietnam in the late 1960’s brought the first round of cuts to Arts Education, as a significant portion of the nation’s budget went to support the war (Fineberg, 2004). Fortunately those reductions were mitigated by the establishment of the National Endowment for the Arts and National Endowment for the Humanities in 1965 and the resultant development of many touring performing companies that brought the performing arts into schools (Remer 82). In New York City, many believed the mid 1960’s-1974 was the
heyday of arts education. However, 1975 brought a fiscal crisis to the City that saw a full elimination of all arts funding for the public schools, shepherding in a bleak period for the nation's largest school system. Three major publications between the years 1977-1988 were influential in eventually putting arts education back on the agenda of the Federal Government. This national recognition of the value and place for the arts in the academic school day was what New York State needed to justify and support a return of the arts to NYC public schools. These three influential publications were: *Coming to our Senses: The Arts for American Education* (1977); *Can we Rescue the Arts for American’s Children?* (1988); and *Toward Civilization* (1988). All three reports concluded that the arts in the schools were non-existent, and therefore so were students’ opportunities for a well-rounded education. This empowered the National Endowment for the Arts to begin taking an active role in lobbying the federal government for arts education.

During the early 1990’s, President George H. W. Bush created the National Education Goals program, from which the Arts were omitted (Remer, 1996). This omission caused arts education advocates to mobilize and testify before the National Educational Goals Panel. They were successful in convincing federal policy makers of the benefits of the arts in schools and, in 1994, Congress passed the Goals 2000: Educate America Act. This act finally included the arts as one of the core content areas for which students should demonstrate competencies (Burns, 2003). The result of this Federal Act was felt directly at the State and City level in that it motivated private funders to begin supporting and funding Arts Education initiatives. In 1996 a $20 million dollar Annenberg Foundation grant to improve schools was awarded to New York City. To oversee dissemination most effectively, four agencies were asked to partner: the newly formed Center for Arts Education (CAE), Board of Education (BOE), Department of Cultural
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Affairs (DCA), and the United Federation of Teachers (UFT). For the first time in two decades New York City schools had the opportunity to apply for Arts Education grants and as a result Arts Education was on the front burner and students were once again provided access to Arts Education. Of this money $12 million dollars was given to the CAE to stimulate and create arts programming. One year later, in 1997, then-Mayor Rudy Giuliani and the BoE created Project ARTS (Arts Restoration through the Schools). Project Arts provided the New York City Board of Education $25 million dollars in the first school year, $50 million dollars in the in the second school year of implementation, and $75 million dollars in the third school year. This designated line item translated into a range over the seven years of Project Arts to approximately $63-$65 per student. Project ARTS provided (a) direct instructional services to students in the arts; (b) professional development for all participating staff; (c) local curriculum development; (d) a district Arts Coordinator; (e) enhancement of arts materials; (f) construction of arts facilities; (g) partnerships with arts organizations to provide arts residency programs (Moskovitz, 2003).

Seventy-five million dollars remained in the budget for approximately five years until then-Chancellor Joel Klein slowly began to take money away, first reducing the line item by 10 percent for the school year and later adding restrictions to the way funds could be used.

Project Arts lasted until approximately the 2005-2006 school year when, as stated on the NYC DOE website, the arts budget was embedded in the schools' Galaxy budget, which is determined by a per capita dollar amount based on a school’s attendance roster (NYC DOE 2010). The Galaxy Budget is the school’s incidentals budget, including all supplies, trips, and professional development - essentially anything other than teacher and staff payroll. Aptly named, any budget money for various arts endeavors is now floating in the cosmos, unlikely to be used or appropriated for arts funding.
A major impetus in the movement of the Project Arts funding was the reality of the pressures of the No Child Left Behind Act (NCLB) (2002) on the public schools. Designed with the intention to help close the achievement gap in the United States between performing and underperforming students, No Child Left Behind was signed into law in 2002 by President George W. Bush. Under this act, schools were to be accountable to the new federal mandate and show evidence of Annual Yearly Progress (AYP). The intention was to identify and perhaps close failing schools in which administrators and teachers were not doing their jobs adequately and had not successfully helped their students obtain a better education. One positive result of NCLB is that the arts are designated as one of the ten “core academic subjects” (Elementary and Secondary Education Act, 2001). This designation qualified arts instruction for a number of diverse federal grants and other financial supports. The unintended consequences of NCLB were the scaling back and elimination of arts education. Though NCLB does not directly dictate that arts funding is to be depleted or that schools discontinue offering such courses, the unrealistic demand it places on schools to pass Math and Literacy exams forces all funding into those testable subjects. In most cases schools began offering double periods of Math and Literacy every day, leaving very little room in the school day for other subjects. In a report from the Center on Educational Policy on the impact of No Child Left Behind on instructional time in nationwide elementary schools, it was reported that on average math and literacy instructional time was increased by 46 percent thereby lowering students’ access to arts by 57 minutes per week (McMurrer, Laguarda, Imeh & Johnson LaFleur, 2008). Further examples of lengthened math and literacy periods are illuminated in the Access to the Arts Education report to Congressional requesters, put out in February of 2009 by the United States Government Accountability Office (GAO). This report examines four states, including New York, to
determine ways in which the No Child Left Behind Act affected students’ access to arts education in the United States, and it includes testimony that requirements established to meet NCLB proficiency standards affected the time available for certain subjects: officials decided that students not meeting state-proficiency requirements could be pulled from arts related class to attend a remedial class in reading or math (Government Accountability Office, 2009). In many schools in New York City, students were given 90-minute literacy and math blocks every day, eliminating the arts and physical education (and in many cases reducing even science and social studies). This type of action is just a glimpse of what is happening all over the country, and it highlights the choice principals and school leaders’ face when it comes to maintaining Arts Education.

At the beginning of the 2007-2008 school year, as a response to this decline in arts education, New York City Mayor Michael Bloomberg and then-Chancellor of Schools Joel Klein announced the creation of the ArtsCounts Initiative. Under this new strategy a set of mandates was put in place to enhance arts education instruction time in public schools. Arts Count requires that in grades Pre K-Kindergarten all learning activities should include dramatic play, creative art, and music activities; in grades 1-3, 20 percent of the weekly time spent in school should be allocated to dance, music, theatre, and visual arts; in 4th-6th grades, 10 percent of the weekly time spent in school should be allocated to dance, music, theatre, and visual arts; in middle school (grades 7-8) students participate in two semesters of arts education, in any of the four art forms; and in high school (9th-12th grades), students participate in four semesters (of the eight semesters over the four years high school) in any of the four art forms. (Klein 5).
Though this initiative was a beginning to a more comprehensive arts curriculum, it was not nearly enough and remains inconsistent and unregulated and holds no school leaders accountable to the mandates, which

It is also important to note that the State maintains that ArtsCount is only a recommendation of hours and does not hold principals accountable for meeting them. Significantly, ArtsCount does not articulate who should or can deliver the instruction. New York City would like to see full arts instruction taught by certified arts teachers; however, there is a discrepancy between the State and City requirement. According to New York State arts instruction in grades Pre-K-6 - the can be taught by the classroom teacher (who is certified in either birth-2nd grade or 1st-6th grade and typically holds no arts 'training'), a certified arts teacher (an arts specialist certified in the subject area who has passed all necessary exams and taken all appropriate coursework), or a teaching artist (who works for a Cultural Arts Organization and fulfills the arts requirement through a residency model). The state only requires that a certified arts teacher in grades 7-12 teach the arts.

Thus, there is a disconnect in this mandate: although NY State certifies arts instructors PreK-12th grade, it does little to encourage school leaders to hire certified arts teachers to instruct the students Pre K-6, and schools are leaving the arts instruction to classroom teachers, many of whom have no previous education in how to teach an art form. Under New York State law, only pre-service Early Childhood educators in a teacher preparation program must complete three credits of one art form, and this leaves a gaping hole in the knowledge base of potential arts instructors. This structure causes problems when one thinks of the Blueprint for the Arts and the level of scope and sequence New York City would like their students to have by 7th grade. It is unfair and unwise to ask general education teachers to teach this level of skill in all four art
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forms. Conversely it is unfair to ask arts teachers meeting students in 7th grade to catch them up on seven years of missed content to fully prepare them to enter high school aligned with the blueprint.

We know from research that arts exposure in the early years is essential to obtaining student 'buy in' so when students are not exposed to an arts course until middle or high school, it becomes challenging to engage the majority of the students and have them see value in the work (Rabkin & Hedberg, 2011). By this point in their development they become self-conscious and concerned with peer approval; asking a middle school student then to enter without experience into an art form that requires them to be vulnerable and perform for their peers’ becomes very daunting. Additionally, the nature of an arts classroom is different in that desks are often pushed aside and students are asked to sit on the floor in a circle – this cultural shift in what a normative classroom experience looks and feels like is perhaps hard for a middle or high school student to invest in as often the more traditional school norms have been engrained in them from an early age. It becomes very difficult for a theatre teacher to ask a group of students who have never been invited to stand in a circle and make eye contact with a neighbor to do so for the first time in sixth grade. Lastly, there is a skill base that needs development – much as for math, science, or literacy, the arts curriculum is best achieved when scaffolded over a student’s full schooling experience. To begin teaching basic skills in middle school becomes challenging: presenting the building blocks students truly need to master a craft can seem too ‘elementary’ causing them to lose interest but attempting to motivate by pushing students past their skill level to do work their age group will find interesting omits the development and promotion of skills and often makes the experience unfulfilling for both student and teacher.
According to the Annual Arts in Schools report, put out by the New York City Department of Education, Office of Arts and Special Projects, there have been great strides made in offering New York City school children more comprehensive arts education and hiring more qualified teachers. According to 2011-12 school year report 52 percent of elementary schools offered all four-art disciplines, down from 56 percent a year earlier. Of that 52 percent, only 18 percent offered all four art forms to all grades, as taught by a certified arts instructor or teaching artist. However, the percentage rises to 80 percent of schools offering all four art forms and 54 percent offering all four art forms to all grades, when percentages include the discipline as taught by a general education classroom teacher rather than solely by a certified arts instructor. As noted earlier, the State allows instruction taught in this way, although the quality of that education is unknown and unregulated. In middle schools across the city only 27 percent of schools offer students all four-art disciplines, down from 37 percent in the previous year. In high school only 15 percent of schools offered all four art forms, down from 19 percent in the previous year (Annual Arts in Schools Report, 2011).

To help combat the lack of certified instructors teaching arts based classes as well as help develop a strong scope and sequence of arts instruction across the city, the Office of Arts and Special Projects developed the *Blueprint for Teaching and Learning in the Arts*, which provides common benchmarks and curriculum goals for dance, music, theater, visual arts, and film/media arts. Designed from the top down, these documents were written over a yearlong period through consultation of approximately fifty professionals per arts discipline. The process began by interviewing members of higher education about what they felt was most important for a high school senior to know before entering a theatre program as a college freshman. The high school team then created benchmarks to help students/teachers achieve that outcome. The process
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continued in that way – the middle school team took the high school benchmarks and worked backwards, and so on. As a contributing writer on the middle school theatre portion and field tester for suggested classroom activities, I believe the process was designed and carried out to best provide NYC public school children with a scaffolded approach to arts education. However, the assumption made by the writers is that a NYC public school student experiences the arts in all grades PreK-12th, and so the Blueprint is designed to build on a student’s prior knowledge each year. As has been previously discussed, the arts are not always provided each year, or at all, and so scaffolding curriculum proves difficult. Often times a middle school teacher must address his or her students as first graders on the content knowledge scale of arts disciplines.

As a condition of former Mayor Bloomberg’s third term, and as his Mayoral control over the New York City Department of Education continued, the New York State Legislature mandated that the New York City Department of Education create an Arts Advisory committee to meet and report to the Panel on Educational Policy (of which the Chancellor is a member) on suggestions for improving Arts Education in NYC. Following the election of Mayor Bill de Blasio the committee will continue to meet and serve the new mayor’s office. This committee is made up of twelve members - two from higher education institutions, two principals, two teachers, two parents, and four representatives from Cultural Arts Organizations, each of the four representing one of the four art forms. Paul King, Executive Director for the Office of Arts and Special Projects, chairs the committee. The Mayor’s office and the NYS Senate approved each committee member. As a member of the committee from 2009-2012 as a representative from higher education, I can report that this committee had the passion and desire to effect real change in the New York City schools – the group that was gathered (often within minutes) could articulate the complex issues that face New York City public schools and offer a solution.
However, no change was ever made and the New York City DOE found creative ways to let the committee members know that it appreciated their opinions and would take them into consideration. This has resulted in no change for the students. Since the committee’s inception in 2009, the low seventy-five arts schools have been at the top of our priority list, and each year the committee recommends a variety of ways to help these schools.

Beginning in 2009 The New York City Department of Education Office of Arts and Special Projects received a Federal Department of Education grant to examine assessment in the Arts, which they call *Arts Achieve*. The project is meant to create “standardized ways of assessing student achievement in visual arts, music, theater, and dance in benchmark years: 5th, 8th, and 12th grades” (U.S. Dept of Education, 2009). The New York City Department of Education Office of Arts and Special Projects is currently in the final year of data collection, and while it has not had a significant impact on arts instruction in the city, I can assert that the presence of *Arts Achieve* has dictated the flow of money and resources from the Office of Arts and Special Projects. All funds collected between 2009-2014 have largely gone to support that project. Many in the field found it troublesome that such large amount of resources was directed to the development of assessment measures and not on direct services of arts education.

It is evident to me from this exploration of the historical overview of Arts Education that the two heydays of arts education, 1970s with the National Endowment of the Humanities funding and early 1990s with the Project Arts funding, came when there was a surge of monies dedicated specifically to arts education. As an educator myself during the prime of the Project Arts funding, I saw schools thrive with arts education, arts partnerships, fieldtrips to museums, and arts performances with the inclusion of Arts Specialists, which was my role at a public middle school in Brooklyn. As a result of this focus on arts education I saw my students thriving
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in their academics. School was a fun place to attend and many students were making connections between their encounter with works of art and their other core curriculum subject matter. At my school we were able to buy a Marley dance floor, take students to see Broadway shows, purchase royalties to produce quality afterschool programming, and order ample amounts of arts supplies. After seven years of Project Arts New York City public schools still received approximately $63.00 per student per year allocated through “Supplemental Funds for the Arts” however the funds were unrestricted and placed into the galaxy budget for the schools. At my school in Brooklyn this change from restricted to unrestricted funds resulted in the evaporation of arts funding. There was very little funding left for our arts programs: we were forced to produce shows on a mere $200.00 budget and create art projects from found objects (newspaper, recycled plastic soda bottles), and the once-new marley floor was now in dire need of repair. I recently returned to the school to watch a production and was saddened by the holes in the curtain and duct tape filling holes in the stage. The costumes were the same we had used ten years ago and looked dilapidated. It was clear that the school had neglected the arts programming and no funds were being allocated. This research supports my assertion that designated funding is a strong component in a school leader’s decision to maintain arts programming in his or her school.


There is currently no comprehensive Arts Education policy under the current Presidential administration, although it does maintain a strong Education policy with strong funding attached, which does directly impact Arts Education at the state and city level, as was seen with No Child Left Behind. There are three major components of the Obama Education plan I would like to discuss: (1). Race to the Top (2). The Blueprint for Reform (3). Turnaround Arts
Race to the Top

President Obama's Race to the Top initiative is surely the best known of his education initiatives, and the one with the widest impact. On February 17, 2009, he signed into law the American Recovery and Reinvestment Act of 2009 (ARRA); historic legislation designed to stimulate the economy, support job creation, and invest in critical sectors, including education. The Race to the Top Initiative (RTT) the education component of the American Recovery and Reinvestment Act is attached to $4.35 billion in funding. Race to the Top was intended to stimulate education reform by selectively funding states that had developed ambitious yet achievable plans for implementing coherent, compelling, and comprehensive education reform. Race to the Top recipients helped trail-blaze effective reforms and provided examples for states and local school districts throughout the country to follow (Race to the Top, 2).

Arts Achieve

As part of that program, members of the Arts Education community were encouraged to apply for the Arts in Education Model Development and Dissemination (AMDD) Grants Program. To fund and implement Arts Achieve The New York City Department of Education’s Office of Arts and Special Projects (OASP) took advantage and received a grant of 2.5 million dollars, over four years, to develop assessments in arts education. The New York City Department of Education’s Office of Arts and Special Projects (OASP) were also awarded an Investing in Innovation (I3) grant, a second type of funding under the American Recovery and Reinvestment Act. Additionally it asked Studio in the School, a New York City based cultural organization with a focus on developing and sustaining visual arts in the city classrooms, to submit the same proposal from the Arts in Education Model Development and Dissemination
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grant. The Office of Arts and Special Projects were then awarded a second grant of 44.3 million over five years. With the New York City Department of Education’s Office of Arts and Special Projects (OASP) putting some money into the initiative, the operating budget was approximately $8.5 million over five years to develop the Performance assessments in 5th grade for all four art forms for Arts Achieve. In addition the initiative looks at student cognition, how the arts align with 21st century learning skills and the Common Core, and how student’s ability in the arts, math, and literacy has improved.

The Office of Arts and Special Projects piloted the assessments in the spring of 2011 to establish a baseline. When asked they were unsure of what the baseline tests were assessing the first year they were just piloting initial assessments to then develop more permanent ones. The pilot project also began to 'test' out the performance tasks to be used as assessments in the research. They are working to create holistic assessments, which include live performance tasks/student writings and reflection on their practice –so that assessments are learning experiences in and of themselves (King, 2011).

Fifty-two schools participated in the pilot to help validate and set up the assessment tools. The proposed research will include eight treatment and eight control schools and they will be tracked over three years. In the treatment schools the arts instruction will be co-taught with a teaching artist from a cultural arts partner and in the control schools only the arts teacher will provide the arts instruction. All schools will use performance task as pre/post residency indicators of student growth (King, 2011).

1 to view the proposal visit: http://www2.ed.gov/programs/artsedmodel/awards.html
As discussed previously a large budget line designated solely to arts instruction would provide a large number of opportunities for the students of New York City public schools. There are many in the arts education community who believe the DOE missed an opportunity to really maximize the distribution of arts instruction through the City and use the $8.5 million directly in the classroom. As cited earlier, the percentages of students in New York City who are exposed to an arts education are very low, and yet the NYC DOE has chosen to work with only sixteen schools that already have instruction in all four art forms (eight of those schools will receive additional instruction). When a representative from the Office of Arts and Special Projects, was asked why his office had made the decision to apply for a grant to create assessments in arts education when the real need in NYC is equitable access and sequenced, quality instruction, he responded that he needed to complete a quantitative study to be able to come to the table \textit{(at the DOE)} to even have Arts Education discussed at the DOE (2011).

Additionally, the representative discussed the fact that the Federal DOE believes strongly that there is strong Arts Education data to demonstrate that good arts instruction leads to strong skill development in the arts, which is what led him to initially apply for the grant. They admitted they too thought it strange that an \textit{innovation} grant would be awarded to look at assessments of the arts, but it is a sign of how the policy makers view Arts Education (2011).

Looking a bit closer at the grant design of providing students with performance tasks at the beginning and end of the residency seems like an easy enough way to gather quantitative data (which is the ultimate goal), but I wonder whether the data will be unreliable since it is very likely a student will be more successful achieving the performance task at the end of the residency than at the beginning (if it is taught well). If students are not doing better at the end of the residency, then the issue for me is not Assessment but rather a discussion on Quality teaching
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and what needs to be in place for effective arts instruction. If that discussion emerges from the
grant I will be pleased. Examining also the treatment group receiving additional support from a
teaching artist leads me to assume that the performance tasks will be assessed on the quality of
student accomplishment, and I have a fundamental problem with students being evaluated on
their talent. Because these new DOE assessments are performance tasks that will be imposed on
teachers, I also fear there will be little room for educators to be flexible. I also wonder whether
there will be room in the assessments to measure student growth, participation as a member of
the ensemble, reflective journaling, student attendance, and ability to take risks and make strong
creative choices. The DOE representative indicated to me that once the assessments were
developed they would be available to all schools (2011). He could not articulate what that
dissemination would look like, as it is still so early. I am apprehensive about the impact that this
will have on arts education, because I believe that as soon as assessments are imposed on
teachers it changes the instruction. Although in some cases teaching might be improved, as
educators now have a goal toward which they are heading, I would prefer to see professional
developments to assist all arts teachers to develop and design their own effective assessments for
their curriculum, rather than being subject to an imposed assessment. Whether it is a
performance task or a bubble exam, if it is ‘mandated’ and everyone is required to complete it,
then it becomes a standardized test. I am not opposed to all assessments in the arts; in fact, I
believe strongly that a good assessment can strengthen instruction and curriculum development.
Currently there is no mandated arts curriculum, so arts instructors have full autonomy to create
curriculum that meets the needs of their students and their personal artistic interests. What
concerns me about the new Arts Achieve assessments is that the Office of Arts and Special
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Projects have created specific assessments, which I fear may dictate what curriculum, the arts teacher teaches.

**Turnaround Arts.**

Though most of the President’s current Arts Education goals are lackluster, the one area in which he is making great strides and huge improvements is through the Turnaround Arts Program.

Perhaps the greatest federal program to impact Arts Education comes from the President’s Committee on the Arts and Humanities:

> Created in 1982 under President Reagan, the President’s Committee on the Arts and the Humanities (PCAH) is an advisory committee to the White House on cultural issues. The PCAH works directly with the Administration and the three primary cultural agencies — National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH) and the Institute of Museum and Library Services (IMLS) — as well as other federal partners and the private sector, to address policy questions in the arts and humanities, to initiate and support key programs in those disciplines and to recognize excellence in the field. (Reinvesting in Arts, 2011, p2).

An inspiring introduction to the current PCAH report - *Reinvesting in Arts Education: Winning America’s Future through Creative Schools* – articulates very clearly the benefits of arts education, focusing particularly on how an arts rich school engages students in learning and ultimately raises critical thinking skills and attendance, which helps diminish the staggering 50 percent high school dropout rate in this country. The report suggests a few key ideas for helping turn around schools through the arts: (1) Build collaborations among different approaches (2) Develop the field of Arts Integration (3) Expand In-school opportunities for Teaching Artists (4) Utilize federal and state policies to reinforce the place of arts in K-12 education (5) Widen the focus of evidence-gathering about arts education (Reinvesting in Arts, 2011, p9).

The language of the report is very familiar in that it is laden with Arts Education
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terminology which, as a member of the Arts Education field, made me feel comfortable to read a
document knowing that at least perhaps some members of the field were being consulted on this
work or at best that the committee was in fact doing a strong read of the pivotal studies. I was
surprised that the advisory committee was comprised of no ‘major’ players in the Arts Education
field except for the head of the NEA (which is a partner of the PCAH) and a few celebrity
names. The major ‘take-away’ from the committee’s review of research were two-fold: (1) the
diversity and dynamism of the different approaches to providing arts education, and (2) the need
to address the persistent inequities in the distribution of arts education. Reinvesting reinforces
what the committee believes to be the unified message of the field for the last decade by
citing the National Governors Association, the Education Commission of the States, the National
Association of State Boards of Education, the SCANS Commission (Department of Labor), and
the Council of Chief State School Officers, National Endowment for the Arts, the Arts Education
Partnership, the National Assembly of State Arts Agencies, and Americans for the Arts as well
as last year’s U.S. Conference of Mayors, which represents the mayors of over 1200 cities
nationwide, which urged school districts to use federal and state resources to provide direct
instruction in the arts and integrate the arts with other core subjects.

“While there is support for the intrinsic value of developing cultural literacy and teaching
artistic skills and techniques, leadership groups typically emphasize instrumental out-
comes derived from high quality arts education in one or more of the following
categories: (1) achievement, typically as represented by reading and mathematics
performance on high stakes tests, including (2) transfer of skills learning from the arts to
learning in other academic areas—for example, the spatial-temporal reasoning skills
developed by music instruction; motivation and (3) engagement, including improved
attendance, persistence, focused attention, heightened educational aspirations, and
intellectual risk taking; (4) habits of mind including problem solving, critical and
creative thinking, dealing with ambiguity and complexity, integration of multiple skill
sets, and working with others; and (5) social competencies, including collaboration and team work skills, social tolerance, and self-confidence (Reinvesting in Arts, 2011, p25).

**Reauthorized Elementary and Secondary Education Act**

December 3, 2015 the Reauthorization of the Elementary and Secondary Education Act did pass and is now known as *Every Student Succeeds Act*. The good news for Arts Education is that this version maintains the Arts as core academic subject and this new reauthorization opens one measure of accountability to school and student supports – which could now include the arts.

**BENEFITS OF ARTS EDUCATION**

**Arts Integration**

The National Center for Educational Statistics released a special report: Arts Education in Public Elementary Schools: 1999-2000 and 2009-10, a survey through the Fast Response Survey System (FRSS). The report compared seven arts education surveys conducted during the 2009-10 school year with similar data collected in the 1999-2000 school year. The surveys included elementary and secondary schools, elementary and secondary school arts specialists, and elementary school classroom teachers. It reported that in the 2009-2010 school year 94 percent of elementary schools offered music instruction and 83 percent offered visual arts, but only three percent offered Theatre; and only four percent dance. This is a 20 percent drop from the 1999-2000 report (US Department of Education, 2009, p 2). Yet in high school, theatre instruction has increased to 45 percent. Of those elementary schools reporting, only 42 percent have hired certified theatre teachers to provide instruction –as opposed to the 91 percent employed to provide music instruction (US Department of Education, 2009, p 2) – which means that close to 50 percent of theatre instruction is delivered by an instructor other than a certified theatre
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What is the cause of this drop and significant gap in arts offerings? What can the theatre education community learn from the music and visual arts community? At a time when schools are struggling economically, theatre, an art form, which needs little to no supplies, should see increasing instruction.

In 2009 the NEA published *Arts Education in America – What the Decline Means for Arts Participation*. Based on the 2008 Survey of Public Participation in the Arts, Arts education in childhood is the most significant predictor of both arts attendance and personal arts creation throughout the rest of a person’s life (Arts Education in America, 2009, p 5). The analysis of this data confirms that participation in arts lessons and classes is the most significant predictor of arts participation later in life, even after controlling for other variables. The research also shows that long-term declines in Americans’ reported rates of arts learning align with a period in which arts education has been widely acknowledged as devalued in the public school system. Nor are the declines distributed equally across all racial and ethnic groups (Arts Education in America, 2009, p 9).

There was a clear disenfranchisement in arts cuts in 2008; all 18- to 24-year-olds, no matter their socioeconomic status as children, were less likely to have had a childhood arts education than the 18- to 24-year-olds of 1982. The decline of childhood arts education among white children is relatively insignificant, while the declines for African American and Hispanic children are quite substantial, 49 percent and 40 percent respectively (Arts Education in America, 2009, p 15). More than 50 percent of adults who had an experience in the arts as a child are attending arts events as an adult.
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**Extrinsic Benefits of Arts Education**

The leading research in the field of Arts Education supports the following benefits of Arts Education: (1) Enhances brain development (2) Impacts Academic Achievement (3) Prepares Students for School, Work, and Life (4) Helps close the Achievement Gap.

(1) Enhances brain development and fosters creative learning

Much research has been done on arts in the classroom. Arguments have been made on arts integration versus arts for art's sake. Studies have been conducted correlating higher test scores for those students who encountered the arts in their schooling. Neuroscience and brain research has been done supporting the connection between the power of the arts and the development of a child. Yet time and time again the arts are not included, in any function, in a student's day at school, both in school and out of school time.

Neuroscience research by Zull and Kolb supports the integration of these domains in development, as do many previous theories of learning from pioneers such as Vygotsky, Piaget, Dewey and Gardner. A 1999 study in Chicago Public Schools by Catterall and Waldorf provides strong support for arts education but falls short on its implementation of scope and sequence and required hours.

Cumulatively, all the research articulates how students’ strongest weapon is their ability to think creatively and that imagination is a skill, just as any other, in need of training and development. Piaget's widely accepted theory of assimilation and accommodation is rooted in the belief that this function occurs through the creative process. Piaget saw assimilation and accommodation, mechanisms of the development of thought, also as mechanisms underlying the creative process (Ayman-Nolley, 1999, p. 268).
James Zull (2002) shared his research on the brain with the release of *The Art of Changing the Brain*, and it builds on Piaget's earlier notion. Zull lists four essential components to changing the brain for effective learning to occur: practice, emotion, problem solving, and engagement. His research indicates that when a teacher dispenses with explaining everything to a student, it frees the student’s brain to experience the emotions necessary for effective change to occur. When the teacher does not explain information to the students, it transfers the power from the teacher back to the student, and studies in neuroscience tells us that positive emotions in learning are generated when the student is able to generate ideas on his or her own (p. 70). This process occurs in the frontal cortex of the brain, which is also responsible for voluntary movements. “Voluntary movements of course are owned or chosen. The biochemical rewards of learning are not provided by explanation but by student ownership” (p. 72).

The final element to changing the brain for effective learning is to engage the entire brain, specifically in the four regions of the cerebral cortex. If educators can engage all four areas, then more neurons will fire and more networks will be created, which is the key to deeper learning. The arts fit the Zull cycle perfectly – particularly the study of theatre. It is in the nature of the rehearsal process for student actors to take a script and *practice* their role: blocking and interacting with other actors. Through the process of getting into character, they are asked to evoke and connect to the *emotions* of the character they are playing. Throughout the rehearsal process they are asked to *problem solve* situations that arise – typically when blocking is not working or is too complicated. In these cases, they are called upon to make critical decisions. The entire process of putting on a theatrical performance requires the student actor to be fully present - they are always fully *engaged*. Zull’s work is based heavily on the work of psychologist David Kolb (1984) and his cycle of learning theory, which addresses teaching to the
whole brain. His cycle of learning theory includes four steps that correspond with the four areas of the cortex. The cycle includes: (1) experience - gathering information through experiencing the situation with our senses into the sensory cortex (2) reflection – making sense of the experience through the back integrative cortex (3) abstraction – making meaning out of the information and creating personal connections through the front integrative cortex (4) active testing – acting on the ideas through the motor cortex.

Heathcote's *Mantle of the Expert* approach builds upon this idea. To fully illustrate the connections between the educational theorists and arts education practitioners I will be using a personal and pivotal learning experience from the 6th grade. I have vivid memories of studying the Industrial Revolution by taking on the role of factory workers working on an assembly line making wooden cars and airplanes, which we then sold to raise money for the class. Students build belief that they are experts in a certain enterprise or field through experiences - we knew the inner workings of factory life and could speak as experts on the intricacies of our work. We were committed to the role and when the Unit ended we had reached fulfillment and indeed had engaged in a lasting learning experience. "Students who don the mantle of the expert and its responsibilities are in an active state of attention to a range of projects and plans of action. They begin to generate their own knowing and most significant, this knowing is always embedded in a fertile context" (Heathcote, & Bolton, 1995, p. vii).

The critical element to teaching is student engagement in the curriculum and the power of the learning experience for the student. Dewey states in *Arts as Experience* (1934) how often educational experiences for students are unclear, both in their meaning and purpose. He argues that a true experience occurs when it reaches a fulfillment in the student: "we have an experience when the material experienced runs its course to fulfillment. Then, and only then, is it
Dewey defines fulfillment as the point where the learning experience has reached a natural ending; "the process (the experience) continues until a mutual adaptation of the self and the object emerges and that particular experience comes to a close," (p.45). I assert that the inclusion of arts education naturally encompasses the learning cycle of both Kolb and Zull and provides the learning experience that is necessary for deep learning, as Dewey suggests.

(2) Impacts Academic Achievement and Strengthens the Learning Environment

In *Does Experience in the Arts Boost Academic Achievement?* (1998), Elliot Eisner states arts should not be included in the curriculum simply as a means of improving academic achievement, claiming that the goals of reading and mathematics are not distinctively artistic. Relating the value of an arts education only to its effect on test scores tends to undermine the value of the unique contributions of the arts to the education of the young (Eisner, 1998).

Eisner outlined three hierarchical tiers for the outcomes of arts education. The first tier, arts-based outcomes, is directly related to the subject matter that an arts curriculum is designed to teach. The second tier, arts-related outcomes, discusses the perception and comprehension of aesthetic features in the general environment, such as understanding of culture, history, and aesthetic qualities in the outside world. The third tier, known as ancillary outcomes, consists of skills within arts that are transferable to non-arts tasks. Generally, ancillary outcomes are the effects on student performance in reading, math, or other academic subjects. Eisner cautions researchers and educators that ancillary outcomes are not the only outcomes that are important in adopting extensive arts curriculums in schools (Eisner, 1998).

He identifies his own set of outcomes for arts education, which pertain to the dispositions that are difficult to assess, but appear to be cultivated through programs that engage students in
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the process of artistic creation. They are: a willingness to imagine possibilities that are not now, but which might become; a desire to explore ambiguity, to be willing to forestall premature closure in pursuing resolutions; and the ability to recognize and accept the multiple perspectives and resolutions that work in the arts celebrate (Eisner, 1998).

In 1999, Catterall and Waldorf concluded a six-year longitudinal study on the effects of arts education in the Chicago public schools. Researchers at the North Central Regional Laboratory (NCRL) and the Imagination Project collected data by observing artist-teacher partnerships in the fifty-seven schools and/or community organizations organized under the Chicago Partnership for the Arts (CAPE), servicing students in all age groups. The questions of inquiry CAPE sought to answer were what successful arts integration looked like, why that formula worked, and what were the effects (Catterall & Waldorf, 1999).

Catterall & Waldorf report and NCLR outline six criteria for effective integration: (1) students should see connections and walk away with bigger ideas, (2) students ought to take their work seriously, (3) expressions and activities in the arts should genuinely speak to important areas of the academic curriculum, (4) content lessons and artistic lessons must be of equal importance, (5) the experience ought to have a planned assessment with rubrics for scoring guides, and (6) the lesson plan should grow from state curriculum standards in both content and areas of the arts (Catterall & Waldorf, 1999).

The most recent study published was Learning through Extended Arts Program (LEAP). Over three years the participating schools received a treatment of arts based activities (including theatre, dance, visual arts, cooking, and music) integrated into their literacy classes in grades K-2. In the treatment group, teaching artists from LEAP would partner with the classroom teachers to integrate the arts into the curriculum. The control group would receive the ‘traditional’ lesson
plan of the curriculum. Students in both studies were given the Early Childhood Language Assessment System (ECLAS) as both a pre- and post-test to measure growth. The overall results indicated that over the three years students who participated in the treatment group received higher scores on the ECLAS test than those students who did not.

Where schools are delivering high-quality, sequential learning opportunities in the arts for children, strong results occurred. A study by the Arts Education Partnership, *Third Space: When Learning Matters* finds that schools with large populations of students in economic poverty can be transformed into vibrant hubs of learning when the arts are infused into their culture and curriculum. Additionally, studies have found that 8th graders from under-resourced environments who are highly involved in the arts have better grades, lower likelihood of dropping out by grade 10, more positive attitudes about school, a higher rate of attendance, and a greater probability of going on to college (AEP Working Group, 2010)

(3) Prepares Students for School, Work, and Life

Fostering creativity and innovation has never been more important for our nation’s students. As this country works to strengthen its foothold in the 21st Century global economy, the arts equip students with a creative, competitive edge. The arts provide the skills, knowledge, and understanding students need to develop the creativity and determination necessary for success in today's global information age. A recent Conference Board Report reveals that 74 percent of employers agree that creativity, a key component of arts learning, is increasingly important in U.S workplaces. In addition, teamwork and critical thinking skills ranked in the five most important skills for new work force entrants. Yet, more than half of all employers stated that recent workforce entrants were deficient in these skill sets. Ensuring that students have the opportunity to engage in sequential, standards based arts curricula can help close this
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(4) Helps Close the Achievement Gap

The arts make clear impact on the developmental growth of all children, from diverse backgrounds, and therefore leveling the "learning field" across socio-economic boundaries. The arts reach students not otherwise engaged, uniquely bridging the broad spectrum of learning styles. English Language Learners and children with special needs often become high achievers in arts learning settings. Their success in the arts classroom often transfers to achievement in other subject areas. Students who participate in the arts outperform those who do not on virtually every measure.

- Researchers from the Arts Partnership Working Group claim that sustained learning in music and theater correlate to greater success in math and reading, with students from lower socio-economic backgrounds reaping the greatest benefits. The arts are uniquely able to boost learning and achievement for young children, students with disabilities, students from under-resourced environments, and students needing remedial instruction (Casner-Lotto, J., & Benner, M.W. 2006 as sited in AEP Working Group, 2010).

- Students in high-poverty schools benefit from arts education. The arts teach children the skills necessary to succeed in life, including learning to solve problems and make decisions, becoming adept at thinking creatively, building self-esteem and self-discipline, articulating a vision, developing the ability to imagine what might be, and accepting responsibility to complete tasks from start to finish (Casner-Lotto, J., & Benner, M.W. 2006 as sited in AEP Working Group, 2010).

- The College Board's National Task Force on the Arts in Education emphasizes that "greater access to arts education can serve as an effective tool in closing the achievement
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gap, increasing the number of underserved students that achieve at the highest level in education" (AEP Working Group, 2010).

Intrinsic Benefits of Arts Education

The one thing I would argue that much of the arts education community could agree upon is the value of the arts. Different populations will see value in different benefits, but the overall agreement on the part of the arts education community is that arts are good for the schools. Over the last twenty years much research has been done. In Arts Education and Instrumental Outcomes: An Introduction to Research, Methods and Indicators (2003), a paper commissioned by the United Nations Education, Scientific and Cultural Organizations (UNESCO), a survey of research on the benefits of arts education nicely outlines the key research in support of the benefits of arts education. Based on the previous research stated we can assert that a strong arts education provides a student with intrinsic benefits such as self-confidence, critical thinking skills, and the ability to take risks and collaborate with others. Case studies of five secondary schools with a strong arts focus in the United Kingdom showed that students who were involved in at least one art form experienced enjoyment, relief of tension, knowledge about social and cultural issues, enhanced creativity and thinking skills, self-confidence, and improved skills of self-expression (Harland, Kinder, Lord, Stott, Schagen, Haynes, Cusworth, White, & Paola, 2000, as reviewed by Winner, 2002b as cited in O’Farrell & Meban, 2003). Additionally, based on the results of a figural creativity test performance (the Torrance creativity test) administered to 4th, 5th, 7th and 8th grade students in eighteen American schools, it was found that students who are highly involved in the arts performed better on the creativity measure. It is unclear from the study if the relationship is cause and effect or if there is a direct correlational relationship. Further, based on teachers’ ratings in three questionnaires, students who were highly involved in
the arts were rated higher on expression, risk-taking, creativity and imagination, and cooperative learning (Burton, Horowitz & Abeles, 2000, as reviewed by Winner, 2002c as cited in O’Farrell & Meban, 2003).

As the historical overview articulates, before the 1970s the presence of the arts was status quo and as accepted as the presence of math or language arts. Educational policy makers of the 1980s fought to keep or revitalize the arts after watching them cut from the classroom during the prior decade, but the emergence of the culture wars of the early 1990s began the great divide over the purpose for the arts and their value in the school day. The culture wars was a phrase coined in 1991 by sociologist James Davison Hunter who in his book Culture Wars: The Struggle to Define America discusses the emerging division in American thought between liberals/progressives and traditionalists/conservatives.

“Culture wars” put pressure on arts advocates to articulate the public value of the arts. Their response was to emphasize the instrumental benefits of the arts: They said the arts promote important, measurable benefits, such as economic growth and student learning, and thus are of value to all Americans, not just those involved in the arts (McCarthy, Ondaajte, Zakaras & Brooks, 2005, p 2)

This new public debate introduced two camps within the field – those who valued arts for art’s sake and the intrinsic values that were an accompaniment and those who valued the public or instrumental by-product the arts produced that benefited society at large (i.e. economics and innovation).

UNESCO articulates intrinsic value as that related to the holistic development of the student and as that which impacts on the future development of society (O’Farrell & Meban, 2003, p 6). If we continue to educate students without providing cultural instruction or exposure
to the arts, what will happen to the arts and society as a whole? UNESCO proceeds to define intrinsic outcomes such as the cognitive development of the student—one who interacts with the arts is more creative, imaginative, self-reliant, and confident (O’Farrell & Meban, 2003, p 6).

The Wallace Foundation in 2005 reviewed all research exploring the value of arts education and, strikingly, found intrinsic values to be absent from the findings. They parsed out intrinsic values were found to be empathy, social bonds, cognitive growth, and expression of communal meaning. At the time of the study these intrinsic values of the arts were not part of the public conversation, a discussion which up to that point spoke solely about the extrinsic value (McCarthy, Ondaajte, Zakaras & Brooks, 2005, p 7).

Leading research in the field of arts education also supports the following advantages of Arts Education: (1) Teaches to Transfer (artistic and cognitive skills developed while learning the art form transferred to non-arts content areas) (2) Enhances brain development (3) Impacts On Academic Achievement (4) Prepares Students for School, Work, and Life (5) Helps Close the Achievement Gap (AEP Working Group, 2010).

*Arts Education and Instrumental Outcomes: An Introduction to Research, Methods and Indicators* cites a quasi-experimental study examining three groups (one experimental and two control) of fifth-grade students (17 students in each group) in remedial reading classes, revealing that the experimental group for which creative drama was used to support reading comprehension scored significantly higher on reading comprehension tests (Metropolitan Achievement Test (MAT6)). Further, based on a criterion-referenced test to assess story comprehension, students in the experimental group were better able to comprehend stories that they had read but not acted out through drama, such as those on the standardized test (DuPont, 1992, as reviewed by Catterall, 2002 as cited in O’Farrell & Meban, 2003).
The nature of learning transfer is central to any research addressing the instrumental outcomes of the arts. Neuroscience and brain research has been done which demonstrates the power of the arts on the development of a child. Yet repeatedly the arts are not included in any function in a student's school day, both in school and out of school time. Research by Zull and Kolb supports the integration of these domains in development, as do many previously supported theories of learning from pioneers such as Vygotsky, Piaget, Dewey and Gardner.

MODELS OF SUCCESSFUL SUSTAINED ARTS EDUCATION SCHOOL PROGRAMS

*Gaining the Arts Advantage*, a study through AEP, was first released in March 1999. It was a two-year project that profiled ninety-one school districts in forty-two states and outlines critical success factors for school districts maintaining the arts. When looking at each of these factors separately it is evident that NYC should be primed for success. However, there is still disconnection in many areas:

1. **Community** – the study articulates that a school situated within a strong arts community has multiple resources to utilize in a partnership. Although NYC is cultural capital of the world, with dozens of live performances each day in every community in the city and 496 cultural arts organizations that offer education and outreach programs to the public schools, there are still seventy-five schools that have no arts programming for their students. What prevents the school administration from accessing these resources? Is it a lack of time, funds, or knowledge of resources, or does it develop from the disenfranchisement discussed earlier? Do some school communities feel that the arts are unattainable for their community or population? Are the arts still considered to be for the elite?

2. **School Board** – it is no surprise that strong parent support and parent motivated fundraising is the key to any school success. However, this is an advantage that not
all schools and communities have. For some, particularly in districts with large immigrant populations, workday hours are not conducive to attendance at school functions during school hours – many jobs involve overnight or double shifts. A principal recently shared with me the fact that in her school of approximately 950 students only ten parents showed up for a parent night. Other factors that keep parents away include language barriers and the belief that once students reach middle school parents no longer need be involved. Often times there are younger children in the family and they need parental attention. Where parent involvement is high we do see more arts education, but this perpetuates the disenfranchisement of access to arts education. (3) Superintendent to articulate vision – in this regard New York City has done a very nice job through the Office of Arts and Special projects and the development of the Blueprints for teaching the arts, which provide scaffolded-suggestions for curriculum P-12 for all five art forms. ArtsCount indicates the City recommendation for hours of instruction per grade. The Office of Arts and Special Projects also provides information for administrators who perhaps are not as well versed in the arts, suggestions for supporting the arts in their school. In my opinion, the issue here is that although the vision has been clearly articulated there is no accountability for schools to follow the blueprint. Principals receive neither reward nor consequence for meeting ArtsCount recommendations. Suggestions had been made to previous Chancellors, who served under former Mayor Bloomberg, that a principal’s compliance with ArtsCount be tied to his/her school’s grade and/or personal bonus but this idea was dismissed for reasons that included the argument that the arts are not a core subject. I believe that until there is
accountability the motivation for including the arts will stem solely from an individual principal’s personal beliefs about the arts impact on student learning.

(4) **Continuity in leadership** – the study articulates that there must be continuity to remain committed to the long-term impact. Although I agree that continuity helps build sustained programming, I would disagree that this is a critical factor; in sustained partnerships the leadership is shared (Arnold, A; Deasey, R & Dreeszen, C, 1999, p 12). A partnership is larger than one person; it must not fall solely on one decision maker’s assessment to keep or cut a program – there must be group support and systemic ownership. In the Arts Education Partnership study an Atlanta school district representative commented that partnership *encompasses internal as well as external personnel* and progressively builds a set of values, attitudes, practices, and infrastructures—a culture and continuity of support for the arts (Arnold, A; Deasey, R & Dreeszen, C, 1999, p 6). (5) **District Arts Coordinators** – to help with the planning and dissemination of arts related recourses (including funds, materials, space improvements, opportunities to have professional arts experiences. Those districts finding great success had line items for the arts in their budgets (as was the case with Project Arts in New York City) and those who saw them increased said it came after a shift in perceptions of their school board (Arnold, A; Deasey, R & Dreeszen, C, 1999, p 10).

Chicago public schools recently appointed district arts coordinators – citing New York City’s Project Arts as a success for this model. It is interesting that other states are able to see the success of the model but New York City is not. (6) **A Cadre of Principals** to support each other in creative planning-
Districts are giving increased time and attention to collaborative planning among school principals, faculty, artists, and arts administrators. There is a clear understanding that quality programs require an overarching plan and a set of activities over time (Arnold, A; Deasey, R & Dreeszen, C, 1999, p 10). (7) Teachers who practice their art—I would argue that this applies particularly to non-arts teachers. So often in my work in the schools I meet teachers who have an arts background but either do not know how to or do not think it is permissible to use the arts in their math, science, or ELA classroom. In some cases principals would not need to look further than the teachers’ lounge to find ways to incorporate the arts in their schools. Once the motivation is there the resources can be easy to find. (8) National, State and other outside forces—this brings up accountability again. When Principals are not personally invested in providing an arts education, an external policy does hold them accountable for the opportunities provided to their students. Advocacy is often tied to education policy. Gaining the Arts Advantage articulates the vision that schools need to help teach their populations about the value of the arts. If a community is resistant then you must teach while you show-and-tell. The study cites positive examples of this from a school in Olathe, Kansas stating that when their students mount an art exhibit, the student artwork is always displayed with written “learning statements” or explanations from the students to show what they have learned. This helps the school board identify the benefits students are getting from their art classes. Advocacy statements are included in concert programs and other written materials that go to parents and other community members so that they too understand what students are learning in school and what is happening in the classrooms (Arnold, A; Deasey, R & Dreeszen, C, 1999, p 9).
Conclusion

As the literature indicates, there is a tremendous amount of data to support the notion that a strong, quality arts education impacts on the student’s learning experience, both intrinsically and extrinsically. Despite the availability of this information, the New York City Department of Education Office of Arts and Special Projects Arts in Annual Schools report and Federal data show that schools across New York City and the country are still not offering all students access to a sequenced and scaffolded arts education. My research will explore the factors that impact upon a school leader’s decision to maintain the arts and the dynamics that motivate a school leader to begin adding the arts to his or her daily school programming. Based on the research, I am very interested in exploring the notion of the type of designated funding stream that was found successful under both the National Endowment for Humanities funding in the late 1960s as well as the Annenberg/Project Arts funding in the early 1990s. It is also important to explore the kinds of support school leaders need, and to further investigate the criteria outlined in the Arts Partnership study *Gaining the Arts Advantage*, particularly the impact of a community of principals and teachers who practice their art (Deasey, R & Dreeszen, C, 1999).

It is my conviction that arts education can only be sustained when it is made a priority in the schools, and I believe that fostering longstanding arts education K-12 in an urban school district, such as New York City, where federal policy negatively impacts upon city programming, and budgets are in the hands of individual principals will require a cultural value shift.

A successful arts program includes supportive principals, highly skilled artists, risk-taking teachers, well defined learning objectives, matching objectives to assessment plans, a good schedule to make school visits convenient for artists, an art form teachers are comfortable
Running Head: Factors School Leaders Consider in offering Arts

with, sharing of ideas and strategies in faculty meetings, and a strong steering committee (Catterall & Waldorf, 1999).

I believe strongly that if we are to learn from the past, we must pay attention to the last fifty years of history in Arts Education in New York City and this country and recognize that unless Arts Education becomes a priority and there is a cultural value shift, we will continue to see Arts Education first in line to be cut or relegated to an afterschool 'fun' activity for an elite group of students.

I am firmly positioned in the middle of the conversation between the values of arts education being focused on development of intrinsic or extrinsic skills; I feel that to move forward in our mission to provide all students with a quality arts education, we cannot rely on only one argument. Although we cannot be all things to everyone, we must learn of administrators’ needs and goals for their schools and help them see how the arts meet those needs naturally. What the review of the research does tell us is that a student with a strong arts education is a better student, thinker, and citizen. Jonothan Neelands said recently that the ensemble built in a theatre classroom is a model for how we are to be as citizens of this world. Should we have an opportunity to position a theatre teacher in a school because we appeal to an administrator’s economic sense or desire to improve test results or reduce attrition, then I am satisfied because ultimately the students will benefit in so many positive ways from the experience.

I hope this research will lead to a model that school districts can look to as a guide to establish and sustain quality arts programming in urban schools.
Chapter Three
Methodology

Data collection for this research was conducted through surveys and interviews and those results were triangulated using my personal experience in the field and active work in the New York City school system, this was an on-going five year project conducted between 2011-2016 whereby I began and sustained an afterschool theatre program for 6th-8th graders at a K-8 school in Harlem, NY.

Based on data from the literature review, specifically the research discussed in Arts Education in America (2009); that nearly 70 percent of those (adults) who had any arts education in their Pre K-12 schooling attended as an adult an arts performance within the year (13). I wondered whether this same model would hold true for encouraging principals to include arts in their school programming. If school leaders could themselves engage in the art making process and experience the arts, it might translate to their understanding the value it would have for their students. Perhaps that might be enough to convert them into champions for the arts? Arts participation requires capacities for understanding and appreciating the modes of expression, symbol systems, aesthetics, and the cultural context in which the arts are embedded. People who have not cultivated and developed these capacities are less likely to find arts experiences rewarding, and they are less likely to invest time and resources in the arts (Arts Education in America, 2009, p 20).

I am interested in how similar results would be valid for Principals, specifically those who engaged in positive arts experiences in their youth. Perhaps they are more likely to provide similar opportunities for their schools. Conversely, principals who were educated during the ‘drought’ years of arts education may struggle to see a productive school day where the arts are
present, since that was not a reality in their own schooling experience.

Most immediately, I set out to identify a sample of school leaders who represent various socio-economic demographics, geographic locations, and levels of access to arts schools. With help from the New York City Office of Arts and Special Projects I sent out a survey through Survey Monkey, to the 1700 school leaders in New York City containing general questions to gauge the arts programming in their schools (see Survey Questions in Appendix A).

In total, 51 schools returned the survey. The data from these first surveys allowed me to code and identify schools as ‘high’, 'low,’ and median in arts access (see breakdown of schools below).

This initial survey also enabled me to begin to understand the funding sources for arts programming. To account for reliability of the survey I first piloted it to approximately twenty school leaders to be certain the questions I asked produced the category of responses I was aiming to obtain. Once the survey was tested, distributed, and returned, I chose a smaller sample size of school leaders. To account for validity of research, I gathered a smaller sample size from the five boroughs that represent the three levels of arts access as well as a sample that represents various socio-economic, geographic location, and student demographics.

The school leader interviews allowed me to explore their decision making process as it pertains to their arts programming. Was it as The National Center for Educational Statistics suggested offered primarily in their elementary years (US Department of Education, 2009)? The interview allowed me to discuss how their personal experiences with the arts influenced their choices in designing programming for their schools? (See Interview Questions Appendix B)

Through my work in the afterschool theatre program, candidates in the Educational Theatre graduate program, under my supervision, were charged with directing and producing a
Running Head: Factors School Leaders Consider in offering Arts

full musical each December. When we began the partnership in 2011 the school had never had an afterschool theatre program and had not had any theatre education prior to our work there. Through this partnership I was eager to ‘field-test’ my findings from the surveys and interviews to see if I could build a sustainable model for offering theatre program in an urban school.

After conducting the ten interviews I was able to subdivide the schools into high, medium and low exposure to arts education. This measurement was based on the amount and variety of arts programming they offered, the rate at which they were adding or eliminating arts programming and who was offering the instruction – certified teachers, cultural organizations or other instructors.

School Profiles based on school leader interviews

High Level Schools.

Queens* High School (names of schools and principals have been changed or removed to protect anonymity of participants)

• Large High School in Queens, NY made up of learning communities.
• 1st year as school leader
• School fulfills the state and city required year of study in the arts.
• School’s arts courses are offered in a sequence and students can choose to ‘major’ in one focused area.
• School offers orchestra, band and chorus
• School has a dedicated Theatre arts program
• School rolls out a media arts sequence
• School employs three certified music and three certified visual arts teachers
• Most students take their year in music or visual arts unless they request or show interest in theatre or media arts. All students are surveyed in their 9th grade year on their arts background
• School has not cut any arts programming and looking to expand the media arts programming. Have recently introduced adobe classes.
Running Head: Factors School Leaders Consider in offering Arts

- School is trying to build towards more arts collaboration and arts integration to support the learning and continue the “arts for arts sake” exposure.

**Brooklyn High School**
- 4,000 student body
- 40 percent screened through auditions for theatre, instrumental, vocal, visual arts
- Approximately 400 students in the arts major courses
- All other students are able to take ANY of the arts courses
  - Can take a full year of the arts – theatre can count as an English elective
- School has dedicated arts spaces
- School employs seven certified teachers in the Performing/Visual Arts Department and 26 overall for the general education student body.
- School offers courses in the following disciplines
  - Studio Theater
  - Technical Theater
  - Vocal Music
  - Instrumental Music
  - Visual Arts
  - Dance

**Harlem PS/MS 252**
- School employs two full-time music teachers
- School employs one full-time visual arts teacher
- School employs one part-time theatre teacher (through the Arts Matters initiative)
- Through enrichment offers:
  - Art classes grades 2 -5
  - Art electives grades 6-8
  - Art Studio Intensive course grades 7-8
  - General Music classes grades K-5
  - Music Technology classes grades 4-5
  - Guitar electives grades 6-8
Running Head: Factors School Leaders Consider in offering Arts

- Chorus electives grades 6-8
- Drama class grades 5-6
- Drama electives grades 6-8
- Carnegie Hall Music Explorers grade 2
- Carnegie Hall Link Up grades 3-5
- Carnegie Hall Count Me In grade 8
- Songs from Around the World grade 3
- National Dance Institute grade 4
- Ballroom Dance grade 5
- Doing Art Together grade 5
- ELL Spoken Word residency grades 7-8
- Middle School Talent Show grades 6-8
- Jazz in Schools Concert Series grades K-8

- Through partnership with neighboring 4-year college offers afterschool drama program and in-school arts integration residencies.

Brooklyn Community Arts and Media High School

- 9th graders take Visual Arts as an academic class
- 11th graders take media arts/photo shop
- 12th graders many of them take art portfolio year long course additional visual arts projects and work on art college applications
- All 9th -12th graders take creative seminar classes: taught by core academic teachers & community artists.
  - Students take four classes in a year in nine-week mini modules, in all five art forms. (Might include music production, graphic design, painting, song writing, dance – theatre and performance seminar.)
- Have developed six Arts Academies in the Afterschool (including photography, modern dance, studio music production, fashion design, film-making).
  - These are semester-long (18 weeks)
  - Students have to apply and do an intro interview and have to be accepted.
  - 10-15 students are more accelerated.
• School has approximately 400 students and approximately 100 are involved in the afterschool program.
• School has an afterschool theatre program that performs an annual production directed by English Chair
• All visual arts culminate arts exhibit as part of spring fundraiser
• School employs two certified arts teachers

**Dual Language Elementary**

• Grades Prk-8 dual language
• 420 students; 2 classes in each grade 1 and pre k class
• Arts Programming includes the Specials –including arts, library, gym
• Certified Teachers in Visual Arts, Music & Theatre/Dance
• Arts is provided for whole school through certified teachers
• Every grade receives arts once a week, some twice week

**MEDIUM LEVEL SCHOOLS.**

**Midtown High School for Creative Thinking**

• Partners with a major cultural organization as a founder of the school
• School offers variety of experiences with works of art depending on offerings at the cultural organization, as well as museum visits.
• Small school structure
• Certified Theatre Arts teacher –the only direct instruction in the arts
• Meets state requirement with Theatre classes
• Offers more arts programming in afterschool through 21st century grant
• Have not cut any arts programming –started with a certified visual arts teacher in 2005 and then added music and eventually a theatre teacher.
• School would like to grow to have two fulltime arts teachers in two different areas

**PS 7 Queens**

• PK-5 public school
Running Head: Factors School Leaders Consider in offering Arts

- School employs two full time arts teacher in Visual Arts and Music; they see every class once a week
- School employs Dance cluster teacher –sees specific classes throughout the year for dance/theatre
- Suzuki Violin is offered to about 70 kids; parents pay for this instruction
- School offers most of arts programming in afterschool and parents pay extra for it.

**Low Level Schools.**

**Manhattan High School of Landscape and Interior Design**
- 9-11\(^{th}\) grade (building to include 12\(^{th}\))
- School offer skills training –through lens of historic preservation
- Arts mandates met through carpentry, masonry, landscape management
- School partners with national park service
- Arts programming offered only in afterschool clubs for 40-45 kids
  - Improvisation Club
  - Band
  - Visual Arts
- Taught by full time staff or cultural partner
- No certified arts teachers employed by school

**PS 80**
- PreK-5 grades
- School employs one certified visual arts teacher
- Each grade receives 1 period/week of Visual Arts for half the school year
- 20 students are selected from grades 3-5 to participate in dance program afterschool
Survey Findings

Survey Response Time.

A survey (can be found in Appendix A) was emailed to 1,500 public school principals to begin to gather data on factors impact their decisions when it comes to arts programming in their schools. This survey was distributed at the start of each month starting in February 2015 through October 2015. I tried to account for when school leaders would have the most opportunity to respond and be available for interviews. I chose a wide time range after I spoke to some school leaders to assess this optimal time and received a variety of responses. Some believed February break was a nice time because principals are still in ‘school mode’ but have some time off answer ‘non-essential’ emails. Some believed May to be the best as school leaders were eager to wrap up all loose ends by the end of the school year. Some believed summer was ideal because this when they would have more free time. Still others believed that school leaders did not check non-essential email over the summer and so to send in August when they would be returning to the school year before it got busy again. Then lastly there were those who felt it was best to send at the start of the school year. I did find that February/March and May of the school year were the times with the highest response rates.

Table 1: Number of School leader responses by month

<table>
<thead>
<tr>
<th>Month</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>February</td>
<td>13</td>
</tr>
<tr>
<td>March</td>
<td>12</td>
</tr>
<tr>
<td>April</td>
<td>6</td>
</tr>
<tr>
<td>May</td>
<td>13</td>
</tr>
<tr>
<td>June</td>
<td>0</td>
</tr>
<tr>
<td>July</td>
<td>3</td>
</tr>
</tbody>
</table>
While I was surprised to only receive 51 out of 1,5000—only 3.4 percent of the surveys—I was not surprised to learn that of those 51 surveys 100 percent were from school leaders who support and offer an Arts Education in their school responded. No surveys were received from schools that do not currently offer an arts education in their school day.

**Survey Response By Grade.**

Of the 51 surveys the majority came from High School principals with 11. The most surprising result was that only one survey was returned from a district 75 school.

**Table 2: School leader responses by grade level**

<table>
<thead>
<tr>
<th>Grade served</th>
<th>Number of responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>PreK-2</td>
<td>3</td>
</tr>
<tr>
<td>PreK-5</td>
<td>5</td>
</tr>
<tr>
<td>K-5</td>
<td>6</td>
</tr>
<tr>
<td>K-8</td>
<td>5</td>
</tr>
<tr>
<td>3-5</td>
<td>1</td>
</tr>
<tr>
<td>6-8</td>
<td>12</td>
</tr>
<tr>
<td>6-12</td>
<td>2</td>
</tr>
<tr>
<td>9-12</td>
<td>14</td>
</tr>
<tr>
<td>Other</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>51</strong></td>
</tr>
</tbody>
</table>
Survey Response By Art Form.

I was interested to know: of the 51 responding schools currently offering arts programming, what were the most common art forms being taught? In many cases schools were offering more than one art form so these responses have been tabulated by percentages.

Table 3: Percentage of school arts programming by arts form

<table>
<thead>
<tr>
<th>Art Form</th>
<th>Percentage of schools offering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>85.4%</td>
</tr>
<tr>
<td>Music</td>
<td>72.9%</td>
</tr>
<tr>
<td>Dance</td>
<td>54.2%</td>
</tr>
<tr>
<td>Theatre</td>
<td>54.2%</td>
</tr>
<tr>
<td>Media Arts</td>
<td>29.2%</td>
</tr>
<tr>
<td>Other</td>
<td>10.4%</td>
</tr>
</tbody>
</table>

“Other” was offered by five out of the 51 schools and in those schools arts was defined as: Culinary Arts, Fashion Design/Modeling and Technology/Computer programming. I found the inclusion of these courses under the arts heading very interesting and wonder if they are ‘lumped’ in for funding reasons or to meet city mandates for the arts or if the school leader fundamentally categorizes these disciplines as part of an arts education and if so why? In all five schools where these additional ‘arts’ courses were taught alongside at least two other arts forms four out of the five schools were middle schools.

Survey Responses Of Who Offers Instruction.

School leaders were asked: does your school employ a certified teacher to teach the arts based subjects? If no, who currently provides that instruction?

85 percent of schools responded yes: their school does employ a certified teacher to teach the art form. Of the 7 schools that responded “no” it was surprising to see the variety of ways their school account for the arts teaching. Of the 7 schools saying “no,” 2 indicated that the arts were
taught either by the English teacher or a common branch teacher. Four of the seven hired teaching artists from an outside cultural arts organization and one school worked with a leadership program.

**Survey Responses of Increases Or Decreases In Arts Offerings.**

Of all the questions asked of the school leaders this was the most surprising and exciting to see. When asked *How has your arts programming increased or decreased this past year* 31 out of 51 schools indicated an increase in programming and of those who explained it was 100 percent in the form of an additional certified teacher or teaching artist. Of the 7 schools that indicated a decrease, 3 accounted for lower student enrollment numbers as the cause and the other 4 accounted for budget decreases as the cause. The remaining 13 schools indicated no notable change over the year. The year in question is SY 2014-2015.

**Table 4: School Leaders responses to changes to arts programming**

<table>
<thead>
<tr>
<th>Increased arts programming</th>
<th>31</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decreased arts programming</td>
<td>7</td>
</tr>
<tr>
<td>No Change in arts programming</td>
<td>13</td>
</tr>
</tbody>
</table>

**Survey Responses on Primary Sources of Arts Funding.**

School principals were asked if their general school galaxy budget was their primary source of funding. 37 out of 51 indicated yes. The other 13 schools offered a variety of additional funding sources. When asked if they have additional grants specifically for the arts nearly 50 percent did from a variety of funding sources.

**Table 5: School Leaders response to primary sources of arts funding**

<table>
<thead>
<tr>
<th>Additional Funding Sources</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Parent Teacher Organization</td>
<td>9</td>
</tr>
<tr>
<td>Miscellaneous Grants</td>
<td>9</td>
</tr>
</tbody>
</table>
Survey Responses on Mayors Dedicated Arts Funding.
School principals were asked what if any impact Mayor de Blasio’s promise of $23 million in dedicated arts funding for the next 4 years had on their funding or school choices. These responses were staggering: 41 out of 51 stated the funding had no impact at all. Two of those schools indicated that though they saw no additional funding they did appreciate the mayor’s dedication and public support of the arts. For the remaining 10 schools 7 saw $1,000-$3,000 increase in supplies budget; 2 are participants in Arts Matters and 1 hosted a Teen Thursday event.

Survey Response to Personal Choices.
School principals were asked what motivates their personal choice in offering arts programming:

<table>
<thead>
<tr>
<th>Factor</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal belief in the importance of an arts education</td>
<td>46</td>
</tr>
<tr>
<td>City Arts Count mandate</td>
<td>6</td>
</tr>
<tr>
<td>Funding dedicated to arts programming</td>
<td>16</td>
</tr>
<tr>
<td>Parent/Community expectations</td>
<td>19</td>
</tr>
<tr>
<td>Support from DoE/Chancellor</td>
<td>7</td>
</tr>
<tr>
<td>Other</td>
<td>10</td>
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</tbody>
</table>

Survey Response to Arts Counts And City Mandates.
Are you familiar with the ArtsCount Initiative and NYC mandates for Arts Education?
70% YES
Categorizing Interviews

One of the most striking findings was the direct correlation between the school leaders’ personal experience with the arts as a student and how they have programmed their school. Of the ten school leaders interviewed, 90 percent said their current school offerings directly mirror their own experience, which leads me to assert that more exposure to the arts is a key factor in raising the breadth of arts offerings. As seen in the table below:
Running Head: Factors School Leaders Consider in offering Arts

Table 6: School Arts profile
<table>
<thead>
<tr>
<th>School Leader</th>
<th>Arts Ranking</th>
<th>Personal Experience</th>
<th>Arts Programming</th>
<th>Exposure would include</th>
<th>Questions remaining</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Queens High School</td>
<td>High</td>
<td>Attended high school is currently leader of.</td>
<td>Maintained ALL arts programming he ‘inherited’ and is adding multi-media</td>
<td>Dance. There was no dance while he was a student and there is currently no dance offered in the school.</td>
<td><em>What occurred to add multimedia. How can we use that same motivator to offer dance?</em></td>
</tr>
<tr>
<td>Principal Midtown High School</td>
<td>Medium</td>
<td>Music and Theatre and Visual Art and then in College Art History and Art appreciation</td>
<td>Dependent on the works of Art offered at Cultural organization which focuses on aesthetic arts</td>
<td>Arts for Arts Sake. They have Theatre but the school is focused primarily on arts integration and it would be great to have skill-based arts learning.</td>
<td></td>
</tr>
<tr>
<td>Assistant Principal Midtown High School for Creative Thinking</td>
<td>Medium</td>
<td>Undergrad in music theory</td>
<td>Dependent on the works of Art offered at Cultural organization which focuses on aesthetic arts</td>
<td>Again a theory based foundation – so more skill-based exposure would suit this</td>
<td></td>
</tr>
<tr>
<td>School</td>
<td>Level</td>
<td>History and Program Details</td>
<td>Why the choice to add dance/theatre. Was that your choice or another motivator?</td>
<td></td>
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<td>--------------------------------------------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Principal PS 7 Queens</td>
<td>Medium</td>
<td>Elementary school had art and music with a cluster teacher. In Middle school had visual arts. In HS took visual arts and music. Went to NYC schools and music and visual arts were only offered. Employees two full-time arts teacher in Visual Arts and Music. Employs Dance cluster teacher – sees specific classes throughout the year for dance/theatre. Suzuki Violin is offered to about 70 kids parents pay for that.</td>
<td>Added Dance and Theatre from own experience – did mention that she herself enjoys attending dance and theatre but it is interesting to note that her certified teachers are music and visual arts which is the ‘normed’ model.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PS/MS 252 Harlem</td>
<td>High</td>
<td>Had NO arts education (attend school in the Bronx)</td>
<td>Her exposure came from her own studies and being a parent and learning that play is an important part of learning.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Employees two full-time music teachers
- Employees one full-time visual arts teacher
- Employees one part-time theatre teacher (through the Arts Matters initiative)
- Through enrichment offers:
  - Art classes gr 2-5
  - Art electives gr 6-8
  - Art Studio Intensive course gr 7-8
  - General Music classes gr K-5
  - Music Technology classes gr 4-5
  - Guitar electives gr 6-8
  - Chorus electives gr 6-8
  - Drama class gr 5-6
  - Drama electives gr 6-8
  - Carnegie Hall Music Explorers gr 2
  - Carnegie Hall Link Up gr 3-5

No further exposure necessary – she is currently offering a wide variety. I would like to see a full-time theatre teacher.
| PS/MS 252 Harlem | High | Had NO arts education (attend school in the Bronx) | • Employs two full-time music teachers  
• Employs one full-time visual arts teacher  
• Employs one part-time theatre teacher (through the Arts Matters initiative)  
• Through enrichment offers:  
  Art classes gr2 -5  
  Art electives gr 6-8  
  Art Studio Intensive course gr 7-8  
  General Music classes gr K-5  
  Music Technology classes gr 4-5  
  Guitar electives gr 6-8  
  Chorus electives gr 6-8  
  Drama class gr 5-6  
  Drama electives gr 6-8  
  Carnegie Hall Music Explorers gr 2  
  Carnegie Hall Link Up gr 3-5  
  Carnegie Hall Count Me In gr 8  
  Songs from Around the World gr 3  
  National Dance Institute gr 4  
  Ballroom Dance gr 5  
  Doing Art Together gr 5  
  ELL Spoken Word residency gr 7-8  
  Middle School Talent Show gr 6-8  
  Jazz Schools Concert Series gr K-8  
  Through partnership with neighboring 4-year college offers afterschool drama program and in-school arts integration residencies. | No further exposure necessary — she is currently offering a wide variety. I would like to see a full-time theatre teacher | Her exposure came from her own studies and being a parent and learning that play is an important part of learning. |
<table>
<thead>
<tr>
<th>School</th>
<th>Grade</th>
<th>Description</th>
<th>Programs Offered</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brooklyn Community Arts and Media High School</td>
<td>High</td>
<td>Attend Chicago public schools had music and visual arts – woodworking and painting. Had theatre no dance. As a graduate student was a professional DJ. Personally connected to photography and is an art collector</td>
<td>Employs two certified Visual Arts programs and offers intensives in photography, music production and art portfolio</td>
<td>I have not attended the school but from how the principal talks about the arts I would say a lot of attention is paid to the Visual Arts and I would like to expose him to quality theatre and dance instruction from certified teachers.</td>
</tr>
<tr>
<td>Manhattan High School of Landscape and Interior Design</td>
<td>Low</td>
<td>In 7th and 8th grade had Home economics and woodworking during the day and band, chorus and theatre in the afterschool.</td>
<td>Offers carpentry, masonry, landscape management. Arts programming offered only in afterschool clubs for 40-45 kids ( 1. Improvisation Club 2. Band 3. Visual Arts)</td>
<td>This principal personally does theatre but does not yet see how the non-performance based skills transfer to his students. So I would want to expose school to impact of STEAM and how arts for arts sake can impact the technical careers and then encourage arts integration partnerships.</td>
</tr>
<tr>
<td>School</td>
<td>Grade</td>
<td>Previous Experience</td>
<td>Current School Offers</td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
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<td>-------------------------------------------------------------------------------------</td>
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<td></td>
</tr>
</tbody>
</table>
| Dual Language Elementary | High  | Went to Catholic school Had music, visual art and theatre once a week Every year ended in large arts culminating event. | - Grades Prk-8 dual language  
- 420 students 2 classes in each grade 1 pre-k class  
- Arts Programming includes the Specials—include arts, library, gym  
- Certified Teachers in Visual Arts, Music & Theatre/Dance  
- Arts is provided for whole school through certified teachers  
- Every grade receives arts once a week some twice week |
| PS 80                 | Low   | Was part of selected dance program through school in High School Took Chorus in middle school as an elective | - Employs 1 certified visual arts teacher.  
- Each student receives 1 period/week of visual arts for half the year  
- 20 kids selected for dance program |
Interview Profiles

A personal belief that arts are a key and core part of humanity. Another key finding was that the school leaders whose life involved the arts – those who spoke of attending museums and theatre in their own lives- were also the ones to state unwaveringly that the arts are an essential part of their school curriculum.

Assistant Principal Midtown High School for Creative Thinking is a musician and continues to play on his own time. When asked to describe his ‘aha’ moment he spoke of a previous school that had cut all arts programming during the day and “so the teachers pitched in and did musicals in the afterschool so they could included every single form of arts and used that as a jump start for the afterschool arts and it really changed the school culture.”

Principal PS 7 Queens

“I would not have them touch my fine arts or music (keep the certified teachers) for the quality of the program and my belief that it is part of a well-rounded education.”

When asked what makes it quality she said:

“The enjoyment of the children or the production – the concert or the art shows we can see the quality but also the enjoyment of the arts they might not be very good at it but they are enjoying it.”

PS/MS 252 Harlem

“I look at the world as someplace we send forth these people – we see people who do amazing things Steve Jobs, Steve Cook, Einstein – they are all gone. Who is going to come after them? So I always think there are certain communities and not just the African American because I work with the African American, Latino and now Arabic communities but other parts in our country maybe the Appalachian or Mississippi Delta that have talent they have skills and these grand ideas but there is no way or venue or path for them no place for them to go to find a way to share with the world so I think of – if I give my students and others give their students the opportunity
to grow in the way they are made divinely then they can give us another Frieda Kahlo or Georgia O'Keefe we cannot keep drawing from the same pool because we have all this untapped potential.

When I hear my students when I hear the chorus its heaven. When they had the Suzuki violin and the parents were here they saw that their child may have a future in violin and so I am providing for them another way for them to look at their own child—an access point a possibility! Right now some of my parents are poverty stricken they are down so low they cannot look up. But when they see their child sing or paint they see hope and that there is more to life. A door to open to open—maybe not for themselves but for their students.”

**Brooklyn High School**

“I was a theatre person—since age five or six; piano and vocal lessons at age four; drama class in 2nd grade; performing arts summer camp; I did a lot of performing. I did a lot of theatre in college—though did not major or minor in it, but I stayed connected. A personal regret is that no one told me that there were options beyond acting—there are lots of other job options and so I want to offer that to my students. I think my life may have had a different course if I had been exposed to those things.”

**Principal Dual Language Elementary**

While describing how her students came early to work with a professional dance company “I remember we had a dance program where the teacher brought in a dance troupe that were artists and so the kids had to come in 7:30 in the morning and we had so many kids coming in early to be a part of the company and it helps in development not just in dance but to be a team and friendship and arts are an integral part in being human.”

**A personal connection to the power and effectiveness of the arts on their students.**

Many school leaders spoke about having an ‘aha’ moment where they saw the troubled academic student really shine in the arts and that moment was what they needed to commit to continuing a robust arts program in their school.
Principal Queens High School

“My personal belief is that arts classrooms give students a chance to explore a different part of them there are certain procedures and protocols an arts classroom put into place that help students stay organized. It is just an important experience for them in their nine period day so I have always recognized the value of the arts because I am a product of it myself as a student and then I saw the benefits myself as a teacher”

Principal Midtown High School for Creative Thinking

“I am the most non-artistic person but my experience as an educator has been through arts partnerships and saw how teaching arts and the world of art study and art making enhanced and supported the academic work and it was so important”

When asked if there was a moment when you knew the arts were valuable in the school day he responded “Yes- with a cultural partner at another school (in the South Bronx) who came in to work with 9th grade social studies teachers…I saw students cutting lunch and cutting classes to go in and work with the teaching artist who was doing a co-taught unit around the social studies themes using visual representations and symbols that the students themselves had created to identify the use for global history and geography. They were creating individual paintings that were then being put together for a larger mural. It was remarkable to watch.”

When asked what made it so remarkable he commented that “it was the work itself but also offering the students a new way to talk about the themes they were discussing in class. Because all of this art making was tied to direct instruction. So unit the students went on to review themes they referred to their work and the others work.”

“Yes now I am absolutely committed to arts integration and when I met with the planning team to start this high school I was committed to offering students experiences that were embedded into the instruction so it wasn’t just a one semester or a special project but it was going to be the way they learned.”
Running Head: Factors School Leaders Consider in offering Arts

Brooklyn Community Arts and Media High School
“I am committed to having two full certified arts teachers...the original vision was born out of my passion and then I recruited staff and partners that believed in that infrastructure that the arts were essential. When we do it right the arts experience are the most incredible. “

Brooklyn High School
“I am committed to keeping all the electives in the school day and giving those opportunities for the students. The Visual Arts teacher wanted to cut the set painting class or farm it out and I said no we are going to keep this and have the kids paint the sets.”

Principal Dual Language Elementary
“I have to say in my school and in our community of Hamilton Heights –because the kids who come to our school- we have a lot of students who are very talented and they love the arts, drawing and dancing and they get involved and it's a reason for them to come to school.”

Principal PS 80
“When I was in high school I was in a Dance troupe in high school. I loved it –it allows a student to explore whole self not just an academic self but the creative self. So when I became principal I wanted to make sure had for students. It was something I embraced some principals shy away from the arts but I wanted to offer it to my students.”

A personal connection the arts in own schooling as K-12 student
Principal Queens High School.
Graduate of this high school in 1991 and was part of the Theatre Arts program: “It impacted me profoundly in keeping me motivated I wasn’t a rock star academic student by any means, but having that theatre class everyday and to be able to explore that side of me kept me interested in school to be quite honest with you. ” Started teaching in the school in 1996.

Principal PS/MS 252 Harlem
“I didn’t have an arts education what happened to me is probably in a way very Jim Crowe-ish because I had been in schools that were in very underserved communities that were very 1950’s
and so my mom moved us to another area of the Bronx so I went to a school that still had a white population and this is when they tracked kids...so if you were in 601 you could read maybe not be great in math but you were a good reader so I was always in a class that ended in a one.

I ended up in this class because I could read and they had band but I would just stand up against the wall while they rehearsed I did get to play.....I don’t know why. I came to the school near the beginning so I don’t know why. But I did not participate. There wasn’t any entry point for me so I never had music or art in my K-12...this was sometime in the 1960’s.”

When asked if her own arts deficit impacted her choices to offer her current students a wide exposure to the arts:

“Someone did it for me and so I do it for my students. I could have been one of those people dirty and invisible and I don’t know where the road turned but it did.

Now they may not go on to sing but their soul will be set on fire by these wonderful elements. They are like the earth, wind and fire you get the dance, music and art!”

Principal Dual Language Elementary

“I went to a catholic school and we had music once a week and dance and theatre once a week - pretty much the way I set up my own school. And I remember we would have this big culminating event it was a big end of the year performance and it was a big deal and it was big fundraiser and I would sing in the chorus and I remember the parents came and it was a big deal.”

Influences.

School leaders were asked about how various outside factors influenced their decisions. They were asked about the influence of: community and parents; city and state educational mandates; budgets and grants and connections to institutions of higher education.
Influence of Community/Parents.

Principal Queens High School
“Two former principals who also loved the arts and arts education and so the school has a history of offering a robust arts education, my predecessor is/was an arts lover so through all the budget cuts in the department of education challenges always kept his on eye on making sure the arts doesn’t get cut”.

Principal PS 7 Queens
On parent support:
“Parents do value the arts and will pay for it. We are a middle class school –we do not have any apartments that feed into my school its all single-family homes or co-ops and condos very few ESL children. Its sort of like a second stop when they come to the united states first they go to flushing and then once established they move up here so parents have more money”

Influence of State/City Mandates.

Principal Queens High School
When asked if he wanted to cut the arts could he or is it just part of the culture he responded: “of course the current chancellor and the blueprint and arts survey and the mandates” really mean something in this school.”

Principal PS 7 Queens
“I have certain mandates that I have to follow for NYS and when I came in as a principal these programs were in place and seemed to be working so I did not change anything. We are very very limited in the funding that we have so we really cannot provide arts other than shows or short term residency –the PTA supports us with shows and theatre and dance and music and we do try to offer afterschool that parents can pay for we offer guitar.”

Brooklyn Community Arts and Media High School
“Our school’s mission is NOT driven by any Department of Ed mandates but personal belief. So the grants and partnerships are CRUCIAL to our budget. IF we lost it we would have to change our whole program and would not be able to have the guest artists.”
Manhattan High School of Landscape and Interior Design

“I imagine other technical schools would have the same issue that we have so many other mandates that we do not have time to offer more arts programming.”

“If I had room for another elective I would want them to take a woodworking class because we are a small school that can only do so much.”

Influence of Budgets/Grants.

Principal Midtown High School for Creative Thinking

“We try to maximize the work we do and provide access for students to the arts and realize that a lot of that is what happens during direct instruction. In last two years have expanded afterschool arts offerings: dance, photography, poetry and book clubs. Have also surveying students to offer what the students are interested in.”

“We try to maximize the work we do and provide access for students to the arts and realize that a lot of that is what happens during direct instruction. In last two years have expanded afterschool arts offerings: dance, photography, poetry and book clubs. Have also surveying students to offer what the students are interested in.”

“We want everyone to have everything but have to offer what they will show up for. They have attended school to attend afterschool and we have seen attendance go up.”

“We are using 21st Century grant to fund afterschool arts,

“Affirm the work students are doing in the arts JUST as we do in every other art form. When we have students show talents academic, athletic or artistic we want to nurture them”. I know we have teachers who have looked for outside opportunities for students who have particular strengths soccer, writing and we have done the same thing with arts programs –internships in arts museums...just to let them know that there are many ways to be involved in the arts. But we value our partnership and really try to make it a complete partnership.”

Principal PS 7 Queens

“We need funding –we are not a TITLE 1 school so that limits the funding sources so not able to offer the programs I would like to. When I was an AP at another school, which was Title 1, we had studio in a school/parents as arts partners. If we had funding I would like to bring in more
shows for the children and dances from around the world I would like to be able to offer more to PK and K they get it once a week but would like it more often.”

**Principal PS/MS 252 Harlem**
When asked if she ever had to cut any arts she replied:

“Oh yeah - I had to cut NDI (National Dance Institute) this past school year – but I was able to work out a deal because I had worked with them for so long and when I got extra money I was able to pay them what I had. My money is tied to kids so right now I have 958 students so my mid-year adjustment was pretty good.”

When asked why she cut NDI and Ballroom and African Dance?

“I was looking at certain amounts of money to cut – so it had to do with what they cost. I kept chess in schools that’s only $2,500 NDI is $25,000 and Ballroom $15,000 Network helped bring in a dance company – not the same caliber as NDI but was able to keep dance.”

*I am going to have to make a decision with personal or the enrichments – and the bottom line is my data. I cannot defend saying I need another Baryshnikov when my kids cannot say Baryshnikov.”*

“They (the DoE) force me to do that and this one for things I consider in 3 years I am going to leave I don’t want to fight that fight any longer – I’m fighting what I know is wrong.”

**AP Brooklyn High School**

“We don’t get a lot of support from the superintendent or borough arts liaison or Chancellor. We had an opportunity to go to the fringe (theatre festival in Scotland) and I reached out to those three and the arts liaison just said we don’t deal with money. There is a lack of support compared to the other performing arts schools – get the DoE funding.”

**Principal Brooklyn Community Arts and Media High School**
The school gets an annual grant from a Foundation, which pays for the partnerships with cultural organizations and their teaching artists. “Cultural (partners) provide funding and give principals amounts (of money) to use at their discretion – (for) arts summer jobs, scholarships, internships. We are end of the 4-year grant ($6,000/year) so will probably find it somewhere else but it will make us change - particularly the opportunities for the students.”

**AP Brooklyn High School**
“Budgets would have to change so that we could offer more electives-Shakespeare etc… We had to cut some programs because we had to excise teachers due to budgets, if had bigger budgets I could hire more teachers.”

She spoke about how the money allocated for arts teachers only comes with those under the arts license, not for those in English who teach theatre.

“There needs to be more flexibility in coding the courses i.e. dance for PE, or movement for the stage, movement for actors to count as PE”.

**Principal Dual Language Elementary**
She said that, yes there are arts mandates and yes they use grant money to offer afterschool opportunities but “even before that (mandates) I read a book that talked about how arts helped the brain of dual language students. So my initial idea was to help the kids loosen up their brains for their language skills. It led me to see that the arts were a very important component for my students and the learning of two languages. So we stared and this was back before we had money to support the arts so we started with a program and we started out with them and then we were able to bring on other teachers.”

“We still work with (that first cultural) but this year the money is tight so we are only able to bring them back in the afterschool. The other program we have is called –I forget but their main focus is connecting math and science to the arts and really helping connect it to what the kids enjoyed. Through a CASA grant we had a program in afterschool on theatre.”

**Principal PS 80**
“I had this vision to provide different opportunities for students so the arts were critical. My first year we (participated in a grant to work with parents) on mask making and there was a waiting list so I knew I had to expand arts programming.”

“We also offer music and the brain. PreK-2 gets keyboarding and singing taught by Teaching Artists. We got a grant for 15 guitars from (a music cultural) and so we are going to offer that and going to offer a chorus next year. Going to offer a winter concert usually only do end of the year concert.”

Connections to Hire Ed.
Principal PS/MS 252 Harlem
“I think any school near a college or university should partner and see what the relationship could be.”

Principal PS 7 Queens
“There is a problem in the preparation in the college programs are focused on the arts end of their teaching – harder time with the lesson implementation and classroom management and level of questioning and better preparation for pedagogy. “

I would Never Cut.
School leaders were asked what they value most in their school and would never cut no matter what mandates or budget issues arose.

AP Brooklyn High School
“Would never cut the acting studio – devising theatre. Gives them the opportunity understand how theater happens and see how all the parts come to play and putting it all together and it is a moment where they have to critically think about their acting and theatre –they cannot get away on their comic abilities. Gives them an opportunity to see all sides.”

Principal PS/MS 252 Harlem
“I would never give up my dedicated arts spaces (music and visual arts rooms)”
**Principal Brooklyn Community Arts and Media High School**

“I would NEVER cut my certified teachers AND I would add one or two more certified teachers if we had more budget. We have a state of the art dance studio, art studio and black box theatre so (I would hire) a dance or theatre or music or visual arts teacher.”

**Other Important Information that helped support your decision.**

To conclude the interviews school leaders were asked to discuss any other factors they influence their decisions.

**Principal Dual Language Elementary**

“One of the things that happened and this was offered through the arts when we went from being an elementary school to a middle school it was hard to fit everything we need from the students because everything was a mandate but one of the things we were able to go to was a workshop offered through the Department of Education bringing schools in to learn about scheduling so that they could put in all that they need in terms of academics but still have room for the arts. They showed us many different schedules and I found that very helpful. So in addition in the middle school to the mandates that they need we are able to offer choice time where students could go to an area they are interested in and students can choose arts.”

**Outlier Data.**

While visiting a principal to interview I entered the building, which housed three smaller schools. I took the opportunity to ask the school leaders of the other schools about their arts programming. Their responses were revealing and I believe speak to the predominate narrative and belief regarding Arts Education in the New York City. The assistant principal of a school told me their school would mess with my data collection because “they have nothing” (they offer no arts programming).

The Principal of a District 75 school mentioned that they only have a hallway for a school and one visual arts teacher. The kids get arts once a week. She kept repeating that “I have nothing to
offer you- I’m a District 75 school.” I wonder what the assumption is on her part that because they are a District 75 school or a small school that the arts are not important or do not matter?
CHAPTER FIVE
Analysis: Implications for field

After analysis of the 51 returned surveys and 10 interviews the findings from my data collection can be codified and broken down into one very simple concept— a personal connection and belief in the arts. Neither government mandates, nor parents’ influence, or community involvement affect the decisions of school leaders as greatly as what they value and deem essential to a student’s education.

Personal connection and beliefs can be broken down further into three sub-categories: 1). A personal belief that arts are a key and core part of humanity: the school leaders whose lives involved the arts – those who spoke of attending museums and theatre in their own lives - were also the ones to state unwaveringly that the arts are an essential part of their school curriculum. 2). A personal connection to the power and effectiveness of the arts on their students: many school leaders spoke about having an ‘aha’ moment a moment of clarity whereby their dedication and commitment to the arts solidified. Where they saw the troubled academic student truly shine in the arts, which was precisely what the school officials needed to commit to continuing a robust arts program in their school. 3). A personal connection the arts in their own schooling as K-12 students. School leaders were also asked to discuss the impact of outside influences and to discuss what aspect of their arts programming they would never eliminate or scale back. Many school leaders recounted that their own schooling included the arts –typically Music and Visual Arts –and whatever programmatic format their experience was often replicated in their own school arts programming.

It is my professional vision to see every student have access to a quality arts education. I define this as receiving arts instruction from a certified arts teacher in the four art forms: Theatre,
Dance, Music and Visual Art; supplemented by guest teaching artists and field trips provided by cultural arts organizations. This research, aimed at understanding the motivations and obstacles that may prevent a quality arts education provides some key findings as it pertains to how to help schools start and sustain programming in their schools. Here are my takeaways on how best to discuss this work with school leaders and the further implications it has for three different stakeholders: 1) Field of arts education 2) Teacher and school leader preparation programs 3) Policy makers.

**Field Of Arts Education**

In New York City arts education is complex. The 1700 schools school leaders are allowed to make decisions on how the arts mandates are met—if at all. The City requires that in Pre K-Kindergarten all learning activities should include dramatic play, creative art, and music activities. In grades 1-3, 20 percent of the weekly time spent in school should be allocated to dance, music, theatre, and visual arts; in 4th-6th grades, 10 percent of the weekly time spent in school should be allocated to dance, music, theatre, and visual arts; in middle school (grades 7-8) students participate in two semesters of arts education, in any of the four art forms; and in high school (9th-12th grades), students participate in four semesters (of the eight semesters over the four high school years) in any of the four art forms. (Klein 5). The State mandate however indicates that a certified teacher in grades 7-12 must give arts instruction; however a general education teacher in grades Pre K-6 can provide the instruction (Klein 5). This is troublesome as the quality of the instruction in grades Pre K-6 does suffer when the students are not taught by certified teachers but rather by a math or science teacher who has experience or an appreciation of the arts. The current Arts report put out by the Department of Education Office of Arts and
Special Projects published the following table which shows the percent of responding schools by Arts disciplines taught by *Any Instructional Provider* to *Any Grade 1-5* (NYC DOE 2014).

**Table 7:** Percentage of responding schools by Arts disciplines taught by *Any Instructional Provider* to *Any Grade 1-5*

<table>
<thead>
<tr>
<th>Number of Arts Disciplines</th>
<th>2014-2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>At least ONE Arts discipline</td>
<td>99%</td>
</tr>
<tr>
<td>At least TWO Arts disciplines</td>
<td>94%</td>
</tr>
<tr>
<td>At least THREE Arts disciplines</td>
<td>80%</td>
</tr>
<tr>
<td>All FOUR Arts disciplines</td>
<td>58%</td>
</tr>
<tr>
<td>All Four Arts disciplines to ALL Grades 1-5</td>
<td>38%</td>
</tr>
</tbody>
</table>

This is in contrast to their table, which shows Arts disciplines taught by *Any Instructional Provider* to *Any Grade 6-8* (NYC DOE 2014).

**Table 8:** Arts disciplines taught by *Any Instructional Provider* to *Any Grade 6-8*

<table>
<thead>
<tr>
<th>Number of Arts Disciplines</th>
<th>2014-2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>At least ONE Arts discipline</td>
<td>96%</td>
</tr>
<tr>
<td>At least TWO Arts disciplines</td>
<td>71%</td>
</tr>
<tr>
<td>At least THREE Arts disciplines</td>
<td>30%</td>
</tr>
<tr>
<td>All FOUR Arts disciplines</td>
<td>9%</td>
</tr>
</tbody>
</table>

At first glance it may seem as though there is more instruction happening when the arts are taught by non-certified instructors so perhaps the argument could be made that the State should open the requirement relating to who can provide the instruction. However a few important
points discovered in my data collection indicate that quality of instruction, dedicated arts space and sustainable arts programming are all connected to the hiring of a certified arts instructor.

When school leaders were asked whether they would ever give up their arts facilities Principal PS/MS 252 Harlem stated she “would never give up her dedicated arts spaces (music and visual arts rooms).” It is important to note that PS/MS 252 Harlem only employs a certified Music and Visual Arts teacher. The other arts programming offered are through teaching artists or part-time instructors. The Principal of Brooklyn Community Arts and Media High School stated: “I would NEVER cut my certified teachers AND I would add one or two more certified teachers if we had more budget. We have a state of the art dance studio, art studio and black box theatre so (I would hire) a dance or theatre or music or visual arts teacher.” Principal of Brooklyn Community Arts and Media High School echoes this statement with:

“I am committed to having two fully certified arts teachers...The original vision was born out of my passion and then I recruited staff and partners that believed in that infrastructure that the arts were essential. When we do it right the arts experience are the most incredible. “

Additionally, I asked principals if they ever had to make cuts to their arts program, what did they cut? They all responded that the electives and the part-time partnerships were the first to go.

The Principal at PS/MS 252 Harlem articulated the issue best when asked if she ever had to cut any arts. She replied:

“Oh yeah - I had to cut a Dance program teaching. African and Ballroom dance this past school year”. When asked why she cut the dance program she stated: “I was looking at certain amounts of money to cut –so it had to do with what they cost. I kept chess in schools that's only $2,500 dance is $25,000 and Ballroom $15,000. The Network helped bring in a dance company –not the same caliber as the dance program I had but was able to keep dance.
The Principal at PS 7 in Queens’s echo’s this sentiment: “I would not have them (referring to the NYC DOE) touch my fine arts or music (keep the certified teachers) for the quality of the program.”

So if the pathway to sustainable, sequenced, quality arts instruction is to hire certified arts instructors why is this not happening in all schools? Why according to the New York City Department of Education Office of Arts and Special Projects Annual Arts Report does it indicate that in 2014-2015, while 87 percent of eighth graders completed their state mandated arts instruction for middle school, only 28 percent of them received that instruction from a certified arts instructor? The report proudly states that 100 percent of ninth-twelfth graders are receiving their state required mandated but it conspicuously does not articulate who provides that instruction (NYC DOE 2014).

The work of the Office of Arts and Special Projects is committed to close this gap between receiving mandated instruction and the certified teachers who provide it-and ensure that schools are meeting their requirements, that certified teachers are being hired to teach the skills and that the students are receiving a quality education. How does this process begin? For New York City it is a layered procedure. The school leaders need to first be educated on the State mandate and where they fulfill it and where it is lagging. Once their deficit is identified a conversation must occur to determine and plan with the school the best course of action in taking steps to hire a certified teacher. Based on my research I propose a four-step plan: 1) Start with the familiar 2) Fill in the blanks 3) Support the implementation and funding for 3 years 4) Do good work.
Running Head: Factors School Leaders Consider in offering Arts

Start with the Familiar.

Most striking for me as an educator of pre and in-service theatre teachers is the evidence that school leaders will initially support what they are familiar with and for most that is equated to what their experience with arts education had been in their childhood. As the Principal PS 80 articulated:

“When I was in high school I was in a Dance troupe in high school. I loved it – it allows a student to explore whole self not just an academic self but the creative self. So when I became principal I wanted to make sure I had that for students. It was something I embraced. Some principals shy away from the arts but I wanted to offer it to my students.”

The Principal of Dual Language Elementary voiced a similar sentiment:

“I went to a Catholic school and we had music once a week and dance and theatre once a week - pretty much the way I set up my own school.”

The finding that school leaders often program their schools as they experienced the arts in their own schooling growing up provides large pros and cons as it pertains to building new and sustaining quality arts programming. The PRO of course is that these school leaders have the ability to envision a school day with arts in the programming – and equally important, cannot imagine a complete education without one. I think one takeaway from this research in helping new arts educators, administrators, and other advocates working to help urge more schools to include the arts is to start by asking what their schooling looked like and helping them imagine how to replicate that in their schools it is a starting place. The CON to this finding is of course the obvious: what if a school leader did not attend a school with arts programming or what if that programming was not a quality arts education? How are we to then convince a school leader to the importance of arts education and the second point how to inform the school leader that what
they experienced was not a quality experience? I think it is important when beginning these conversations with school leaders to have a clear set of criteria for quality and discuss with them their ideals and help guide the conversation to a mutual understanding. The criterion for quality is something that must be agreed upon between the school and cultural organization or certified teacher. I would recommend they discuss the production elements, student preparation, and rehearsal or classroom expectations.

**Fill in the Blanks.**

I believe that once it is assessed what a school leader’s personal experience with the arts was it is important next to fill in the blanks and help the school leader articulate their vision for the arts with broadening their concepts. In some cases have them think of what they wished they had as a student and what they hope for their students.

I was struck that all principals wanted to offer their students many opportunities and in some cases they were motivated by the deficiency of their experience. I am particularly struck by PS/MS of Harlem where the school leader had NO arts experiences and so she has made it her mission to offer her students every opportunity.

“I didn’t have an arts education what happened to me is probably in a way very Jim Crowe-ish because I had been in schools that were in very underserved communities that were very 1950’s and so my mom moved us to another area of the Bronx so I went to a school that still had a white population and this is when they tracked kids...so if you were in 601 you could read maybe not be great in math but you were a good reader so I was always in a class that ended in a one. I ended up in this class because I could read and they had band but I would just stand up against the wall while they rehearsed I did get to play.....I don’t know why. I came to the school near the beginning so I don’t know why. But I did not participate. There wasn’t any entry point for me so I never had music or art in my K-12 (schooling) this was sometime in the 1960’s”
Again it informs us of how to approach schools and also what to ask: what do they wish they had or what perhaps did a neighboring school or friend have as an opportunity that they perhaps wished they had.

**Support the implementation and funding for three years.**

I was also struck by the visceral reactions school leaders have once they see smiles and excitement in their students. They are more prone to keeping the programming they have in place. So again my takeaway revolves around starting programs needing to be offered for free or very little money. Schools need to try out the program and see the benefits first-hand. It takes a minimum of three years before programs become part of the culture of a school so I would urge organizations to work to create a “trickle up” or progressive model of funding i.e. first year is free, second year nominal cost, third year incremental increase and then in the fourth year the schools could be asked to contribute full cost of the program. If schools were aware of the final cost each year they can anticipate it in their budget one year in advance.

One interesting discovery when it comes to grant support is that the programs need to provide assistance to the schools on how to pay for the program(s) once their funding runs out. The Principal of Brooklyn Community Arts and Media High School states:

“The school does get a yearly grant from a Foundation, which pays for the partnerships with cultural organizations and their teaching artists. Cultural arts partners provide funding and give principals amounts (of money) to use at their discretion –(for) arts summer jobs, scholarships, internships. We are end of the 4-year grant ($6,000/year) so will probably find it somewhere else but it will make us change - particularly the opportunities for the students.”

Cultural arts organizations are funded primarily from funds and grants –often to do work in a variety of schools. I would suggest that cultural organizations that partner with schools to
provide arts programming also partner with them to look for continued funding so that the programming can be sustained once their work in the school ends.

One program that is trying this model is the New York City Department of Education-Office of Arts and Special Projects Arts Matters Initiative, a result of two important and substantial events in Arts Education in New York City: The State of the Arts Report and Mayor de Blasio’s commitment to increase the New York City Arts Education budget by $23 million a year for his four years in office.

In April 2014 Comptroller Scott Stringer made the single greatest contribution to the New York City’s Arts Education field. In a single report he confirmed and illuminated with data points everything those of us in the field have known and were saying for years. Figures from the New York City Department of Education’s (DOE) annual *Arts in Schools Reports* show a 47 percent decline in spending on arts and cultural vendors, and an 84 percent cut in arts supplies and equipment over the past seven years. While principals have had access to supplemental “Fair Student Funding” (FSF) that can be used for arts education, many principals have opted to divert FSF funds to test preparation and other non-arts related areas (NYC Comptroller, 2014).

The reality is that these reductions have fallen disproportionately on the City’s lower income neighborhoods, especially the South Bronx and Central Brooklyn. While these two neighborhoods are home to just 31 percent of schools, this report found that:

More than 42 percent of schools that lack either full-time or part-time certified arts teachers are located in the South Bronx and Central Brooklyn;
Nearly half of the schools that lack both a certified arts teacher and a partnership with an arts or cultural organization are located in the South Bronx and Central Brooklyn; and
Thirty-four percent of all City schools that do not have dedicated arts rooms are located in the South Bronx and Central Brooklyn (NYC Comptroller, 2014).
Additional findings include:

In total, 419 schools in New York City (28 percent) lack a full-time, certified arts teacher, including 38 percent of all elementary schools (232), 22 percent of all middle schools (59), and 20 percent of all high schools (76), despite the fact that New York State law requires that students in grades 7-12 be taught by certified arts teachers. 306 schools (20 percent) have neither a full- nor a part-time certified arts teacher, including 30 percent of all elementary schools (182), 13 percent of all middle schools (34), and 14 percent of all high schools (53). 10 percent of schools have no dedicated arts room, including 11 percent of elementary schools, 8 percent of middle schools, and 10 percent of high schools (NYC Comptroller, 2014).

**Mayor de Blasio’s Arts Education Funding Commitment -$23 Million**

When, in July 2014, Mayor de Blasio committed 23 million a year for four years to arts education in New York City so that all students in New York City public schools could have access to a quality arts education. Most of the funding was spent bolstering middle and high schools, which are underserved, improving school arts facilities across the city, and fostering exciting partnerships with some of the city’s renowned cultural institutions. The new investment reached thousands of students with new classes and activities in dance, music, theater, and visual arts, as well as increasing support and resources for school leaders, teachers, and families to promote student engagement and achievement in the arts (NYC DOE, 2014).

**Arts Matters Initiative**

As a result of the Comptroller’s findings that middle and some high schools were deficient regarding certified arts teachers and that many were out of compliance regarding the State mandates, the Office of Arts and Special Projects developed the Arts Matters Initiative. This provides an opportunity for middle schools or high schools to share arts teachers with partial funding from the NYCDOE with the remainder of the funding to be divided equally
between the two partnering schools. This initiative creates programs in arts-needy schools, substantially increasing access to the arts for underserved students. Additional site-based support and professional learning is provided to all Arts Matter teachers to assure that they are retained in the system (NYC DOE, 2014).

Under this new plan two middle schools share a certified teacher. The two schools and the Department of Education (through the grant) share the burden of covering the teacher’s salary. The teacher is also provided specialized professional development and a mentor who comes and observes their teaching. According to Trenton Price, Arts Matters Programs Manager, the program is in its second year of implementation. At this point there is a four-year plan aligned with the current four years of de Blasio’s mayoral term. In the first and second year the funding structure is as follows: DOE provides 50 percent; the School One provides 25 percent; and School Two provides the other 25 percent. The Office of Arts and Special Projects just submitted the recommendation and request for the funding structure of year three and four which they propose will be DoE providing only 25 percent; School One provides 37.5 percent; and School Two provides the final 37.5 percent. The Office of Arts and Special Projects believes that the 12.5 percent increase in both year three and four would equate to $10,000-15,000 dollars each school year and they further believe this is a small enough sum that school leaders will continue in the initiative. The program is only in year two so there is no evidence yet to support this assertion.

Other supports include resources Toolkit with $750 worth of materials for first year teachers (for theatre this includes rehearsal cubes, scripts, camera) and each school receives these materials. Teachers are also mentored over the first two years and in year three they propose an opt-in for evening courses and professional developments in areas such as supporting teachers
applying for and reaching tenure; being an arts leader in their schools and curriculum writing in their content area.

The mentors are a team of 42 retired arts teachers. Teachers are observed three times each semester (x1/month) and attend two inter visitations. Teachers can also reach out to their mentor if they need day-to-day support.

This model is based loosely on how sharing occurs in smaller New York State regions such as Westchester or the BOSES on Long Island where district wide arts teachers are shared in smaller geographic areas. Price agrees that proximity is a key factor in the success of sharing in other areas and believes that the ideal model would be for sharing to occur within smaller academies co-located in one building.

When the program was first rolled out in SY 2014-2015 New York City schools were still operating in the Children First Network structure. In summer 2015 the Department of Education moved back to the school district model and at that time seven borough superintendent field support centers were set up: Brooklyn South, Brooklyn North, Staten Island, Manhattan, Bronx, Queens South and Queens North.

Price felt that the pros of the program included that since Fall 2014 there were 113 new school partners and 86 new arts teachers hired. In two cases a school has taken the teacher on full-time. An additional strength of this shared model is that it serves as an example for other disciplines i.e. one school in Brooklyn felt it worked well so they hired a shared ELL’s specialist.

Looking ahead the Office of Arts and Special Projects is really focusing on supporting teachers in obtaining tenure, as they believe this will make the project sustainable and teachers are more likely to stay beyond the four-year project. Itinerant teachers have a tenure challenge as two principals and two schools assess them. Quantitative scores come from the payroll school
and qualitative data comes from both schools and both principals can weigh in on a tenure decision. However since the initiative is only in its second year they have not encountered the need to review tenure applications for these teachers yet so it is unclear who will make the final tenure decision (Price, 2016).

Arts Matters is a great idea on paper. However what is happening is that new teachers are being asked to start brand new theatre programs in two schools in their first year of teaching. They are only in the school part-time and have two bosses who, from my informal interviews, are rarely on the same page. A new teacher is being asked to do almost the impossible with the eyes of assessment fixed squarely on them.

According to one former Arts Matters teacher the entire process of hiring and implementation was poorly managed and there was very little support from both the mentor and Department of Education. The former teacher explained that one week before the start of the 2015-2016 SY he received a call from the Bronx Borough Arts coordinator asking if he would be interested in teaching in the Bronx. After indicating that he was interested the Principal of a school contacted him the next day, he had a wonderful interview and only at the very end of it was it mentioned that this was a shared position with another school. The procedure would have allowed School One to hire the teacher without School Two even meeting him. However this teacher insisted on visiting both schools. He really admired the work being done at School One and was optimistic that the partner school would be similar. Unfortunately, it was not. The principal of School Two was not as organized but with only a few days left to the start of the school year the teacher took the position. The assignment indicated one school would be deemed the payroll school and that is the school that would issue the paycheck – yet- the teacher was not paid for a month because the schools could not agree on who would be the payroll school.
Running Head: Factors School Leaders Consider in offering Arts

The mentor made the initial visit in November, not in September and October as the Department of Education indicates the mentor should. In addition, the mentor had very little to contribute to the teacher. There was no support relating to what it means to be an itinerant teacher- just some management ideas. The largest struggle for the teacher was that he was never able to fit into the culture of either school. Between Monday and Wednesday some school events would happen that students would be discussing and he was always playing catch up. He did request that the sharing of his work be divided by semester. But the Department of Education responded that that model was more of “glorified residency”. However the Department of Education are not realizing that this model – the teacher being at home in neither school- is also just making the shared teacher a glorified teaching artist. One other large barrier to success was that the schedule was never communicated to this teacher. He was under the impression that his Fall schedule of being at School One for three days a week teaching 6th and 8th graders and School Two twice a week would continue and he planned accordingly. However in December a week before the Winter Break he was informed that he would be moving to two days a week in School One and three days a week in School Two - and he would be teaching different grades. There was no in-school mentorship or anyone to guide him through being a new teacher in two new schools (2016).

It is the hope that one school will ultimately hire the teacher. However what I fear based on my experience is that schools will see this model fail and write off theatre programs entirely for their school moving forward. In my role as Director of the Graduate Program in Educational Theatre at The City College of New York I initiated a partnership with a K-8 school in Harlem one block from the University in 2010. That year they had no theatre program in their school. When I asked the principal why –as this was a school with an illustrious arts agenda –she
responded that they had had a theatre teacher but it did not work out. She explained that they had decided that her population of students just did not like, nor were they capable of, theatre. Over the next three years I asked the school principal (a new one took over in 2011) if they would consider hiring a full time theatre teacher and every year she echoed that they had tried that one time and her students just do not do well with theatre in the school day. She also suggested that a theatre program after school would be considered. Finally after five years the school participated in Arts Matters and they have now hired a part-time theatre teacher. Sadly, it is not a successful experience. The teacher is faced with an unfortunate circumstance in creating curricula for grades K-8 in the school when he is only there two days a week. He has no continuity with the kids, is not a full-time member of the school. Without being a true part of any community and feeling like an outsider is having an effect on the students. I fear he will not return and the principal’s belief that theatre is not something that should be part of the school day and that her students cannot handle it will be confirmed. This large factor is what leads me to my final recommendation for the Arts Education field:

**Do good work.**

I was surprised at how much stock school leaders put into offering electives based on student interest. Since the arts for now are relegated to the afterschool and as electives it is important to do good work so that the students show a need for the arts in the schools. Anecdotally I have spoken to many school leaders who have said ‘we tried theatre but it is not for my students’ only to find out later that they were not receiving a quality arts experience.

These four tips come from my research but also from my active work at PS 161 in Harlem. Five years ago a colleague in the field who was consulting with the school noted that they did not have a theatre program or offer theatre to any students in the K-8 school. Knowing
City College was one block away they set up a planning meeting with the Principal and myself. We agreed to begin an afterschool theatre program for the middle school students. That first year was tough – the principal and school arts liaison left mid-way and I went on maternity. It was not a successful partnership. The school did not want to continue. After many meetings and guarantees that the program would be successful and the school would not need to provide anything except a per session teacher to take attendance they agreed to give it another try. The new arts liaison was hesitant but I assured him I would be there the full time in the rehearsal and I would promise that the students would be successful. I remember saying this is a free program and if it’s bad we will never come back. That year I scrounged together a $600 budget, $450 went to royalties and $150 to a music director. The students wore jeans and t-shirts, which they paid for themselves. The school principal came to that year’s production with a mega phone yelling at the students to not talk during the show and then left. We performed for the parents/community and 35 people came - 20 of who were my students required for class to attend.

The arts liaison was pleased - he saw we were moving in the right direction and started to see some student interest. They gave us another shot – the next year we came back and did a beautiful job on the production – we borrowed costumes and elicited help from the art teacher to paint sets. In 2014 the principal came and watched the show. She loved it. After the show she walked up to me and said, “What is your name? Where are you from? This is good – I like this. This is good for my students. Next year I will give you some funding.” I invited her back for the community performance but she declined and again only 25 people showed up.

The following year true to her word the principal budgeted $3,000 dollars for the production. It was glorious but still our community production turned out very few people in the
seats. So the next year we put our energy into community building and through many initiatives we sold out the almost 450-seat auditorium. The principal came by at the top of the show and welcomed parents. She was happy with the turn out but left before we started the show. The parents and community LOVED it - and told her so.

Last year – in year 5 – we again received a budget of $3,000, had a sold out evening performance and the principal came to all three in-school shows AND the evening performance. She brought her family, sat in the front row, welcomed families and even hosted a thank you brunch for us a week later. If you ask her now about her theatre program she will tell you it is a staple of the school community. It makes her students happy and parents come see their kids in a positive way. The budget is not too much and she gets a lot of kids involved with that money.

**Teacher and School Leader Preparation Programs**

While the recommendation and concept to do “good work” seems standard enough there is actually a problem with having this as criteria for sustaining arts programs. When you think about Math, English, Science and or Social Studies programs, the benchmarks for “good work” are established, if not universally agreed upon. Further, it is rare to find a school that would argue “they once had a math teacher but the kids did not do well and did not seem to be having any fun so we cut the math program.” Arts Education programs hang in the balance and at times are at the mercy of a school leader thinking the work being done is quality - and if they do not then not only might the teachers lose jobs but programs are eliminated. With so much pressure placed on the program’s good work, I think it is important to look more closely at the preparation programs for certified arts teachers: what are they doing and what can be done to strengthen the quality of the work and how school leaders view the work.
I would like to make recommendations at three levels of preparation programs: 1) Arts specific certification programs (i.e. in Theatre, Dance, Music and Visual Arts) 2). General Education certification programs 3). School Leadership programs.

**Arts Specific Certification Programs.**

I have served as the director of the Graduate Program in Educational Theatre at The City College of New York where I oversee graduate candidates working towards completing a master in Educational Theatre and certification to teach Theatre PK-12 for almost ten years. From that experience I can state that schools looking to hire a theatre specialist are looking for three characteristics: 1). A strong knowledge base of curriculum mapping. 2). Directing or Producing (i.e. an art show or performance) experience. 3). Strong classroom management ability. This is the climate in which teachers who are being prepared to instruct the arts current reside and yet not all programs are preparing them to do this successfully. Many universities are relying on the fact that since these are the arts, the structure and rigor required in other content areas are not needed. They are teaching their candidates beautiful theories of arts educators but are rarely making the connections to how this is actually achievable in a 42- minute period with 33 5th graders right after lunch on the first warm day of spring. Now an argument can be made that a good teacher can teach anything and so some of these lesser teachers should be weeded out. However, as noted earlier –the stakes are too high and if an arts teacher is not prepared then the arts programming risks being eliminated completely. The City College Program in Educational Theatre prides itself on being firmly grounded in three pillars: Artistry, Pedagogy and Advocacy. We have embedded these three ideas into all our courses. We encourage our teacher candidates to remember their artistry, remember their passion and love of the arts and remember the discipline and rigor that is needed to do it well. We then put a lot of emphasis on
how to teach that artistry. Our program is graduate level only and we have turned down offers to begin an undergraduate program because I believe strongly that the candidates need to be grounded in their discipline first then come to a teacher program to learn how to translate that to younger humans.

Our advocacy work is done on all levels. However we stress daily that the best advocacy is doing good work and embedding yourself and your program into the school culture. Our last key element is that 95 percent of our coursework involved direct contact with young people in some fashion. Candidates are asked to teach in their first semester – often within the first few weeks. This time is supported, guided and mentored of course but I believe this is a strong model and one that other arts specific certification programs should follow. Those universities with undergraduate programs in educational theater are sending young teachers into the field unprepared and ill-equipped to navigate the perils of the school leaders’ expectations. Some other programs, do not offer their candidates any curriculum preparation prior to placing them into the classroom. Teacher preparation programs have been under attack for years. However in this particular discipline the stakes are so much higher for the sustainability of the arts.

**Directing or Producing (i.e. an art show or performance) Experience.**

The most common hope from a school leader when they are hiring an arts educator is that they are able to deliver a quality performance for the school and parent community. A few school leaders addressed this issue during my data collection. When asked what makes it quality said:

“The enjoyment of the children or the production – the concert or the art show we can see the quality but also the enjoyment of the arts they might not be very good at it but they are enjoying it”- Principal from PS 7 Queens.
“I remember we would have this big culminating event it was a big end of the year performance and it was a big deal and it was big fundraiser and I would sing in the chorus and I remember the parents came and it was a big deal” - Principal Dual Language Elementary.

While a general education teacher is heavily assessed on the product of students’ test score, an arts educator is heavily assessed on the product of their end of year performances. This is a subjective measure based solely on the discretion and aesthetic of the school leader. This is an issue I will address further in the next section on recommendations for School leader preparation programs, but as it relates to arts specialists’ certification programs I think a few key ideas can be considered to fully prepare arts instructors. Again looking at a strong model in the Educational Theatre program at The City College of New York, CUNY where each candidate seeking certification is required to take two production classes (one on directing an afterschool musical and one focusing on technical theatre) within the public school facilities. In the directing class candidates are asked to direct and choreograph during the afterschool drama program as well as create rehearsal schedules, draft letters to parents, compose student and parent contracts and make rehearsal day lesson plans. The middle school drama program meets three days a week 2:20-5:00p and each week three or four graduate candidates are in charge of working directly with the kids. To my knowledge there is no other program that offers such a hands-on required experience to their certification candidates. Program alumnae repeatedly report back that this experience in a public school has been the single greatest and best preparation for the single hardest and most important part of their job –producing the school show (see syllabi Appendix C). I know that the other dance and theatre education programs in New York State do not require any directing or performance courses and none require that
candidates work directly with students. It is my recommendation that all arts certification programs require such a course, as this is the true skill set needed.

**Classroom Management.**

Another common request from school leaders is that their teachers have a strong level of classroom management. While I agree that a classroom needs to be safe for any student to learn and be creative I do think that a variety of management needs to be considered particularly when arts curriculum is being taught. I will again address this issue as it pertains to school leaders’ preparation programs but it relates to arts specialists. I believe there is a specific management approach for a creative classroom. Students being asked to sit down all day, many in rows, in some charters, with hands folded and track the teacher, is not conducive to eventual creative and inspired arts work. When in theatre class when desks are pushed back and the structure is disrupted the students cannot handle that. So certified arts teachers need to be taught how to assess the current school culture and then how to modify their lessons to meet both the needs of the arts i.e. an open space, ability do scene work, and understanding where their students are at. Programs need to prepare certified arts teachers for management is different in the various arts forms and certified arts teachers should be required to take a curriculum course that addresses these finer more nuanced approaches. The State currently requires course work on working with Emergent Bilinguals and this can be embedded throughout coursework. I would recommend that the State require a curriculum course that covers this material and management can be addressed throughout all courses.

**School Leaders Preparation Programs**

In my experience overseeing and working directly with pre and in-service teachers the number one hurdle is when the school leaders have unrealistic expectations of their arts teachers and it
Running Head: Factors School Leaders Consider in offering Arts

typically occurs in three realms: 1). Production 2) Classroom management and 3) Curriculum Development. I maintain that it is essential that school leader preparation programs begin addressing key ways to support their arts instructors.

**Production.**

Unlike Math or Literacy the school production is a very public display of a teachers’ work with the students, and in most cases is seen as a form of assessment for the arts teacher. However I do not think all school leaders are familiar with the many factors that impact a student production. The elements to best support a production include having realistic expectations of budget. It is necessary that principals understand that schools must pay royalties for a production and if they are not able to pay the $400-$2,000 in rights and royalties then their theatre teacher is left to write an original play or do an evening of scenes. If money is spent on a show kit then there is also money needed to purchase costumes, sets, and props. Even the most basic paint on butcher paper sets will cost a school a total budget of $3,000 and then all shows move upwards from that. The other factors are the ability to be on the stage – often times the auditorium is a multi-use space and the theatre program is not able to have access to it. But being able to rehearse in the space where students will ultimately perform sets them up for success the day of the show. When principals commit to a theatre or dance program they must also commit to the theatre’s use when needed by the theatre teacher. Most theatre programs are rehearsed afterschool – a successful show cannot be rehearsed in less than two hours a day. The 60-90 minute after-school blocks are very troublesome for a director. Lastly directors need all students to attend. Very often a teacher will hold a student back for math or literacy help and unilaterally decided that it is more important than their rehearsal. A school leader, when they agree to have a theatre program, must assert and shape the school culture so that after-school
Running Head: Factors School Leaders Consider in offering Arts

rehearsals are mandatory and not to be treated as rewards and punishments for general education teachers and school subjects.

**Classroom Management.**

Principal PS 7 Queens stated in her interview that “There is a problem in the preparation (referring to certified arts teacher preparation programs) in the college programs. They are focused on the arts end of their teaching – (and so have a) harder time with the lesson implementation and classroom management and (the) level of questioning and need better preparation for pedagogy”. I argue that school leaders need to also be made aware that management in an arts classroom looks vastly different than a general education class.

“Organized chaos” is not only acceptable but the goal. The arts are an opportunity to quite literally push the desks away sit on the floor and work in pairs and in some cases – yes - stand on chairs and be loud and create images with our bodies and lay on the floor and growl and moo. Witnessing this level of student engagement can be hard for some and yet it is essential to nurturing the whole child and helping them thrive in their other classes. I recommend that all school leaders programs must include courses on production and arts integration.

I recommend that all school leaders be required to stand in a circle and engage in theatre activities and better understand that learning is occurring and be made aware that students can be trusted to be loud and unstructured and can go to math class the following period and not be ‘out of control’.

I recommend that the Department of Education not only provide support in how to hire and program an arts teacher but also in how to support them.
Curriculum Development.

The final area I believe school leaders should be required to explore is the importance of ensemble building. The basis of performance is trust; trust of one-self and trust in the team that surrounds you. An actor cannot take the risk to be vulnerable if they feel their peers will laugh or tease. It is essential that a theatre teacher be allowed to establish trust and ensemble in the beginning of the semester without the pressure of their school leader asking for grades, tests, and assignments to be turned in. The best arts programs will take four to six weeks to establish an ensemble and lay a strong of arts literacy foundation and establish the norms in the arts classroom. It takes time and practice to help students know and understand that they can push desks back and stand in a circle and conduct themselves like artists. These changes to the school culture and norms take time. School leaders when they agree to have an arts program must also agree to the differences and uniqueness of the arts classrooms.

Conclusion

Limitations of Study.

The limitations of this study include the limited number of surveys received. Only 51 surveys were returned after 1500 were emailed to all New York City public school leaders. A limited number of surveys cannot be used to generalize the findings to the larger New York City school district. Additionally all surveys returned were from school leaders that support the arts. The surveys confirm my initial hypothesis that school leaders main motivation for maintaining arts programming comes from their personal belief in the power and importance of the arts however since I was not able to interview or survey school leaders who do not offer arts programming I cannot confirm this assumption.
Next Steps.

This research and particularly my work in building the afterschool theatre program I am now very interested in looking more deeply at the levels of arts support from school leaders. I believe there are three levels of support: (1) A school leader who does not offer the arts and eliminates programming (2) The school leader who offers arts programming however internally does not fully support the specific needs of space, resources of class structure and production outcomes (3) The school leader who offers robust arts programming and works collaboratively with the arts teachers to build the arts programming and understands and supports the specific needs of the arts including resources, dedicated space and classroom structure and outcomes. I am interested to talk with Theatre teachers on how they may have helped move their school leader through these three phases, what are the models for success in continuing to build sustained arts programming in Urban schools?

I conclude with the words of the principal from PS/MS 252 Harlem

“I look at the world as someplace we send forth these people –we see people who do amazing things Steve jobs, Steve Cook, Einstein –they are all gone. Who is going to come after them? So I always think there are certain communities and not just the African American because I work with the African American, Latino and now Arabic communities but other parts in our country maybe the Appalachian or Mississippi Delta that have talent they have skills and these grand ideas but there is no way or venue or path for them, no place for them to go to find a way to share with the world so I think of – if I give my students and others give their students the opportunity to grow in the way they are made divinely then they can give us another Frieda Kahlo or Georgia O’Keefe we cannot keep drawing from the same pool because we have all this untapped potential.

When I hear my students when I hear the chorus its heaven. When they had the Suzuki violin and the parents were here they saw that their child may have a future in violin and
so I am providing for them another way for them to look at their own child—an access point a possibility! Right now some of my parents are poverty stricken. They are down so low they cannot look up. But when they see their child sing or paint they see hope and that there is more to life. A door to open to open—it may be not for themselves but for their students.”
APPENDIX A: General Survey to all School Leaders: who are responsible for arts programming

*The purpose of this survey is help researcher Jennifer Katona understand the intrinsic and extrinsic motivations a school leader encounters when making arts programming decisions.

Name
Title

School Name
School Address

Please indicate all arts related programming your school currently offers, including both in and out of school time. As space and time allow, please be as specific as possible indicating which grades participate and how many periods per week.

Does your school offer (check all that apply)
- Music
- Visual Arts
- Theatre
- Dance
- Other:

Does your school employ a certified teacher to teach the arts based subjects? If no, who currently provides that instruction?

How has your arts programming increased or decreased in the last year?

Is your primary source of funding your school budget?

Do you currently have any outside funding for the arts? If yes, what are they?

If No –would you be open to offering the arts if funding were made available to you?

Your decision to offer arts programming is based on (check all that apply)
- Personal belief in the importance of an arts education
- City Arts Count mandate
- Funding dedicated to arts programming
- Parent/Community expectations

Are you familiar with the ArtsCount Initiative and NYC mandates for Arts Education?
Appendix B: Interview Questions for selected sample of school leaders

1. Describe arts in your school
2. Describe your personal connection to the Arts
3. What value if any do you believe the arts can offer a student?
4. Why have you chosen to maintain or not offer the arts during your school day?
5. Would you be more likely to offer arts programming if there were a designated funding line? Or a State mandate?
6. In general, what motivates your programming decisions for your school?
7. Parents/Community? Student engagement? City/State mandates? Funding? Personal Core Values?
8. Has there been a moment that solidified for you your views on Arts Education?
9. What of your arts programming would you NOT cut?
Appendix C: Fundamentals of Teaching Theatre Syllabi

The School of Education prepares knowledgeable, reflective, caring teachers and leaders for diverse communities.

Part I (Syllabus)

Semester: Fall 2015

Course Number and Title: EDCE 3700C Fundamentals of Teaching Theatre
Tuesday 3:00-5:30 pm
CCNY Room: NAC 4/220
P.S. 161: 499 West 133rd Street Manhattan, NY

Instructor: Prof. Jennifer Katona
Office Hours: Katona: Thursday 4:30-6:00 Or by Appointment
E-mail: jkatona@ccny.cuny.edu
Phone #: 212-650-6290

Course Description: This course investigates methods and materials for exploring the process of teaching students about the elements of theatre i.e. acting, directing, improvisation, and technical theatre, as well as how to guide students through the production process. There will be exploration of the application of drama structures and activities as tools for enlivening any curriculum, by building motivation, classroom community and collaborative exchange. Participants will learn how to integrate and adapt strategies and activities for different age ranges, and investigate how drama can be scaffolded effectively in lesson planning, thus aiding in classroom management.

Place of course in curriculum: Required Stream A, B, C & D

1). Working themes of the Conceptual Framework for the School of Education and how addressed in the course

Educating For and About Diversity: through reading and discussion, candidates will be exposed to a variety of democratic approaches to teaching, as well as exploring the challenges and opportunities posed by issues of diversity in school and society.

Developing In-depth Knowledge About the World: readings, discussions, activities and fieldwork familiarize students with pivotal ideas in drama in education, and encourage an awareness of multiple views, thus examining the impact of these theories and practices on the
field of education as a whole.

**Becoming Skillful, Reflective Practitioners:** through practical application of the text and class discussions candidates are required to think critically and reflectively about their work with young people and explore to best improve their practice as teachers.

**Nurturing Leadership for Learning:** through hands on experiences working with young people in the theatre candidates acquire solid skills and strong educational pedagogy, which allows them to assume leadership roles in the classroom and community.

**Building Caring Communities:** through small group work and collaborative exchange in preparing rehearsal plans, developing ensemble both as a community of graduate students but also with their middle school cast, students learn to communicate in a caring community of other learners.

2) **Student outcomes expected upon completion of course:**
   - To understand the practical components of theatre production with students.
   - To develop concrete knowledge of acting and directing.
   - To gain a working knowledge of theatre history and theatrical styles.
   - To develop and execute lesson plans, rehearsal schedules, co-curricular activities, staging and choreography for student productions.
   - To assist in the directing of a middle school production.

3). **Course Expectations**

**ATTENDANCE** all students are allowed ONE absence from class. Any additional absences MUST be made up in some fashion (which will be discussed on a case by case basis between the student and Professor). It is up to the student to contact the Professor to make up the work. For every absence not made up you will lose 2 pts from the final participation grade. For every absence after one that you do make up you will lose .5 pt from your participation grade. After THREE absences you *may* be asked to withdraw from the course and re-take it the following semester (per the CUNY wide policy). Also note excessive lateness and leaving early will count toward an absence.

**Readings** are to be completed on the date they are listed on the course schedule, in order to inform class work and discussion. Themes in the readings are to be synthesized and incorporated into both practical work and the final reflection paper. Papers that do not include a discussion of the readings will be assessed accordingly.

**Practical Work**

A. **Facilitating Auditions** working collaboratively with a small group you will be responsible for developing a segment of the student audition as well as facilitating segment with student actors.
B. **Blocking Rehearsal** Working collaboratively with a small group of your peers, you will be responsible for staging specific portions of the production with the student actors. You will be assessed on your preparedness and your ability to communicate effectively with your group and the students you will be working with and how well you realize your theatrical ideas. A clear set of protocols will be established in class.

C. **Production Help**—each of you will be responsible for a small aspect of the production be it help with organizing costumes, working on the playbill, helping backstage. These roles will be established mid-semester.

**Written work:**

1. **Production Binder Materials**
   a. **Rehearsal/Production Schedule**
      You must create both a rehearsal AND a Production schedule for a mock show (it must be a musical production) OR for our production of *Aladdin Kids*. Guidelines for schedules will be discussed in class and posted to Blackboard.

   b. **Contracts/Audition Forms**
      You will be responsible for writing mock contracts for BOTH Guardians and Students. Additionally you are required to write an audition form that is age appropriate. Guidelines for contracts and forms will be discussed in class and posted to Blackboard.

   c. **Roles in the Theatre**—Adapting the roles outlined in our text you will create a version that meets your needs for the particular age group you wish to focus on. Samples and guidelines will be discussed in class and posted on Blackboard.

2. **Ensemble/Character Development Plan**—create a 4 rehearsal plan to build ensemble with your cast and to explore the characters of the play we are doing and how to explore the message of the play (which we will come up with). Assume each rehearsal is 2 hours. You want to make sure your plan is scaffolded and helps the cast first learn who the members of their ensemble are, then how to collaborate with them and then move into character work. Format and requirements will be discussed in class and examples provided on blackboard.

3. **Expectations for Ensemble/Character Assignment**
   - Indicate time breakdown of each activity to meet a 2 hour rehearsal
   - Day 1 & 2 Ensemble – getting to know you must have a name game and the plot of the show/characters/parts of the stage/roles of the theatre
   - Day 3 & 4: Character Work around the play
   - No Trust or blindfold activities
   - No ‘outs’ games
   
   **make sure I do strong ensemble work on Day 1 of class and post activities to BB and do parts of the stage activities**
4. **Audition Plan**

Your group will have 15 mins so the plan must articulate what everyone in the group is doing on the day of the audition. This MUST be emailed to Jenn no later than the Sunday prior to the audition date TBA and when you email you MUST include all group members on the email so that feedback can be directed to the whole group.

3. **Journal** – this are truly more ‘diary-esque’ journals. They are a place for you to express your thoughts and reflect on the work so far and ask questions to your instructor – they will provide another layer of assessment and dialogue. You do not have to site readings but you must type your journals and write at a Graduate level (trying to avoid truly informal language). All journals should be 2-3 pages in length

Entry #1: Please discuss your core values and aesthetic as a director and how you plan to articulate that to your students. What are examples of productions that represent your aesthetic? You are encouraged to include specifics and send clips from youtube/etc.. What do you feel are your strengths as a theatre director/teacher and where do you still need support? What are your goals for your students when you enter into a production? Please reflect on Stanistreet’s *Words for a Teacher and Who is a Creative Teacher?* Do these readings resonate with you or have an impact on you as a teacher?

Entry #2: Please discuss the audition process with the PS 161 students. What was positive about the experience? What would you have done differently? What will you use in your own pedagogy both in an afterschool setting and in your classroom setting? Please feel free to also discuss anything we have discussed in class or present any questions or concerns you have.

Entry #3: Please discuss the rehearsal process so far with the PS 161 students. What was positive about the experience? What would you have done differently? What will you use in your own pedagogy both in an afterschool setting and in your classroom setting? Please feel free to also discuss anything we have discussed in class or present any questions or concerns you have.

Entry #4/Final Reflection Paper - Please discuss the final production with the students at PS 161 – again exploring what was positive about the experience? What would you have done differently? What will you use in your own pedagogy both in an afterschool setting and in your classroom setting? Please feel free to also discuss anything we have discussed in class or present any questions or concerns you have. Please also discuss the overall experience of the course – what would you recommend stay in the course, what might you change or add to strengthen the course? Please assess your overall take-away’s from the work with the students at PS 161, your contributions to your group and if you were to grade yourself what grade would you assign yourself?

4. **Rehearsal Plans**
A. Rehearsal Plans: As a group you must submit a plan for your assigned rehearsal. Must include a time breakdown, what role each member of your group and the rest of the class will play. Plan must include sketches or written notes to clearly articulate vision of scene/song.

5. Production Binder
This will be a three-ring binder portfolio or an on-line portfolio, which outlines and contains the following items. Detailed handouts outlining specific requirements for items will be given throughout the course. You will be assessed on your portfolio containing all the elements listed below and the overall organization of your portfolio.

- A Production Calendar
- Rehearsal Schedule
- Contracts (Student and Parent)
- Audition Forms
- Audition Procedure/Exercise
- Research and Source Material (where applicable)
- Sheet Music and/or Choreography (where applicable)
- Rehearsal Plans
- Outreach/mentorship materials (if applicable)

*Please note CCNY has a wonderful Writing Center (www.ccny.cuny.edu/writingcenter) that you can access to help with any and all writing needs – also I am happy to look over your material one time prior to the final due date.

Do You Have Any Particular Needs?
Please let me know if there is anything I should be aware of regarding you and a particular need or characteristic, such as a medical condition, an early pregnancy, a sensory or hidden disability, etc., that may influence our interactions, your participation, or your personal well-being. I want to make the course as inclusive as possible, so I’d appreciate your communication to keep us informed about you. This disclosure is optional or, if you wish, only for selected individuals.

Any student who requires disability-related accommodations may communicate these needs to me directly and/or provide documentation from The City College AccessAbility Center (AAC). The AAC facilitates equal access and coordinates accommodations and support services for students with disabilities, and is located in NAC 1/218 (phone: 212/650-5913).

Open Door Policy
It is my every intention to create a safe environment and a comfortable learning community for everyone in the class. If at any time you feel unsafe or uncomfortable, please feel free to address these issues with me. I would suggest setting up a time to speak with me at the end of class and if available times conflict with your other obligations, please send an email with other possible times that might work for you, and we’ll make an appointment.

4). Instructional methods implemented in the course
- Reflection through discussion and group collaboration
• Small group and full group discussions
• Demonstration of techniques and methods
• Selected handouts and sample lesson plans
• Formative instructor feedback on presentations and lesson planning

5). Methods of assessing candidates (% of grade)

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Regular attendance &amp; punctuality</td>
<td>5%</td>
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<tr>
<td>Participation, i.e. the ability to contribute productively to discussions and drama work</td>
<td>10%</td>
</tr>
<tr>
<td>Practical</td>
<td></td>
</tr>
<tr>
<td>1. Audition</td>
<td>10%</td>
</tr>
<tr>
<td>2. Rehearsal</td>
<td>20%</td>
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<tr>
<td>4. Production Help</td>
<td>15%</td>
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<tr>
<td>Written work:</td>
<td></td>
</tr>
<tr>
<td>1 Production Binder Materials (submission ongoing)</td>
<td>10%</td>
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<tr>
<td>2. Journal Entries</td>
<td>10%</td>
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<tr>
<td>3. Ensemble/Character Development Plan</td>
<td>5%</td>
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<tr>
<td>4. Rehearsal Plans</td>
<td>10%</td>
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<tr>
<td>5. Production Binder</td>
<td>5%</td>
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Student Dispositions
You will be evaluated on attitudes and behaviors we expect to find in a prospective teacher. Such attitudes and behaviors include:

• Being present
• Being punctual
• Attending for full class period
• Respecting other students and instructor by
  o Turning off your cell phones and beepers upon entering class. NOT answering cell phone calls during class.
  o Listening to what is said by others.
  o Contributing to class discourse clearly and concisely.
  o Responding to ideas with which you disagree with respect and well reasoned arguments.

Behaviors, which do not support the creation of a community of learners, include:

• Interrupting by word or action.
• Monopolizing class time.
• Reacting to ideas through demeaning remarks gestures or other behaviors.
• Participating in side conversations.

6). Required Text/s:


### Part II  Course Outline

Assignments are due on the date indicated on the syllabus unless special arrangements have been made with me ahead of time.

<table>
<thead>
<tr>
<th>Week One</th>
<th>Introduction to Course/Overview of Syllabi</th>
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</thead>
<tbody>
<tr>
<td>Sept 1st</td>
<td>Discussion:</td>
</tr>
<tr>
<td>At CCNY</td>
<td>- How do you effectively and efficiently put on a show with Middle School students in an Urban school setting?</td>
</tr>
<tr>
<td>Room NAC</td>
<td>- What are the known and unknown factors and how do you account and prepare for both?</td>
</tr>
<tr>
<td>4/220C</td>
<td>- How do we push ourselves out of our comfort zone as educators and use skills (teaching music, choreography, playwriting) that may not come naturally to us, or we have little experience with?</td>
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<tr>
<td></td>
<td>- What is the purpose behind doing theatre with students? What do they gain from the experience? What do we want to help them achieve?</td>
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<td></td>
<td>- How do you choose appropriate work?</td>
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<td>- Importance of building ensemble in a production setting/how is that different from a classroom setting?</td>
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<td></td>
<td>- Directors Vision –preparing your vision board</td>
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<td>- Review assignment for mood board (collage colors, set design ideas etc…)</td>
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<td></td>
<td>- Journal #1 due next week</td>
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<tr>
<td></td>
<td>- Choose acting method to research for week 3</td>
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<td></td>
<td>- New start time of 3p so try to get there for 245 if can</td>
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<td></td>
<td>- Sign up for Visiting PS 161</td>
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<td>- Show photos of Little Mermaid</td>
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<tr>
<td></td>
<td>- Fieldtrip to see space at 161-meeting next week at 530 on corner of 136th/Amsterdam</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Week Two</th>
<th>Getting Started Building a Production/Identifying Roles/Theatrical Styles/DIRECTORS VISION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 8th</td>
<td>Identifying roles of Team. Understanding responsibilities of being the director for a student production.</td>
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</table>
Building a Rehearsal Schedule/Production Calendar

Sharing your Vision Boards

**Reading Due:** Lee: *Chapters 7,18 & Appendix C;*  
(on BB) Stanistreet’s “Words for a Teacher,” and “Characteristics of a Creative Teacher.” *Stage and School Chapt 6; Broadway Jr. Production Handbook (p.1-12), Sample Rehearsal Schedule, Sample Production Calendar; Lion King Jr.*

Assignment Due: Journal #1 emailed to Jenn

<table>
<thead>
<tr>
<th>Sept 15th</th>
<th>No Class</th>
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<tr>
<td>Sept 22nd</td>
<td>No Class</td>
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**Week Three**  
**Sept 25th**  
*This is a FRIDAY*  
At CCNY NAC 4/220B

**Directing Student Actors**/ model character building and getting ensemble around vision

Lesson: Reviewing acting methods/ styles (Meisner, Grotowski, Stanislavsky, Hagen and others- that will be on CST) and how to adapt these methodologies to use with students from K-12 to build character through the rehearsal process. What are the expectations and boundaries you should be aware of when working with student actors?

- How to use these methods and other activities to do character development

**Reading Due:** Lee: *Chapters 1,2, 4, 8 & Appendix A, Notes On Directing by Frank Hauser and Russell Reich*

**Assignments Due:** Draft of Rehearsal Schedule and Production Calendar Outline of roles of Production Team; Research on Acting methods

**Week Four:**  
**Sept 29th**  
At CCNY

**Tools of the Trade: Fundamentals of Choreography/Blocking**

Lesson: How to stage musical numbers with students. Explore basic dance steps used for student productions. Exploring how to block scenes with students.

Setting Protocol for ‘Quality’ Directing

**Reading Due:** *Sample audition forms and contracts (students and parents) view sample video clips on blackboard*
<table>
<thead>
<tr>
<th>Assignment Due: Outline of ensemble building/character development</th>
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</thead>
</table>
| **Week Five**  
Oct 6th  
At CCNY |
| **Audition Process/prepare and share**  
• Tips for co-leading/collaborating |
| **Discussion**  
Audition planning and preparation (in general and for PS 161) What is age appropriate levels of auditioning and casting? How do we create an audition environment that is low-pressure, but helps us see the children’s skill and talent level? How do we make it non-threatening and fun? |
| Review/Prep for Auditions at PS 161 |
| **Reading Due:**  
Lee: Chapter 11, 14 & Appendix B; Stanistreet: Games (on BB); |
| Assignment Due: Audition forms and contracts, group audition plan |
| **Week Six**  
October 13th  
At PS.161 |
| **Audition Process**  
**Presentation:** Warm-up (building ensemble)  
**Work with Students:** We will take students through audition process  
**Post-Rehearsal Discussion:** Casting decisions |
| **Week Seven**  
October 20th  
At PS 161 |
| **REHEARSAL #1**  
**Ensemble Building/Character Work/Blocking Scene 1 (jenn)**  
**Lesson:** How to help students’ to use their full vocal capacity? Diction, projection and enunciation. Overview of vocal tools and techniques (pitch, pacing, gesture, volume, intention).  
• Establish buddies |
<p>| <strong>Reading Due:</strong> Lee: Ch. 6; The Stage and the School Tongue Twisters |
| <strong>Assignments Due:</strong> Journal #2 |
| <strong>Post-Rehearsal Discussion:</strong> Looking ahead to Blocking/Staging |</p>
<table>
<thead>
<tr>
<th>Week Eight</th>
<th>Rehearsal #2 Blocking</th>
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<tbody>
<tr>
<td>October 27th</td>
<td>Groups will be asked to stage/block specific parts of script</td>
</tr>
<tr>
<td>At PS 161</td>
<td>Assignment Due: Rehearsal Plan (including staging ideas) to be emailed by Oct 24th</td>
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<td>Post-Discussion: Review protocol/looking ahead Checking In/Assessing Production.</td>
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<thead>
<tr>
<th>Week Nine</th>
<th>Beginning the Front of House/Community Outreach/Mentorship</th>
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<tbody>
<tr>
<td>November 3rd</td>
<td>Begin work on front of house –community potluck, advertising, posters, playbill etc…</td>
</tr>
<tr>
<td>AT CCNY</td>
<td>Visit from Disney Theatrics to discuss Lion King Experience (tentative)</td>
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<tr>
<td>NAC 4/220B</td>
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<thead>
<tr>
<th>Week Ten</th>
<th>Rehearsal #3 Blocking</th>
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<tbody>
<tr>
<td>November 10th</td>
<td>Groups will be asked to stage/block specific parts of script</td>
</tr>
<tr>
<td>At PS 161</td>
<td>Assignment Due: Rehearsal Plan (including staging ideas) to be emailed by Oct 24th</td>
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<td></td>
<td>Post-Discussion: Review protocol/looking ahead Checking In/Assessing Production.</td>
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<thead>
<tr>
<th>Week Eleven</th>
<th>Rehearsal #4 Blocking Rehearsal</th>
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</thead>
<tbody>
<tr>
<td>November 17th</td>
<td>Presentation: Groups will be asked to stage/block specific parts of script</td>
</tr>
<tr>
<td>At PS 161</td>
<td>Assignment Due: Rehearsal Plan (including staging ideas) to be emailed by November 14th</td>
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<td>Post-Discussion: Review protocol/looking ahead Checking In/Assessing Production.</td>
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<tr>
<th>Week Twelve</th>
<th>Rehearsal #5 Blocking Rehearsal</th>
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<tbody>
<tr>
<td>November 24th</td>
<td>Presentation: Groups will be asked to stage/block specific parts of script</td>
</tr>
<tr>
<td>At PS 161</td>
<td>Assignment Due: Rehearsal Plan due via email by November 21st</td>
</tr>
<tr>
<td></td>
<td>Post-Rehearsal Discussion: Review protocol/looking ahead Checking In/Assessing Production.</td>
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<tr>
<td>Week Thirteen</td>
<td>Rehearsal #6: Final Blocking Rehearsal</td>
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<tr>
<td>December 1st</td>
<td>PS 161</td>
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<tr>
<td>Presentations: Warm-up leaders will lead activities to prepare students for technical rehearsal</td>
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<tr>
<td><strong>Assignment Due:</strong> Rehearsal Plan (including staging ideas) <strong>to be emailed by Nov 29th</strong></td>
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<tr>
<td>Post-Rehearsal Discussion: What looks good, what scenes need more work – making a plan for next rehearsal? It is important that the skill identified at this point be addressed in the warm-up’s/Prep activity of the next rehearsal.</td>
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<thead>
<tr>
<th>Week Fourteen</th>
<th>Rehearsal #7: Invited Dress Rehearsal</th>
</tr>
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<tbody>
<tr>
<td>December 8th</td>
<td>PS 161</td>
</tr>
<tr>
<td>Lesson: How do we maintain a positive atmosphere while in the throes of the pre-production stress? What are some techniques we can use to help us cope? How do we balance process with product? How do you push students through the final week of rehearsal; how to rehearse the crew; front of house; playbills; publicity?</td>
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<tr>
<td><strong>Assignment Due:</strong> TBA depending on needs of production</td>
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<tr>
<td>Post-Rehearsal Discussion: What needs to be done to prepare for Final Production?</td>
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<thead>
<tr>
<th>December 10th</th>
<th><strong>FINAL PRODUCTION</strong></th>
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<tbody>
<tr>
<td>(THURSDAY)</td>
<td>At PS 161</td>
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<tr>
<td>Final production at PS 161 times 6p</td>
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<tr>
<td><strong>There will also be daytime performances I would like to develop crew teams to be at each show</strong></td>
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<thead>
<tr>
<th>Week Fifteen</th>
<th><strong>FINAL REFLECTION</strong></th>
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<tbody>
<tr>
<td>December 15th</td>
<td>At CCNY NAC 4/220B</td>
</tr>
<tr>
<td>Lesson: What did we learn from this process? Assess learning goal and personal goals? What challenges did we face? What did we accomplish? Discuss PS 161 Student Assessment. What did we find to be most useful?</td>
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</tr>
<tr>
<td><strong>Assignment Due:</strong> Production Binders/Journal #4 (final reflection papers)</td>
<td></td>
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Running Head: Factors School Leaders Consider in offering Arts

Works Cited


AEP Working Group (2010) various information was retrieved from http://aep-arts.org/publications/index.htm


Government Accountability Office. (2009). *Access to Arts Education: Inclusion of additional questions in Education’s planned research would help explain why instructional time has decreased for some students.* Washington, D.C.


President’s Committee on the Arts and the Humanities, *Reinvesting in Arts Education: Winning America’s Future Through Creative Schools*, Washington, DC, May 2011


Works Consulted


