

## **The Arts Advantage:**

**Expanding Arts Education in the Boston Public Schools**

The Boston Foundation

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# The Arts Advantage:

## Expanding Arts Education in the Boston Public Schools

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**Prepared for**

The Boston Foundation

The Barr Foundation

EdVestors

Hunt Alternatives Fund

Linde Family Foundation

**In Collaboration with**

The Boston Public Schools

January 2009

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# BOSTON PUBLIC SCHOOLS



## OFFICE OF THE SUPERINTENDENT

Dear Friends,

The arts are an essential part of a well-rounded and rigorous education. Research affirms the connection between academic achievement and an integrated arts and music experience. The arts not only captivate students' imaginations, but also expose them to the cultural diversity represented in the art, music, language, and celebrations of our community.

Here in Boston, home to some of the world's most celebrated artists and art enthusiasts, we have a unique opportunity. Despite a shaky economy and dwindling public resources, we in the Boston Public Schools are absolutely committed to expanding the exposure to the arts that our students receive. And not just any exposure—what students deserve are high-quality experiences across disciplines led by experienced art teachers, artists, and external arts organizations that have expertise to share and the capacity to bring forward the creativity that exists in every student.

This report gives us an unprecedented look at both the challenges and the opportunities facing us in such an expansion. We know that while three out of four elementary students in Boston receive weekly arts lessons, just one in four high schools offers arts. Both sets of schools will require a diverse portfolio of solutions, but our actions will point to a common goal: a higher level of engagement in the arts. Indeed, our three-year arts expansion recommendations, outlined in the following pages, rely heavily on the skills and talents of school-based arts educators as well as nonprofit arts organizations and local community artists throughout our city. We could not expand our arts offerings or learn without all of them.

We invite you to contribute to our arts expansion initiative with your suggestions, resources, and participation. We are excited about the work ahead to infuse the arts across Boston's schools, and we thank you for your interest in helping us ensure that all children in the Boston Public Schools receive a high-quality arts experience from pre-kindergarten through graduation.

Sincerely,

Carol R. Johnson  
Superintendent  
Boston Public Schools

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## Preface

This valuable baseline report on arts education in the Boston Public Schools marries two areas that are of profound interest to the Boston Foundation. Since its earliest years as Greater Boston's community foundation, the Foundation has supported the arts as an essential ingredient in our city's social fabric and our civic identity. Just last year, we completed a campaign for a \$20 million endowment for the arts, called the Boston Foundation Arts Fund, creating a permanent pool of funding for the arts.

Beyond grantmaking, we have promoted legislation that strengthens the vitality of cultural institutions throughout the state, including a multi-million dollar fund to improve our cultural facilities. Over the last five years, we have also published several major studies that have contributed to the body of information we need to strengthen arts and culture. The first compared funding for cultural organizations in Boston and nine other metropolitan areas. The second, called "Culture is Our Common Wealth," presented an action agenda to enhance revenues and resources for Massachusetts cultural organizations. The third, "Vital Signs," articulated a vision for a healthy arts and culture sector for Greater Boston.

This report focuses on the state of arts education in the Boston Public Schools, painting a detailed picture of present offerings, including those provided by the district itself and those offered by outside partners—and makes thoughtful recommendations for expanding arts education in the future.

It comes at a time when the Boston Foundation is devoting a large portion of its grantmaking resources and civic leadership to the issue of education. In the last year alone, we have published four major reports on education, including *Boston's Education Pipeline: A Report Card*, the most comprehensive study ever conducted of the entire arc of Boston's system of educational opportunities, including a vast body of information about the Boston Public Schools. This report makes a valuable contribution to that body of knowledge, providing rich details about an aspect of public education that too often is relegated to an afterthought—and almost always the first area to suffer when budgets are cut.

We believe, as does Superintendent Johnson, that arts instruction is essential to a well-rounded education. We were delighted to be among the funders of this report and are honored to stand with the Superintendent to encourage the entire district and individual schools to make arts education a central part of any curriculum and educational vision.

With Boston's aging workforce and low birth rates—leading to a shrinking child population—the talents and aspirations of every child in our city are precious resources. Today's public school students are tomorrow's workers and civic leaders and their education must prepare them for those roles. Let us use the information and the recommendations in this report to make the changes and investments necessary to take full advantage of everything arts education has to offer our children. The qualities that the arts encourage—such as creativity and collaboration—will be more important than ever in tomorrow's challenging and complex world.



Paul S. Grogan  
President and CEO  
The Boston Foundation

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## Executive Summary

**A**rts education is a vital element of a high-quality, engaging and effective learning environment for children. Students are stimulated by the arts. Principals and teachers believe that arts instruction contributes to a positive school climate. Parents choose schools for their children based on the availability of arts instruction. Many in the broader community view the arts as an essential part of a well-rounded education for any child. Research draws powerful connections between the arts and student engagement, attendance, academic achievement and social development. The question surrounding arts education in the public schools, then, is not *whether* but *how* to provide it—practically, consistently and effectively. School schedules are full and budgets are tight. Public funds for arts in the schools have contracted significantly over the years, and private philanthropic dollars are more unpredictable than ever.

The Boston Public Schools, however, have considerable assets: a Superintendent who believes in the importance of arts instruction in the schools; a committed corps of in-school arts educators; a vibrant network of nonprofit arts providers; and the city’s world-class cultural institutions and higher education partners. A growing number of schools have managed to build strong arts programs, while others struggle to organize funding and partnerships. What is needed to remedy the inconsistencies across schools when it comes to arts education is a clear plan with strategies—including better coordination of both existing and new resources—designed to assist *all* schools in the systematic, multi-year expansion of arts education opportunities for *all* students in the Boston Public Schools.

In the late spring of 2008, Superintendent of Boston Public Schools (BPS), Dr. Carol R. Johnson, in collaboration with a group of local funders, launched the BPS Arts Expansion Planning Initiative, designed to help the District conduct a comprehensive inventory of current arts offerings in schools as a necessary first step to identifying gaps as well as resources and expansion strategies to address those gaps. Phase 1 and 2 of the Initiative had the goal of producing baseline data for both direct school offerings in the

arts and resources that are provided by community partners. This data was gathered through a survey that went out to all BPS principals in the spring of 2008, receiving a remarkable 93% response rate. This was followed by a survey of nonprofit arts providers, with responses from 57 organizations. In addition, data was gathered through a series of interviews and discussion groups with students, teachers, arts specialists, nonprofit program providers and parents. Phase 3 of the Initiative begins with this report, which documents recommendations and expansion strategies to serve as the framework for a three-year implementation plan that will enable the District and individual schools to make consistent progress toward the goal of providing robust arts experiences for every Boston student.

## The Findings

### Students and Arts Availability

- Overall, schools report that 70% of BPS students receive some type of arts instruction during the school day.
- The findings vary considerably by grade levels served, however, with students in K-5 and K-8 schools faring the best, followed by Grade 6-8 middle schools and high schools.
- In terms of *frequency and consistency* of arts instruction, a majority of K-5 (76%) and K-8 (81%) students received the initial benchmark of once weekly, year-long arts instruction. This was true for just 48% of students in middle schools serving Grades 6-8.
- One-quarter (26%) of high schools report offering any arts education to more than 25% of their students.
- Only four elementary schools and two middle schools achieved the “best practice” benchmark of twice weekly, year-long instruction for all of their students, representing 5% of all elementary students and 6% of all middle school students in the Boston Public Schools.



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## Schools and Teachers

- Smaller schools reported a larger percentage of their students receiving arts education during the school day compared to larger schools. However, larger schools offered a greater array of art disciplines.
- While not causal, the data reflected a relationship between school characteristics and access to arts education, which is relevant for expansion planning. Schools with larger percentages of Special Education students as well as larger schools reported lower percentages of students receiving arts education, while schools with larger percentages of English Language Learners reported higher percentages of students receiving arts education.
- Arts specialists employed by the Boston Public Schools comprised the largest percentage of arts instructors, providing 55% of all classes taught. However, a significant amount of arts instruction (41%) was provided by other sources.

## Funding and Barriers

- The most frequently reported source of funding for arts programming in schools was the school budget (93%), followed by private donations and/or grants (30%), and in-kind contributions from nonprofit partners (16%).
- The District budget (2008-09) for the arts totals almost \$15 million, with the majority supporting staffing positions in schools (156.6 FTE positions).
- Schools listed funding as the top barrier to increasing arts education in schools, including both “limitations to the school budget” (91%) and lack of public or private external funding (60%). The third most common barrier (46%) noted was “not enough time in the school day.”

## External Arts Partners

- Nonprofit arts partners play an important role in the delivery of arts education to BPS students. 54% of responding schools listed at least one outside partner that provided arts education during school hours.
- However, only 43% of reported school-nonprofit partnerships provided a minimum of weekly instruction for a half-year or full-year schedule.

- Schools reported some difficulties in arranging nonprofit arts partnerships. Nonprofits reported difficulties in finding willing school partners, arising from challenges in communication, outreach to new school partners, and program sustainability, when teachers or principals changed schools.

## Infrastructure to Support Arts Education

- The budgeted staffing level for the BPS Arts Office of 4.4 full-time equivalent (FTE) staff members is comparable to similarly-sized districts with model practices and programming, but the actual current staffing level is just 3.4 FTE staff members, due to vacancies (as of School Year 2007-08).
- While staffing levels are similar, comparable district arts offices in Seattle and Memphis have budgets that are roughly four times that of Boston, suggesting considerable differences in the mission, mandate and program activities of comparable district arts offices.
- Nonprofit arts partners identified a need to increase the District’s capacity for internal and external partner coordination to better leverage existing resources.

## The Recommendations

Based on these findings, the following summary recommendations are designed to serve as the framework for Phase 3 of the BPS Arts Expansion Initiative:

### Recommendation #1: Expand Equity and Access

Expand equity and access to arts education across all Boston Public Schools, prioritizing the initial expansion of sequential and consistent arts instruction for *all* students, from Kindergarten through Grade 8, and employing targeted arts expansion strategies to meet the needs of high school students. Establish an initial three-year goal of getting 100% of all students, through Grade 8, to the initial benchmark of once weekly, year-long arts instruction by 2012. Measure progress annually from the current baseline in this report (School Year 2007-08).

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## **Recommendation #2: Build District Capacity**

Review the mission, mandate and activities of the central BPS Arts Office, in order to increase district capacity to more effectively coordinate partnerships and to support the expansion of school-based arts programs. Focus available resources more intensively on partnership coordination. Maximize existing capacity in the BPS Arts Office by maintaining current budgeted staffing levels and filling any vacancies. Expand the activities budget of the Arts Office to enhance coordination of school-based and citywide arts programming.

## **Recommendation #3: Launch the BPS Arts Expansion Fund**

Launch a new BPS Arts Expansion Fund, seeking to raise a minimum of \$1.5 million over three years in additional private philanthropic funding to complement public funds and support the implementation of these expansion recommendations and strategies. Coordinate resources—new and existing, public and private, both cash and in-kind—within the framework of the BPS Arts Expansion Initiative to address equity gaps, promote best practices, and implement effective expansion strategies.

## **Recommendation #4: Convene High-Level BPS Arts Advisory Board**

Convene a new BPS Arts Advisory Board, appointed and chaired by the Superintendent, to provide guidance and oversight to the District's arts expansion efforts, identify additional expansion possibilities for research and analysis, and ensure accountability and consistent progress toward meeting the BPS Arts Expansion Initiative's goals.

Additional supporting recommendations can be found at the conclusion of the full report.

## **Fulfilling the Vision**

These recommendations are designed to build on the work of the many arts educators already providing arts instruction to students throughout the Boston Public Schools. Today, even in the midst of challenging economic times, the stars are aligned for making real progress as we move forward: with a Superintendent who is deeply committed to arts education, the active involvement of so many dedicated people associated with the schools—from principals to teachers to parents and students themselves—and the generosity and professionalism of Greater Boston's nonprofit community. These recommendations can serve as a roadmap for expanding arts education in the Boston Public Schools and, in the process, giving all of Boston's children a high quality arts experience and preparing them for the challenges of life and work in the 21st century.

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## CHAPTER ONE

### Introduction

Arts education is a vital element of a high-quality, engaging and effective learning environment for children. Students are stimulated by the arts. Principals and teachers believe that arts instruction contributes to a positive school climate. Parents choose schools for their children based on the availability of arts instruction. Many in the broader community view the arts as an essential part of a well-rounded education for any child.

Research draws powerful connections between the arts and student engagement, attendance, community involvement and social development. Arts instruction in schools has been shown to increase student self-confidence, relieve stress and develop social and emotional expression (Harland, et al., 2002). Students across socioeconomic strata who are heavily involved in the arts do better in school and stay in school longer (Catterall, Chapleau & Iwanaga, 1999). And arts-infused classrooms and arts instruction positively affect the learning, engagement and performance of special needs students and students from low-income backgrounds (Catterall & Waldorf, 2002).

There are also strong links between the arts and academic achievement, including high achievement in reading and mathematics on standardized tests, when arts instruction is integrated into classroom instruction (Catterall & Waldorf, 2002). Sustained involvement in music and theater was found to be highly correlated with success in mathematics and reading. (Catterall, Chapleau, & Iwanga, 1999). There is also a clear causal link between music and spatial reasoning—positively affecting the ability to plan, solve mathematical problems and creative scientific processes (Winner & Hetland, 2000).

The question surrounding arts education in the public schools, then, is not *whether* but *how* to provide it—practically, consistently and effectively. School schedules are full and budgets are tight. Public funds for arts in the schools have contracted significantly over the years, and private philanthropic dollars are more unpredictable than ever.

The Boston Public Schools, however, has considerable assets: a Superintendent who believes in the importance of arts instruction in the schools; a committed corps of in-school arts educators; a vibrant network of nonprofit arts providers; and the city's world-class cultural institutions and higher education partners.

A growing number of schools have managed to build strong arts programs, while others struggle to organize funding and partnerships. What is needed to remedy the inconsistencies across schools when it comes to arts education is a clear plan with strategies—including better coordination of both existing and new resources—designed to assist *all* schools in the systematic, multi-year expansion of arts education opportunities for *all* students in the Boston Public Schools.

### Background

Since she assumed her role as Superintendent of Boston Public Schools (BPS), in August of 2007, Dr. Carol R. Johnson has communicated her belief that the arts are crucial to a rigorous and high-quality education—and that access to the arts in schools is an issue of equity for all of Boston's schoolchildren. In the late spring of 2008, Dr. Johnson, in collaboration with a group of local funders, launched the BPS Arts Expansion Planning Initiative. The privately-funded planning process was designed to help the District conduct a comprehensive inventory of current arts offerings in schools as a necessary first step to identifying gaps as well as resources and expansion strategies to address those gaps.

The first phases of this effort have been guided by the BPS Arts Planning Team, co-chaired by Superintendent Johnson and EdVestors Executive Director Laura Perille, and composed of school district leaders and participating funders. Phases 1 and 2 of the planning process—from May through December of 2008— included school and nonprofit surveys, discussion groups, best practice analysis, financial review, and benchmarking of comparable urban districts. Research

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was led by Julia Gittleman of Mendelsohn, Gittleman & Associates with support from research associates and a team of interns from the Harvard Graduate School of Education/ Arts in Education Program. Project coordination was provided by EdVestors on behalf of the Planning Team.

The work of the BPS Arts Expansion Planning Team is reflected in this report, which presents recommendations and expansion strategies. This report also brings Phases 1 and 2 of the Initiative to a close, and launches Phase 3 of the Initiative. Phase 3 will consist of a three-year implementation plan that will enable the District and individual schools to make consistent progress toward the goal of providing robust arts experiences for every Boston student.

## Research Methodology

The first phase of the BPS Arts Expansion Planning Initiative had the goal of producing baseline data for both direct school offerings in the arts and resources that are provided by community partners. This data was gathered using a number of different approaches.

### Quantitative Data Gathering

A survey that sought to assess the current scope of arts education in the Boston Public Schools went out to all BPS principals at the end of May, 2008, with 134 of 144 (93%) schools responding. Those surveyed were asked to provide information about their schools and a number of measures that were designed to capture the breadth and depth of their current arts education courses and offerings. Data collected reflect arts offerings during the 2007-08 School Year as a baseline.

Once the survey was completed, the research team cleaned the data to avoid any duplication, and ran a series of statistical analyses to assess the frequency of specific arts education offerings and the variation in availability based on a wide range of variables, such as school type, location, size, percentage of English Language Learners and percentage of Special Education students.

A second survey was sent to nonprofit arts education partners in September of 2008, with 57 nonprofits responding. The survey addressed the kinds of arts instruction the nonprofits are providing in schools, the scope of their offerings, and how the partnerships

work with the schools. The data was cleaned to avoid duplication and then analyzed based on organization size, art discipline and type of partnership engaged in with BPS schools.

### Qualitative Data Gathering

Qualitative research included data gathered from discussion groups with arts teachers, students, parents, and nonprofit partners, and case studies of best practices and potential expansion models within the BPS. The data was analyzed for key themes, issues that gained widespread agreement and significant variation in opinions. For the case studies, schools were selected that met the following criteria:

1. Schools or programs that could be considered models for possible replication and expansion
2. Schools with exemplary direct arts education provision, including any combination of three different models:
  - a. School-driven (i.e., provided by BPS arts specialists within the school)
  - b. School partnerships with nonprofit arts organizations
  - c. Artist residences and individual artists
3. Schools with high quality arts-curricular integration

Based on these criteria, the research team identified four exemplary schools and partnership models and gathered in-depth information through interviews, observations and document review. These “Best Practice” Case Studies are highlighted throughout this report.

### Secondary Data Gathering

Best practice research was carried out through a process of compiling and analyzing data from other city school systems in order to gain an understanding of successful programs and services nationally. Data points gathered included each school district’s arts office structure and primary focus, arts budget, curriculum, professional development offerings, citywide celebrations, logistics, standard materials, partnerships, and special projects and initiatives.

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In addition, current research was reviewed and summarized to place the role and importance of arts education in urban education systems in a national context.

## The Limitations of This Report

The report authors, on behalf of the BPS Arts Planning Team, wish to highlight several limitations of this report and the initial planning process to date.

### Data on Arts in the Schools

1. **Missing school data:** While 134 of 144 of Boston Public Schools (93%) responded to the on-line survey collecting data for this report, 10 did not. In some cases, this was due to leadership transitions in individual schools at the time of the survey.
2. **A snapshot in time:** The data reflects arts programming offered during the 2007-08 school year, and individual school offerings may have changed since then.

While the data is not perfect, it is the most comprehensive assessment to date of arts access for students across all BPS schools, including arts instruction provided by BPS arts specialists in schools, individual artist educators hired by schools, as well as nonprofits working in partnership with schools to supplement arts instruction during the school day. The researchers apologize in advance for any data interpretation errors related to individual school surveys.

### Data Analysis and the Initial Planning Process

While a great deal was learned during Phases 1 & 2 of this Planning Initiative, the Planning Team identified a number of areas that may warrant additional research and analysis during Phase 3 and beyond, as part of the ongoing arts expansion effort.

1. **Quality:** The initial school-reported data in this report focused on the quantity and frequency of arts instruction and offers no assessment regarding quality.

2. **Arts Disciplines:** In alignment with both National Endowment for the Arts (NEA) guidelines and the Massachusetts Arts Curriculum Frameworks, four arts disciplines were analyzed for this report: music, dance, theater and visual arts (including media arts and graphic arts). Future versions of the school survey may be amended to capture detail about additional arts disciplines.
3. **Professional Development:** Additional research may be needed to delve more deeply into specific strategies to enhance professional development relative to arts education to meet the needs of BPS arts specialists, regular classroom teachers and outside instructors.
4. **Capital Expenses:** Further analysis of resource needs associated with quality arts programming may be helpful, including arts-related equipment and supplies, instruments, and facilities.
5. **Financial Analysis:** Additional review of school-level budgeting models and arts investments made by the District and the schools themselves could be done, along with research into additional public sources of funding for expansion efforts.

Finally, as the template for the District's arts expansion strategies, this report is intended to be a dynamic document to be amended and expanded over time.

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## Arts Education Terminology

As arts education has expanded and evolved in schools, so too has the language used to describe this work. For the purposes of this report, a few key terms are worth defining. The list below is excerpted with some modifications from the Grantmakers in the Arts (GIA) “Glossary of Arts Education Terms.” The Glossary is included in its entirety in the Appendix to this report, with thanks to GIA for sharing this document.

**Arts Education:** A collective term referring to a comprehensive and sequential education in separate and distinct artistic disciplines, such as: dance, music, drama, folk arts, media arts and visual arts. For this report, “arts education” is used as the broadest term, encompassing both “direct or sequential arts instruction” and “arts integration or arts-curricular integration.”

**Arts Instruction:** Sequential instruction in arts disciplines that is taught by certified arts specialists or teaching artists.

**Arts Integration:** An approach that incorporates the arts into core curriculum (also known as “arts-curricular integration.”) Students engage in the creative process which connects an art form and another subject area (e.g., English Language Arts) and meets in-depth objectives in both.

**Arts Exposure:** Refers to students visiting arts organizations and cultural organizations to see examples of the arts (i.e., via field trips), or performance demonstrations that may take place in a school-setting. Generally, these are “one-time” or “short-term” arts opportunities for students.

**Arts Standards:** Official expectations for academic content and student achievement for arts subjects K–12, usually adopted and disseminated by state boards of education.

**Certified Arts Specialist:** A visual arts, music, dance or theater educator certified by the state to teach.

**Core Subject:** A body of knowledge that all students are expected to learn—not an elective subject.

**Arts or Artists Residency:** An intensive series of classroom sessions with a qualified teaching artist. Residencies are designed to immerse students in a particular art form, and most are also designed to teach another subject area (or areas) through that art form.

**Teaching Artist:** Professional performing, literary, visual, or multidisciplinary artist whose training and experience includes programming for Pre-Kindergarten through Grade 12 students, teachers, and/or families in schools or communities.

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## CHAPTER TWO

# Landscape and Context

### Arts Education in Boston

At the outset of the Initiative, an initial assessment was made of the current landscape of arts education in the Boston Public Schools (BPS). It was discovered that the frequency, depth, sequence and quality of arts experiences available to children vary considerably from school to school—and because of the entrepreneurial nature of the arts education landscape in Boston, there is very little consistent data available to document either successful models or identify equity gaps.

Schools employ a variety of strategies to provide arts experiences to children, including the use of school faculty, outside partners and volunteers. Arts programming is also offered in a number of out-of-school time settings, but since only some students participate in out-of-school time learning, those experiences do not serve as a replacement for in-school arts education that reaches all students in all schools.

While there are a number of arts and cultural organizations that currently partner with one or more schools, or would like to do so, there is insufficient staff capacity at the District level to effectively coordinate such partnerships, leverage the resources of external partners, or assist schools in developing more robust arts programs.

In terms of establishing a baseline for evaluating arts education in the Boston Public Schools, there has been no reliable data documenting the range of arts offerings by schools or minutes of arts instruction (in any discipline) per student per week. As a result, there was a consensus among the BPS Arts Planning Team that such a baseline would be necessary in order to measure progress toward any goal of increasing access and equity of arts offerings for all BPS students. This initial assessment informed the detailed inventory of actual arts offerings in schools, which was conducted as Phase 1 of the Planning Initiative.

### Federal, State and Local Standards

Because so much in education today is driven by federal, state and local standards, it is important to understand the context those standards create for

districts and individual schools. A comparative analysis of existing policies reveals that at the federal and state level, while there are many recommendations, there are few requirements and a lack of accountability that limits their effectiveness as benchmarks for the development and implementation of arts education at the local or district level. In a six-hour school day, softer “recommendations” related to the arts compete with increasing federal and state mandatory testing requirements in Math, English Language Arts, Science and Social Studies.

### Federal Standards

Under the No Child Left Behind (NCLB) Act of 2001, the arts are designated as a core academic subject. States are required to develop challenging academic and student achievement standards in all core academic subject areas. However, states are not held accountable for these standards, and NCLB does not require regular state testing in fine arts, although it does so in other curricular areas, including Math and English Language Arts.

### State Standards—Massachusetts

Massachusetts is one of only four states without an arts education mandate, and one of only 10 that does not have a high school arts graduation requirement, although the Massachusetts Recommended High School Core Program of Studies (MassCore, 2007) includes at least one full-year fine arts course or its equivalent.

In the Massachusetts Education Reform Act of 1993, the arts are defined as a component of the core academic curriculum. The Act recommends qualified staff, sequential curriculum, instruction, assessment, well-equipped facilities designed to meet program needs, adequate instructional time, and materials in order to provide equitable access to arts education. The Massachusetts Arts Curriculum Framework (1999) provides detailed guidance regarding the content of effective arts instruction across four arts disciplines (music, dance, theater, and visual arts).

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However, neither the Act itself nor the Arts Curriculum Framework includes any accountability provisions to ensure equitable access to sequential arts education statewide.

At the same time, the Act—and the ensuing Massachusetts Curriculum Assessment System, or MCAS—did establish accountability provisions, regular testing and graduation requirements in Math and English Language Arts (ELA), with additional testing requirements in Science (2010) and History/Social Studies (2012) soon to come. These requirements increased sharply the competing demands on time and learning for districts and schools.

### District Standards—The Boston Public Schools

A review of Boston School Committee policy actions from 1994 through 2001 documents the creation of a comprehensive “Arts in Education Policy” for the Boston Public Schools. The core principles included “arts as central to the education of every student” with “equity of access” as its cornerstone. The detailed policy recognized the arts as a core subject and established BPS Citywide Arts Standards and Course Descriptions. In addition, the policy set specific and ambitious “time-on-learning” requirements for arts instruction in all schools, with some modifications over the years:

- In 1994, time-on-learning requirements for the arts were established at a high of **90 hours of instruction each year**. In a 36-week school year, this equals 150 minutes—or close to three class periods per week, depending on individual school schedules.
- In 2001, the time-on-learning requirements were modified to **120 minutes per week at the elementary level** and **135 minutes per week at the middle school level**.
- In both 1994 and 2001, high school graduation requirements were set at one full year or two semesters of arts instruction.

Both the original and amended BPS Arts in Education Policy were established prior to full implementation of the federal No Child Left Behind (NCLB) accountability provisions established in 2001 and the state MCAS graduation requirements beginning in 2003. Adding to the pressures of increased testing, significant state and local budget retrenchments in 2003 led to the reduction of some 700 teaching positions in Boston alone. While the District recovered most of these positions in subsequent years, the current economic climate suggests that schools will face a comparable set of budgetary challenges in 2009 and beyond. [Source: BPS School Committee Minutes, 1994-2001 & BPS Budget Office records.]



## CHAPTER THREE

### The Findings: Students and Arts Availability

The Arts Planning Team asked schools to report on the quantity of arts instruction offered during the school day. Data from the school survey was analyzed in three ways to determine the percentage of students receiving:

1. Any arts instruction at all during the school day;
2. Arts instruction meeting the “initial benchmark” of once weekly, year-long instruction; and
3. Arts instruction meeting the “best practice benchmark” of twice weekly, year-long instruction.

To analyze the frequency and duration of arts instruction received by students, the initial benchmark was set at once weekly, defined as at least 45 minutes, or one class period per week, for the entire school year. The best practice benchmark was set at twice weekly for a full year, defined as 90 minutes or more, or two class periods per week. Twice weekly arts instruction can either allow students to experience more than one art discipline each week, or it can enable more frequent, in-depth learning in one discipline (for example, playing an instrument). Finally, the data was calculated to provide the percentage of actual students served, given the wide variation in school size across the District.

These benchmarks were established using data from actual current school averages, existing BPS “time-on-learning” requirements, as well as comparable district practices and qualitative input from the discussion groups. Balancing ideal goals with practical school realities, the Arts Planning Team identified these “initial” and “best practice” instructional levels to serve as reasonable benchmarks and goals for District-wide expansion of the arts.

#### Students Receiving *Any* Arts Instruction During the School Day

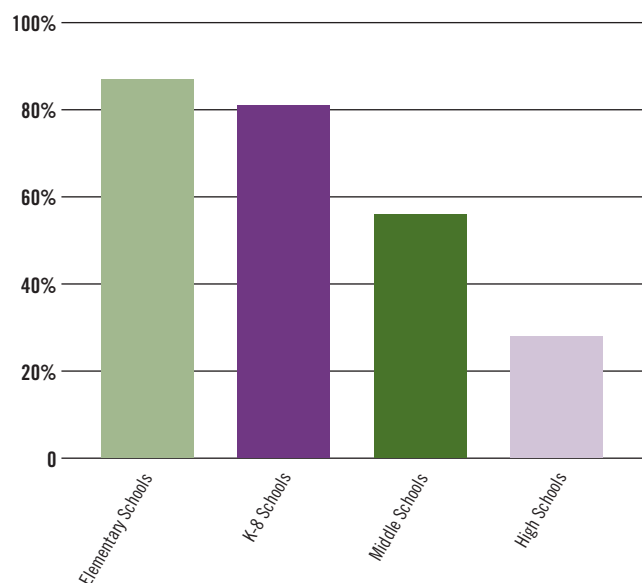
In the 2007-08 school year, 70% of all students in the Boston Public Schools received some type of arts education, according to the data reported by the schools. This initial assessment did not quantify the

frequency, duration or consistency of such instruction, but the mere presence of any arts instruction during the school day. The range of responses to this question varied dramatically among the schools:

- 53% of schools provided arts education to 100% of their students during the school day; while
- 11% of schools provided no arts education to their students during the school day.

This overall percentage also varied by the type of school, in terms of grade levels served.

Percentage of Students Receiving Any Arts Education by School Type



#### Students Receiving Weekly, Year-Long Arts Instruction

Data from the school survey was further analyzed to determine the frequency and duration of arts instruction—often referred to as the “dosage” of instruction in any given subject. The data was calculated to provide the percentage of actual students

## KEY FINDINGS: Students and Arts Availability

Based on school-reported data from 2007-08, the following picture emerges of arts education in Boston's schools:

- Overall, schools report that 70% of BPS students receive some type of arts instruction during the school day. This varies widely across the District, however, with 53% of schools providing arts education to 100% of their students, and 11% of schools providing none.
- The findings vary considerably by grade levels served, with students in K-5 and K-8 schools faring the best, followed by Grade 6-8 middle schools and high schools.
- In terms of *frequency and consistency* of arts instruction, a majority of K-5 (76%) and K-8 (81%) students received the initial benchmark of once weekly, year-long arts instruction. This was true for just 48% of students in middle schools serving Grades 6-8.
- High schools face particular challenges—given the many small high schools in Boston, there are scheduling difficulties, offset somewhat by a wider array of community-based after-school arts activities for older, more mobile high school students. As a result, just one-quarter (26%) of high schools report offering any arts education to more than 25% of their students.
- District-wide, very few schools achieved the “best practice” benchmark of twice weekly, year-long instruction for all of their students. Only four elementary schools and two middle schools met this benchmark, representing 5% of all elementary students and 6% of all middle school students in the Boston Public Schools.
- A neighborhood analysis showed no consistent pattern indicating geographic inequity of arts education in Boston neighborhoods.
- In terms of art disciplines available to students, the findings also varied by grade levels served by schools. Music was the most popular, at 77%, in both elementary and K-8 schools. Starting in the middle school years, visual art was available at rates similar to music. By high school, visual art was more common (48% versus 33% for music).
- The availability of theater arts and dance was low across all grade levels (just 23%) and particularly low at the high school level.
- Youth from the discussion groups articulated the importance of increasing exposure to more art disciplines at an earlier age to allow students to explore their interests.
- Parents from the discussion groups highlighted the importance of offering arts to students who struggle academically, as an additional avenue for success and confidence-building that these students might otherwise lack.

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served, given the wide variation in school sizes across the District. The findings were as follows:

### Elementary Schools

- Approximately 76% of students in K-5 schools met the initial benchmark of receiving arts instruction once weekly (45 minutes, or one class period per week) in any art discipline for the full school year, based on school-reported data;
- Just 13% of students in K-5 schools met the higher “best practice” benchmark of twice weekly (90 minutes, or two class periods per week) in one or more disciplines for the full school year.

### K-8 Schools

- Approximately 81% of students in K-8 schools met the initial benchmark of receiving arts instruction once weekly (45 minutes) in any art discipline for the full school year;
- Just 11% of students attending K-8 schools met the higher benchmark of twice weekly (90 minutes) in one or more disciplines for the full school year.

### Middle Schools

The offerings among the middle schools—serving Grades 6–8—varied widely. Some of the schools offered daily, semester-long courses. Others offered arts classes on a quarterly basis. It became clear that, for grades 6–8, in order to meet a minimum standard of at least 45 minutes of arts instruction on average per week, schools employ a range of strategies to accommodate scheduling challenges. These include quarter-long courses that meet daily, semester-long courses that meet daily or twice per week, as well as three-quarter long courses that met daily or twice per week. All of these models appeared to provide an adequate, baseline arts experience for participating middle school students.

Overall, for the 18 middle schools providing complete data, these were the results:

- Nine schools offered models that provided an adequate, baseline arts education experience for their students, representing 48% of the students;

- Three schools were in the middle-to-low end of the spectrum, representing 17% of the students in these grades;
- Six schools offered little to no arts education, representing 35% of the students.

### High Schools

The distribution of arts education is diverse and inconsistent at the high school level, based on the wide variation of school size(s) and resources. Here are some examples:

- District-wide, just 26% of high schools reported offering any arts to more than 25% of their students in 2007–08;
- Eleven of fifteen schools reporting little or no arts instruction were high schools;
- Approximately 22% of high school students attend schools where they have access to a range of different art disciplines;
- When high schools do offer arts, they tend to offer great frequency and even daily course offerings, presumably to a small subset of students rather than the entire school.

By contrast, two BPS high schools report incredibly deep arts offerings, notably the Boston Arts Academy (the District’s Pilot high school for visual and performing arts), and Boston Latin School, one of the District’s three exam schools. These two schools are able to leverage either the school’s large size (in the case of Boston Latin) and/or considerable private resources (the case in both schools) to support robust arts programming. A third, smaller high school, Media Communications Technology High School, offers rich arts programming in digital and media arts to 100% of its 368 students in keeping with the media arts theme of the school.

Nonprofit partners running after-school youth arts programs report that they often, or occasionally, have difficulty finding enough teens to take full advantage of their offerings. Possible factors may be transportation or communication/outreach, among others.

## Insights from the Discussion Groups

During the discussion group, Boston Public Schools (BPS) arts educators expressed concern about the low percentage of middle school students receiving arts education. The educators said the middle school years

were a particularly important time to offer arts education, in order to keep students engaged and connected to their schools.

**“Arts are not a luxury. Providing arts for stressed-out students lets out their pent up energy in a healthy way, rather than through violence.”**

Parents’ concerns echoed those of the educators.

Parents spoke of the importance of offering arts to students who struggle academically, since arts provide

an additional avenue for success and confidence building that these students might otherwise lack. Parents spoke of the value of arts education in minimizing the stress many students face, which some think could help in efforts to decrease violence in and outside of schools. As one parent said, “Arts are not a luxury. Providing arts for stressed-out students lets out their pent up energy in a healthy way, rather than through violence. Arts are a way to get more kids motivated in core subject areas, too.”

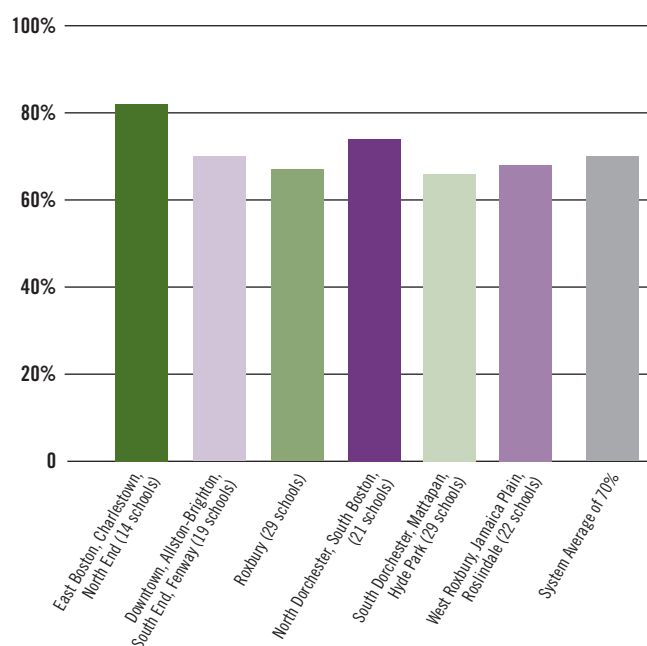
In a discussion group made up of BPS high school students, all students reported art exposure experiences while in elementary school but only 15% were currently enrolled in arts courses. Several of the students said that their current interest in art stemmed from the introduction they received from classes when they were young. High school students also spoke about the role art can play as a creative outlet and a way to relieve stress. By offering more art, they felt, students would have alternative ways of expressing themselves that would be more constructive than the choices they sometimes make.

Youth in the high school discussion group recommended that arts education courses be required, rather than offered as electives, so that students can gain exposure to the arts and develop skills they might not otherwise have. They thought that if wider exposure was offered during the school day, then students could choose to pursue narrower, more focused arts opportunities during after-school time.

## Geographic Availability of Arts Education

The data gathered from the 134 schools was analyzed to determine if the availability of arts education varied by neighborhoods. Neighborhoods were grouped based on their location in the city and then compared across groups to assess variation in the percentages of students receiving arts education. The results of this neighborhood analysis showed no consistent pattern indicating geographic inequity of arts education in Boston neighborhoods. In addition, it is not clear how relevant the neighborhood distribution is to an assessment of arts education equity, since large numbers of Boston Public Schools students attend schools outside the neighborhoods in which they live.

**Percentage of Students Receiving Arts Education, Geographic Distribution**



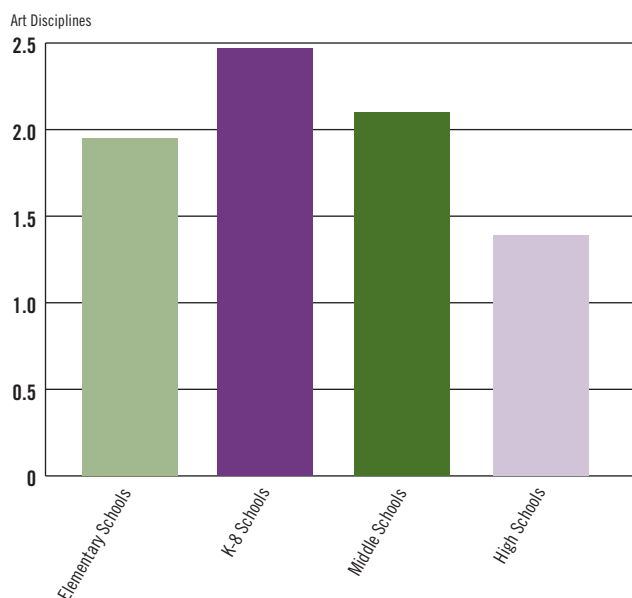
## Art Disciplines Offered

Schools provided information on which art disciplines they offer. Again, findings varied by the type of school and grade levels served.

Music was the most popular arts discipline for both elementary and K-8 schools, with 77% of schools serving these grades reporting that music education was offered in their buildings. Starting in the middle school years, visual art (60% of schools) was available at similar rates to music (65%). By high school, visual art was more common than music (48% for visual art versus 33% for music education).

The availability of in-school theater arts and dance, relative to other disciplines, was low across all grade levels, at just 23% for all schools. It was particularly low at the high school level, at just 14% for dance and 15% for theater arts.

### Number of Art Disciplines by School Types



Finally, the schools reported on the overall number of different art disciplines. Out of a maximum of five disciplines (Visual Art, Music, Theater, Dance and Other), the average number of art disciplines provided by all schools was 1.97 disciplines. The average number of art disciplines varied by school type.

Related to this finding, youth from the high school discussion group articulated the importance of increasing exposure to more art disciplines at an earlier age. More exposure and variety would allow students to explore their potential interests and aptitudes in different artistic disciplines.

## Implications

Arts education is not available equally across the District for all BPS students. Many schools are not meeting the recommended initial benchmark of sequential and consistent arts instruction consisting of one class session per week for students in grades K-8. While many elementary schools are successfully providing their students with consistent arts education, others are not. In particular, 6th to 8th grade students often are not able to access consistent arts education. Educators and parents alike find the current offerings insufficient to meet the educational needs of students.

There are a number of reasons that some schools are not providing arts education as effectively as other schools. These can include a lack of adequate resources, limited access to talent and leadership, a low level of active parent support and a perceived lack of time during the school day (see Chapter 5 for more about funding constraints and barriers). It is essential that these schools receive the support and assistance they need, in order to increase their capacity to provide consistent arts instruction to more students.

In addition, while a large percentage of elementary students receive music education weekly, there is limited exposure to the other disciplines of visual art, theater and dance. At all grade levels, access to theater and dance is limited. District-wide, the range of arts disciplines varies, leaving some students with exposure to just one art discipline over the course of their elementary school years.

## BEST PRACTICE SPOTLIGHT: Multi-School Arts Collaborative

### Making Music Matters

Making Music Matters (MMM) is a collaborative partnership among four schools: the Beethoven and Ohrenberger Elementary Schools in West Roxbury, and the Mozart Elementary and Irving Middle Schools in Roslindale, providing instrument instruction to more than 280 students in Grades 3 through 6 during the school day. Piloted by Young Audiences of Massachusetts from 2000 through 2004 (then known as “Bring Back the Music”), today Making Music Matters is entirely run by the schools themselves, including all program coordination and fundraising. Using outside instructors who travel between the schools, MMM provides small-group instrument instruction in flute, violin, clarinet, and trumpet, as well as opportunities for students to perform throughout the school year. In addition, MMM encourages parent and community involvement, through a unique collaboration among parents of children from all four schools called Parents for Instrumental Music, an active advocacy group for arts education in the schools.

Key success factors:

- **Principal leadership.** The principal of each participating school articulates a strong commitment to music education for students, advocates for the instrumental program with all of the school’s constituents (staff, parents, community and other administrators) and identifies in-kind contributions for the program.
- **Parent management.** Parents help to run the Making Music Matters program in each school, with paid stipend positions for parents who manage enrollment, instrument distribution and overall program operations across the four schools.
- **Teacher ownership.** A program like Making Music Matters works best in schools where teachers are invested and interested in the program. BPS arts specialists play leadership roles in coordinating the program, which is designed to supplement the arts instruction (general music or drama) they provide. While every effort is made to schedule instrumental lessons with the least disruption of instructional time, classroom teachers also are willing to adapt their schedules.
- **Cross-school collaboration.** Making Music Matters is distinctive because the program is a collaboration between and among schools. Beginning with just two partner schools—before expanding to the current four schools—helped to make start-up of the program more manageable. In addition, participating schools are located relatively close to one another so that program staff can travel easily between the buildings.

## CHAPTER FOUR

### The Findings: Schools and Teachers

The Arts Planning Team examined a number of school characteristics in order to gain a better understanding of the types of schools that provide more or less arts education to their students. In addition, teachers in schools were interviewed to gain a sense of the characteristics of staff offering arts instruction to students.

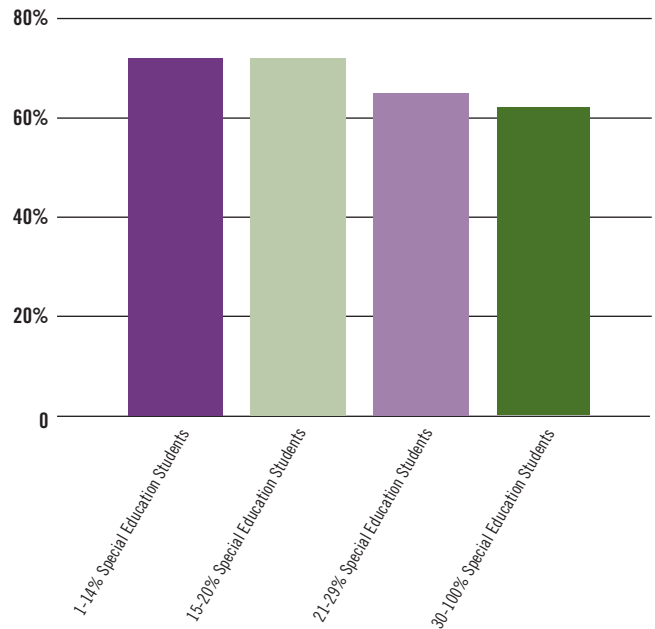
#### The Relationship of Arts Education to School Characteristics

On average, schools with larger percentages of English Language Learners (ELL) in their student body reported higher percentages of students receiving arts education. These schools also reported that slightly more art disciplines were available at their schools than those schools with smaller percentages of ELL students.

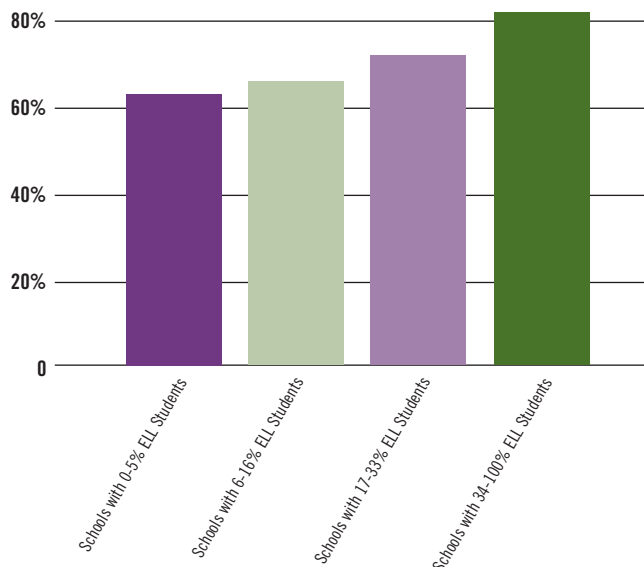
Conversely, schools with larger percentages of Special Education students among their student body reported lower percentages of students receiving arts education. Similarly, schools with large percentages of Special Education students reported offering fewer art

disciplines than those schools with smaller percentages of Special Education students.

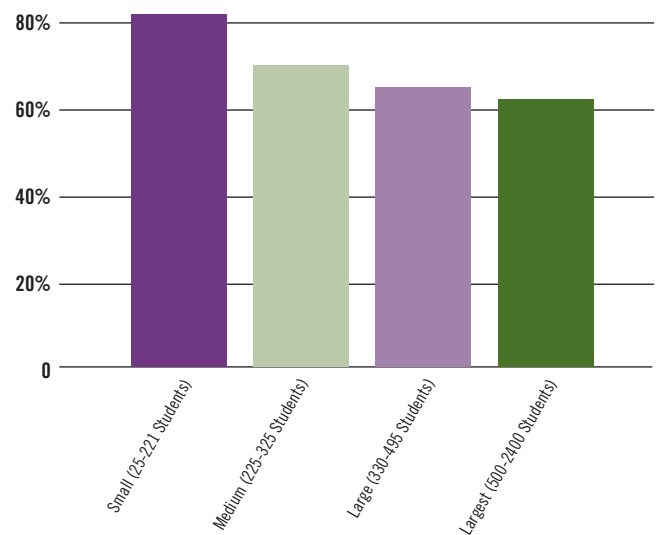
#### Special Education Data and Percentage of Students Receiving Arts Education



#### ELL Data and Percentage of Students Receiving Arts Education



#### School Size and Arts Education



Finally, considering school size as a variable of access to arts education, the data showed that smaller schools reported a larger percentage of their students receiving arts education during the school day compared to larger schools. However, larger schools offered a greater array of art disciplines.

### Insights from the Discussion Groups

Participants in the parent discussion group expressed concerns about these findings. They spoke of the need for greater access to art for students receiving Special Education services, particularly those in “substantially separate” classroom settings. One parent reported, “Special Education classrooms can feel like iceboxes. These kids need to be stimulated more and the arts are one way to do that.”

Arts teachers expressed surprise about the Special Education findings. They spoke of the benefits they have seen in providing arts education to Special Education students—and several described their efforts to work with these students to insure that the arts are integrated into their individual education plans (IEPs).

### Who Teaches Art in the Boston Public Schools?

The District also provided the Planning Team with data on arts education instructors, revealing that arts specialists employed by the Boston Public Schools

comprise the largest percentage of arts education instructors—at 55% of all classes taught.

In 2007-2008, the schools reported employing 253 arts teachers, including both full-time and part-time positions. The total of these positions add up to 168 full-time equivalent positions (FTEs). Of these, 41% were visual art teachers, 33% were music teachers, 15% were theater teachers and 11% were dance teachers.

However, a significant amount of arts education instruction (41%), was provided by other teachers, including: 17% Boston public school teachers who are not arts specialists; 17% outside contractors; and 7% nonprofit partner organizations (4% were not reported).

### Insights from Discussion Groups

The art specialists in the discussion group provided valuable insight into the current experience of arts teachers in the Boston Public Schools. These educators spoke of art as a foundation-building experience for students. As one teacher said, “Art education is an opportunity to develop critical thinking skills, which is directly related to art making.”

The teachers felt there was not enough knowledge or understanding within the District about the connection between art and critical thinking, and spoke of the need to place a greater focus on informing principals and the overall Boston Public Schools community about the link. The teachers articulated the challenges

PHOTO: DREAMSTIME



### Roland Hayes School of Music

Started in 1975 as the District’s music magnet school, the Roland Hayes School of Music currently provides music education to students at the John O’Bryant High School and the Madison Park Technical Vocational High School. With a staff of five full-time music instructors, Roland Hayes serves approximately 250 students per year with courses in musicianship, band, guitar, bass guitar, vocal instruction, and piano, and provides a number of ensemble opportunities. Located within the Madison Park High School Complex, Roland Hayes facilities include a 500-seat performance space and a music library, along with classrooms and rehearsal rooms. A number of new directions for the school are currently under consideration and a change in focus—although not a retrenchment from offering high-quality, sequential arts instruction—will likely occur in the future.



## KEY FINDINGS: Schools and Teachers

Based on school-reported data from 2007-08, the following picture emerges of school characteristics, student populations and arts instruction:

- Smaller schools reported a larger percentage of their students receiving arts education during the school day compared to larger schools. However, larger schools offered a greater array of art disciplines.
- While not causal, the data reflected a relationship between school characteristics and access to arts education which is relevant for expansion planning. Most notably, schools with larger percentages of Special Education students as well as larger schools reported lower percentages of students receiving arts education, while schools with larger percentages of English Language Learners reported higher percentages of students receiving arts education. Both teachers and parents highlighted as a priority expanding access to arts instruction for children with special needs.
- Arts specialists employed by the Boston Public Schools comprised the largest percentage of art education instructors, providing 55% of all classes taught.
- However, a significant amount of arts instruction (41%) was provided by other sources, including 17% by Boston Public School teachers who are not arts specialists, 17% by outside contractors and 7% by nonprofit partner organizations (4% were not reported).
- Arts specialists highlighted the need for improved access to professional development and peer networks with their colleagues across the District, in order to share best practices and learn about effective partnerships occurring in other schools.
- The youth in the discussion group provided strong feedback on the role and importance of arts teachers, and the connection between arts, quality of instruction, and student engagement.

they face in justifying the importance of arts education to their colleagues, and said they encourage their students to write about their art-making experiences, as a way of documenting the impact of their classes.

One arts specialist on the K-5 level said, “The arts are much more than just enrichment. A great concern I have is the fact that many administrators are not really aware of the great power the arts have to help us with many of the problems we currently have, from low MCAS scores and behavior issues, to community involvement. The arts are a critical part of the process for following the path to improvement in all these areas.”

Finally, the teachers addressed the need for improved access to professional development for arts teachers. In previous years, BPS arts teachers from across the District met together during professional development days, in order to share best practices, learn from one another, and hear about effective partnerships occurring in other schools. Today, arts teachers stay in their schools during professional development days and meet with other teachers. This change may have been an unintended consequence of the District’s own efforts to prioritize school-based professional development to bolster teaching and learning. However, the



PHOTO: RICHARD HOWARD

### Boston Arts Academy

Boston Arts Academy, Boston's high school for the visual and performing arts, opened in 1988 and serves 405 students in Grades 9-12. The Academy was founded as a Pilot School with specific "autonomies" from certain District and union requirements (regarding curriculum and assessment, budget and staffing, and other school characteristics). Students must audition to gain admission to the school.

**Integrating arts and academics:** Based on the conviction that academics and the arts are equally important to student development and achievement, the school infuses the arts throughout the academic curriculum, with the goal of motivating students through a variety of learning styles to succeed in high school and pursue higher education. Students take classes in theater, dance, vocal and instrumental music, and visual art, as well as core curriculum classes in math, languages, humanities, integrated sciences and writing.

**Sharing best practices:** Because of its success with urban students and its innovative use of the arts as a strategy for improving teaching and learning, Boston Arts Academy has attracted national and international attention as a model urban high school. The school seeks to document and share its best practices, hosting an annual Summer Institute in Arts Education, for interested teachers and school leaders from around the country and close to home.

teachers spoke to the value gained from meeting together, as arts teachers, across the District, even if such gatherings could only take place once or twice during the year. Under the current system they said they feel isolated from their peers, since many of them are the only arts specialist within their schools. As one teacher said, "The BPS art teacher community fell apart as a result of the ending of these meetings."

The youth in the discussion group provided strong feedback on the role and importance of arts teachers. Hiring qualified teachers who create a quality classroom environment that keeps students engaged was a high priority for the youth. Talented and creative arts teachers make students want to come to school. As one high school student said, "It is hard to get excited about going to school but I look forward to my art class."

### Implications

Arts specialists in the Boston Public Schools are both the primary providers of arts education in the District and the most important resource available for offering expanded and quality arts education system-wide. However, there are wide discrepancies when it comes to the number of teachers providing arts instruction from school to school. And teachers speak of the need for more consistent professional development opportunities that allow them to work with other arts educators across the District.

While the majority of arts education in the Boston Public Schools is being provided by arts specialists, schools informed the Planning Team that more than 40% of classroom instruction is conducted by other types of teaching and art professionals. Little data was available district-wide regarding the coordination, quality, or any professional development related to this external group of instructors.

Another issue for future consideration is the relationship between school characteristics and access to arts education. While these relationships are not causal, they are worth noting. From the school-reported data, it appears that students receiving Special Education services as well as students attending larger schools are less likely to have access to arts education. As strategies are developed to improve access to arts education for all students, these school characteristics and student populations should be taken into consideration.

## BEST PRACTICE SPOTLIGHT: Arts-Curricular Integration in a Small School

### Winship Elementary School in Brighton

The Winship Elementary School located in Brighton serves 230 students in Pre-Kindergarten through 5th grade. The Winship is a designated Science School within the Boston Public Schools—one of 12 in the District. Students are encouraged to learn science through exploration and experimentation. The school has chosen to integrate its arts curriculum with its science theme, enabling the curriculum to provide a rich and diverse array of arts education.

All students at the school have visual arts and music weekly on a year-long basis taught by one of the school's two arts specialists. Students in Kindergarten through 3rd grade also have weekly dance instruction offered by an outside contractor. To supplement its teacher-led arts programs, the Winship has developed relationships with several nonprofit partners providing both direct arts instruction and arts-curricular integration, in keeping with the priorities of the school. These include Very Special Arts of Massachusetts, which uses a full inclusion approach to provide arts instruction for students with special needs alongside their mainstream peers, and Visual Thinking Strategies, a program for elementary students and teachers using art to teach thinking, communication skills and visual literacy.

The science curriculum unites the school's teaching and learning, and the shared curricular approach has helped to create an environment in which the arts and science can complement one another. For example, when second graders study the earth's continents, the Visual Arts Specialist works with students to create the shapes from clay. This integrated curricular approach works well with many different types of children and, in particular, with students with disabilities, who benefit from the flexibility and creativity the art classes provide.

Key success factors for the Winship School's arts program include:

- **Blended delivery model:** Incorporating both direct arts instruction and arts-curricular integration, and using both in-school arts specialists and external nonprofit partners to deliver arts programming, allow the Winship to provide extensive arts education despite its small size, relatively limited discretionary funds, and limited time during the school day.
- **Leadership:** Partnering organizations and school staff speak of the critical role the principal plays. Principal António Barbosa sets the tone through his role as school leader, and the shared purpose he has fostered among staff makes integrating arts into the science curriculum manageable for teachers.
- **Selecting nonprofit partners carefully and communicating expectations clearly:** Principal Barbosa said that in selecting his partner organizations, he was clear at the outset about school needs and his expectations of each partner. He underscores that both the school and the partners have to be committed from the beginning.

According to Principal Barbosa, schools need to figure out how to integrate art into curriculum without just teaching art: "As humans, we appreciate art," he said. "We need to find any avenue we can to tie arts into the curriculum."

## KEY FINDINGS: Funding and Barriers to Arts Education

Based on school-reported data as well as analysis of District budget data, the following picture emerges regarding school and District-level funding for the arts, as well as other barriers to increased arts programming:

- The most frequently reported source of funding for arts programming in schools was the school budget (93%), followed by private donations and/or grants (30%), and in-kind contributions from nonprofit partners (16%).
- The District budget (2008-09) for the arts totals almost \$15 million, with the majority supporting staffing positions in schools (156.6 FTE positions). However, this figure does not include expenditures made by individual schools for art supplies and materials, and does not include additional costs for arts education services contracted directly by schools. Additional data is needed through subsequent annual surveys to gain a clearer picture of both individual school and District-wide “all funds” contributions to arts education in schools.
- Schools listed funding as the top barrier to increasing arts education in schools, including both “limitations to the school budget” (91%) and lack of public or private external funding (60%).
- The third most common barrier (46%) noted in school surveys was “not enough time in the school day.” Parents also voiced concerns regarding the issue of inadequate time for arts programming, and they expressed unease that the increased focus on test scores was crowding out time for the arts.
- Teachers concurred that particularly in schools that are listed as “under-performing” and are struggling to meet federal and state Adequate Yearly Progress (AYP) requirements, there was significant pressure on teachers and students to focus additional time on test preparation.

## CHAPTER FIVE

# The Findings: Funding and Barriers

### How Schools Support Arts Education

Schools reported on a range of funding sources to support arts education instruction and experiences. The most frequently reported source by responding schools was the individual school’s budget, which was listed by 93% of respondents. Private donations and/or grants were listed as sources by 30% of schools, followed by in-kind contributions from nonprofit partners, at 16% of schools. Other sources included parent fundraising (11% of schools), other local or corporate fundraising or sponsorships (10% of schools), public grants (9% of schools) and student fees (7% of schools).

In addition to the information obtained from individual schools, data was gathered on the current Boston Public Schools budget allocation for arts education. Costs reflected both salaries and benefits for arts educators paid by the District, as well as funds allocated for the District arts office. For the 2008-2009 budget, the totals are:

Arts Office:	\$ 274,809
Art Teacher Salaries and Benefits:	\$ 14,577,754
<b>Total:</b>	<b>\$ 14,852,563</b>

Teacher salaries represented 156.6 full-time equivalent (FTE) positions, a reduction from 168.2 FTE positions in the 2007-2008 school year. However, the total of \$14,852,563 does not include expenditures made by individual schools for their art supplies and materials, and does not include additional school costs incurred for art educational services obtained through contracted services with partner organizations. Additional data is needed through subsequent annual surveys to analyze more fully both individual school and District-wide “all funds” contributions to arts education in schools.

### Resources for Arts Field Trips and Performances

While the BPS Arts Expansion Planning Initiative focuses primarily on strategies to expand in-school arts *instruction*, most educators and artists agree that it is also important to provide students—particularly those from disadvantaged backgrounds—with opportunities for arts *exposure* through performances, exhibits, and museum tours—to further enrich arts learning for students. In one of the discussion groups, a parent spoke to the importance of these activities: “I think that leaving the building is critical. It is vital for the children of this city to believe it

**“I think that leaving the building is critical. It is vital for the children of this city to believe it is their city. The only way to own it is to get out there and see it.”**

is their city. The only way to own it is to get out there and see it.”

But field trips mean tickets and buses: all costly investments for tight school budgets.

Currently, two programs help schools with these costs—one publicly funded, one primarily privately funded,

and both administered through the statewide Massachusetts Cultural Council:

**Massachusetts Cultural Council PASS Program:** The PASS Program funds cultural field trips for children in Pre-Kindergarten through 12th Grade by subsidizing the cost of admission tickets. PASS distributes state funding from the Massachusetts Cultural Council via Local Cultural Councils in each community. Applicants to the PASS Program can be parents, teachers, administrators, parent-teacher organizations, neighborhood centers, civic organizations, and public, private and parochial schools.

Statewide, more than \$211,000 was distributed to schools in FY07 for cultural field trips through the PASS Program, subsidizing more than 39,700 tickets for young people to attend arts events and exhibits. In 2008, the Boston Cultural Council (Boston’s Local

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Cultural Council) received 27 PASS applications, up from 15 applications received annually in the preceding two years, primarily as a result of expanded outreach efforts by the Council.

**Big Yellow School Bus:** Sponsored by Bank of America and administered by the Massachusetts Cultural Council, this new program in 2008-09 offers \$200 grants to Massachusetts public and private schools, K-12, to offset transportation costs for eligible field trips to nonprofit arts, humanities and science organizations.

More data is needed to determine whether Boston's schools are utilizing these available public and private resources (and others) to the fullest extent possible, and what additional support schools may need in order to do so.

## Barriers to Providing Increased Arts Education Opportunities

Schools were asked to indicate the barriers that prevent them from providing more arts education opportunities in their schools. "Limitations to the school budget" was indicated by 91% of all schools as a major barrier. The second most frequently noted barrier, at 60%, was the lack of public or private external funding. The third, at 46%, was "not enough time in the school day." In addition, some 22% of schools said that there was limited staff capacity to coordinate arts programming in their school; 17% said they were not able to identify quality nonprofit arts partners; and 13% were not able to find qualified arts teachers.

In response to these findings, parents voiced concerns about the lack of resources and time for additional arts programming. They were also concerned about the increased focus on test scores crowding out time for the arts—and felt that arts education could improve student performance, since it offers students opportunities to observe and develop critical thinking skills in different ways. One parent said: "I think it is really a missed opportunity if we wait for the right timing or the right economy. This is an opportunity for us to have our own renaissance and harness young people's gifts and talents. If we give them the opportunity and materials, who knows what will happen?"

Arts teachers also expressed concern about this finding. From their experience working with schools that are struggling to meet the adequate yearly progress (AYP) requirement, there is significant pressure on teachers and students to focus additional time on test preparation. The teachers reported finding it difficult to interest children in participating in the creative process because they are under so much pressure to pass mandatory tests.

Teachers also spoke of the need to connect art-making to the needs of a 21st century workforce. As one teacher said, "The importance of the 'creative economy' needs more attention and appreciation among classroom teachers and principals." According to the teachers, effective messages and training need to be provided to school administrators and teachers in order to improve their knowledge of the impact that arts education can have on creativity, imagination, critical thinking and problem-solving.

## Implications

In order to provide more arts education to more students, schools need to overcome a number of challenges and obstacles. Finding adequate funding is always an issue, one that is not easily addressed in the current economic climate.

However, other challenges, such as designating time during the school day to allow for arts education, require administrators and teachers to reflect on the multiple demands they face in their efforts to provide a quality, well-rounded educational environment to Boston Public Schools students. Schools face enormous pressures to demonstrate strong academic performance, and these pressures can restrict student time to the study of tested subjects at the expense of other key curricular areas, including the arts. If providing more arts education to more students is the goal, then District leadership, principals and teachers need to work collectively to establish priorities and build in the flexibility necessary to enable BPS arts specialists, artists and outside partners to work with them collaboratively in their classrooms.

**"The importance of the 'creative economy' needs more attention and appreciation among classroom teachers and principals."**

## BEST PRACTICE SPOTLIGHT: Robust Middle School Arts Programming

### The Edwards Middle School in Charlestown

The Edwards Middle School is located in Charlestown and serves 375 students in Grades 6-8. The Edwards is one of only four “Extended Learning Time Schools” within the Boston Public Schools with designated, additional per-pupil state funding for extended hours. The Edwards has made significant investments of time and school budget resources to support robust arts programming. Every student participates in an art specialty, which meets weekly, such as musical theater. Students then choose from a wide range of electives offered during the afternoon hours (such as chorus, step dancing, band and theater), which meet twice weekly. The arts program is staffed by four full-time teachers (three arts specialists, one Special Education Teacher), and the school also partners with nonprofit organizations, such as Medicine Wheel and a hip-hop dance program. The school’s comprehensive music theater program involves nearly 20% of the student body in its annual production.

Key success factors for the Edwards arts programming include:

- **Additional time during the school day to include arts education:** The additional time and funding as an Extended Learning Time School allows for easier integration of arts activities into the school schedule, according to Principal Jeffrey Riley.
- **A dynamic arts curriculum:** For middle school students to participate enthusiastically, staff members believe that arts classes must be fun and interactive.
- **A curriculum with a direct impact on the academic success of the school:** The arts curriculum keeps students committed to coming to school and helps them see their potential in different and creative ways, according to school staff.

Finally, the arts program at the Edwards has played a key role in the school’s recent recruitment success. Last year, the school exceeded its own recruitment goal by enrolling 200 new students. Staff at the school believes this was a direct result of marketing the arts program to current 5th graders and their families. This year’s musical theater production, *The Wiz*, will be performed for all elementary students in the North Zone of the Boston Public Schools (from which the Edwards draws its student population), with the goal of demonstrating to prospective students the exciting arts opportunities available at the school.

## CHAPTER SIX

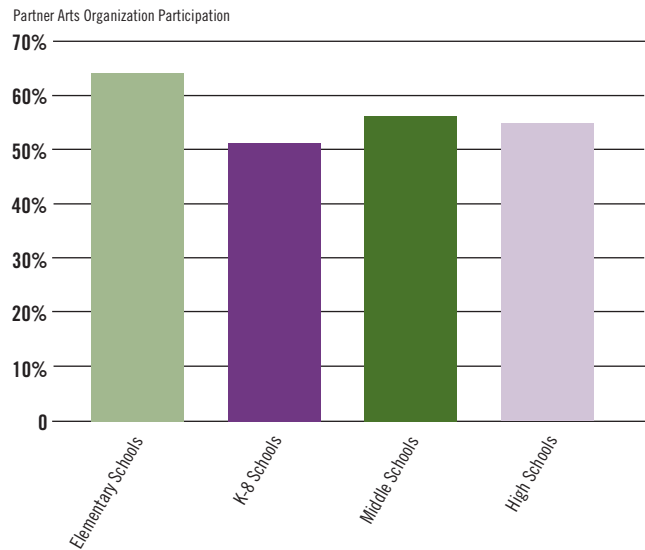
### The Findings: External Arts Partners

#### The Role of Outside Arts Partners

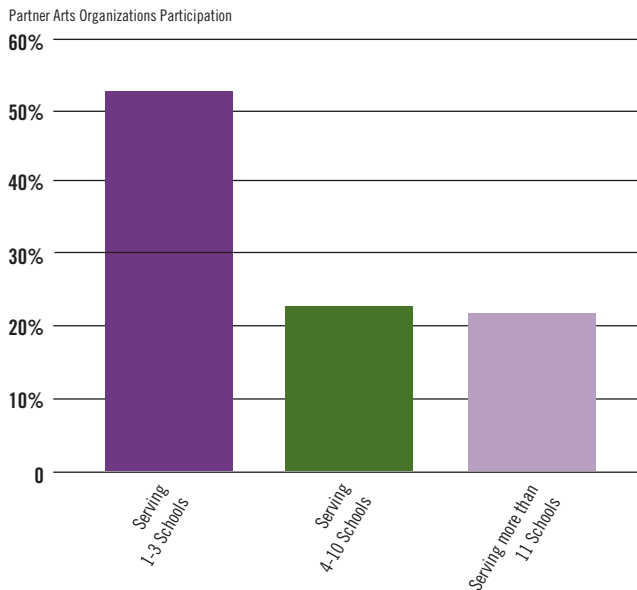
Both schools and outside nonprofit arts partners acknowledged the important role these organizations play in providing arts education to BPS students. Some 54% of responding schools indicated they had at least one outside partner that provided arts education during school hours, while 39% of schools listed at least one partner offering out-of-school time arts education instruction at their school.

From the nonprofit partner survey, the partner organizations reported providing on-site arts education to 68 schools during the school day and to 47 schools during out-of-school time. In many cases, organizations worked in partnership with multiple schools, and schools had multiple nonprofit arts partners.

#### Types of Schools Partnering with Nonprofit Arts Partners



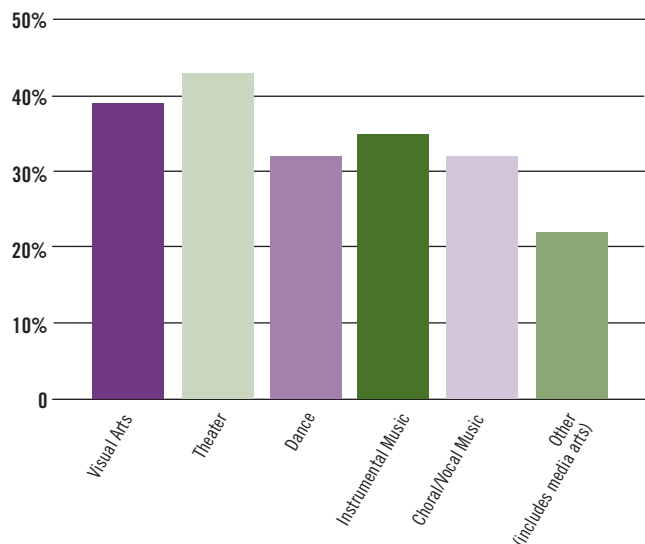
#### Nonprofit Arts Partners by Number of Schools



The education levels of schools in which organizations provided arts education were roughly evenly distributed among elementary, K-8, middle and high schools.

The art disciplines the organizations offer were also evenly distributed.

#### Art Disciplines Provided by Nonprofit Arts Partners





## KEY FINDINGS: External Arts Partners

Based on school- and nonprofit-reported data from 2007-08, the following picture emerges of nonprofit arts partnerships within the context of arts instruction in Boston's schools:

- Nonprofit arts partners play an important role in the delivery of arts education to Boston public school students. Some 54% of responding schools listed at least one outside partner that provided arts education during school hours. In many cases, organizations worked in partnership with multiple schools, and schools had multiple nonprofit arts partners.
- Overall, however, only 43% of reported school-nonprofit partnerships provided a minimum of weekly instruction for a half-year or full-year schedule. Teachers spoke of the need for nonprofit partners to offer full-year programs to address students' need for consistency.
- Schools reported some difficulties in arranging nonprofit arts partnerships. In some cases, schools found that nonprofits lacked realistic program expectations, while others were extremely knowledgeable and flexible in developing and supporting school partnerships.
- Nonprofits reported difficulties in finding willing school partners, arising from challenges in communication, outreach to new school partners, and program sustainability, when teachers or principals changed schools. Nonprofit partner organizations felt that many of these obstacles would be minimized and even eliminated all together, if the Boston Public Schools Arts Office could play a more central coordinating role. The need for improved central office infrastructure was mentioned repeatedly as key to increasing their organizations' capacity to provide more arts education and improve the quality of these partnerships and their program delivery models.
- Youth from the discussion group were extremely positive about their interactions with nonprofit partner organizations and felt that the overall quality of arts instruction would improve if more nonprofits were involved in arts classes in schools.

Organizations reported a broad range of partnership intensity, from arts education that is provided every day for the entire year, to a few performances per year. Overall, however, only 43% reported that school-organization partnerships provide a minimum of weekly instruction for either a half-year or full-year schedule.

Organizations reported on the constraints that prevented them from offering additional arts education. Some 72% of the organizations identified limitations with their own organizational budget as a

constraint; 41% indicated limited organizational capacity to add more programming; 36% stated that there was "not enough time in the school day" to offer arts instruction; and 31% said they were unable to identify interested BPS partners.

### Insights from the Discussion Groups

In the discussion group with nonprofit organizations, a number of other obstacles to offering more arts education were discussed, including:

- The importance of nonprofit partners understanding and appreciating individual schools' cultures;
- Inadequate communication and infrastructure across the District;
- Limited time allotted for building sustainable partnerships with schools;
- Insufficient facilities, space and materials for arts programs;
- The critical need for principal and teacher buy-in for the provision of arts education;
- The need to have the arts fully immersed in a school in order to have a lasting effect;
- The challenge of sustaining relationships with faculty and leadership when school assignments change or positions turn over; and
- The lack of adherence to the Boston Public Schools arts policy, standards, assessment and mandates by individual schools.

The partner organizations felt that many of these obstacles would be minimized and even eliminated all together, if the Boston Public Schools Arts Office could play a more central coordinating role. The need for improved infrastructure was mentioned repeatedly by the nonprofit arts partners as key to increasing their organizations' capacity to provide more arts education and improve the quality of the partnerships and their program delivery models.

Overall, teachers in the discussion group were pleased to see the breadth and significant interest the nonprofit organizations expressed in partnering with the BPS to provide arts education. They felt that since both the District and the partner organizations had limited resources and are often overwhelmed with the demand for additional services, they can help one another by collaborating more effectively.

The teachers spoke of the need for nonprofit partners to offer full-year programming to address students' need for consistency. They look for partners who can bring resources and expertise, such as artists in residence who can work on long term projects with at-risk students, help improve arts facilities and work with them collaboratively to attract and support volunteers on a consistent basis.

In some cases, nonprofit expectations—in terms of program frequency, content, funding or facilities—were not always viewed as realistic or reasonable by schools, while other nonprofits were extremely knowledgeable and flexible in developing and supporting effective school partnerships.

Youth from the discussion group were extremely positive about their interactions with nonprofit partner organizations. Many of the youth stated that their interest in specific art disciplines occurred as a result of a class or after-school opportunity with a local artist or community-based organization. Youth felt that the overall quality of arts instruction would improve if more nonprofit arts organizations were involved in arts classes in schools.

## Implications

Boston is fortunate to possess a large and diverse community of nonprofit arts organizations that are committed to partnering with the Boston Public Schools to provide high-quality arts instruction. The nonprofit community in Boston cares deeply about the well-being of the city's children and sees itself as a partner working closely with schools to increase impact and improve the quality of arts education. However, partner organizations need to be realistic about what BPS partner schools can provide, in order to create realistic and well-implemented programming opportunities. Developing sustainable, consistent and flexible arts education models is key to the success of these partnerships.

Nonprofit arts organizations have faced a number of challenges in recent years as they have attempted to work effectively with the District to provide quality programming. Despite these challenges, the nonprofit community is encouraged by efforts to involve them in improving the coordination and delivery of effective arts education. As a community, they remain committed to working closely with the District as new directions are considered and priorities are set for the future.

## BEST PRACTICE SPOTLIGHT: Effective Nonprofit Partnership

### Community Music Center of Boston

Community Music Center of Boston provides music education to more than 5,000 students every week at its South End facility and nearly 50 community outreach sites, including more than 20 BPS schools. With more than 30 years of hands-on experience in BPS classrooms, the Center's School Outreach Program effectively meets the needs of participating schools seeking to provide increased access to high quality music instruction for their students.

The School Outreach Program's classroom instruction offers a range of service delivery models to individual public schools, according to each school's needs, interests and available funds:

- 32 weeks of weekly general music education (including chorus, recorder, music literacy and percussion) in nine elementary/K-8 schools, serving a total of 3,400 students per week;
- Middle-school choral and/or orchestral ensembles at four middle schools;
- 25 weeks of choral and flute/percussion band instruction at four partner schools;
- 30 weeks of violin instruction for full classrooms of 4th graders at six partner schools;
- Instruction for Special Education classrooms at three partner schools, including those serving children with autism, multiple physical and/or cognitive disabilities; and
- School and citywide performance opportunities, including the Center's *Spring into Strings* festival.

Key success factors to the Center's school-partnership model include:

- **Flexible partnerships offering consistent instruction:** Community Music Center of Boston offers flexible and consistent music education for BPS schools that cannot otherwise afford an in-school music program. The nonprofit also raises funds to subsidize its services, particularly in small schools with limited discretionary budgets, with the expectation that schools will be responsible for a portion of the costs in subsequent years. This "co-funding" model is both practical and helps to build program sustainability and investment at the school level.
- **Connections between classroom teachers and music educators:** At the elementary level, the Center requests that teachers remain in the classroom while music educators are working with students. This encourages increased exposure of classroom teachers to the role music can play with students, and better access to classroom content by the Center's music educators, so that thematic links can be drawn between songs selected and other classroom activities.
- **Fostering parental involvement:** Principals report that music education and student performances involve parents in school activities and expand opportunities for parents to visit the school. At many schools, parents are key partners in raising the funds necessary to support the program or offer additional musical opportunities, such as ensembles or instrument lessons.

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## CHAPTER SEVEN

# The Findings: Infrastructure to Support Arts Education

### The Role of the Boston Public Schools Arts Office

The BPS Arts Office is the central coordinating office for arts in the City's schools. It has as its mission "to provide quality services and resources for arts educators, arts programs and arts-focused students."

With one staff position currently vacant, the BPS Arts Office has just 3.4 full-time equivalent (FTE) staff positions, although the budget allows for 4.4 FTE staff positions. The Office's total budget, including salaries, supplies and all other expenses, is \$274,809.

By way of comparison, other urban districts have district offices with between 3 and 10 staff positions. Similarly-sized school districts (in Seattle and Minneapolis), have nearly the same number of staff (3.5 in Seattle and 3 in Minneapolis) but have central office budgets of \$1 million, or roughly four times that of Boston. Both of those districts allocate more funding to citywide events, partnership coordination, electronic communications with teachers and nonprofit partners, and professional development. In addition, four out of five comparable district Arts Offices conduct their own fundraising and outreach.

This review of comparable district offices suggests differences not just in funding levels, but in mission, mandate and program activities, compared to that of the BPS Arts Office.

### Insights from the Nonprofit Discussion Group

In the discussion group with nonprofit organizations offering arts programming to schools, the need for improved infrastructure through the BPS Arts Office was mentioned repeatedly as key to increasing their organizations' capacity to provide more arts education and improve the quality of these partnerships and their program delivery models. They envisioned an improved District infrastructure that would serve a number of functions including:

- Helping schools and outside partners to find one another and collaborate together to develop effective programs;
- Assisting teachers and principals to stay connected to nonprofit partners when BPS school staff move to different schools in the District;
- Identifying schools in need of specific arts education services and helping those schools understand the services that are available; and
- Accessing partner organizations that have professional development expertise to provide training services to arts specialists.

Broadly speaking, representatives of the nonprofit arts community articulated a vision of a fully-developed, well-staffed central office that would serve as a hub of activity connected to all arts education in the District. With the help of this office, partner organizations would know which organizations were in which schools, identify gaps and find the points of entry to specific schools. The organizations would increase their involvement and provide increased service delivery to more students District-wide.

**"We need a balanced, well-funded and carefully planned arts program for our District. We already have many free resources. Let's organize them and put them to work. It's common sense."**

One BPS arts specialist working on the K-5 level expressed the need for better management of current resources, saying: "We are missing a unified, common sense, inclusive planning system to prevent us from pulling strings in different directions. We need a balanced, well-funded and carefully planned arts program for our District. We already have many free resources. Let's organize them and put them to work. It's common sense."

## KEY FINDINGS: Infrastructure to Support Arts Education

- Current budgeted staffing levels for the BPS Arts Office of 4.4 full-time equivalent staff (FTE) members are comparable to similarly-sized districts with model practices and programming, but *actual* staffing levels at this time are just 3.4 FTE staff.
- Comparable district arts offices in Seattle and Memphis have budgets that are roughly four times that of Boston. Even though staffing levels are similar, there are considerable differences in the mission, mandate and program activities of comparable district offices. Most notably, other districts include more active partnership coordination, enhanced electronic communications, more professional development, and increased citywide arts opportunities.
- Many nonprofit discussion group participants identified a need to increase the District's capacity for internal and external partner coordination to better leverage existing resources.

### Best Practice Models from Other Cities

Research was carried out on five urban school districts across the country: Chicago, Dallas, Memphis, Minneapolis and Seattle. These cities were chosen because of their reputation for exemplary arts programming. It is also worth noting that Dr. Carol R. Johnson, Boston's current Superintendent, served as Superintendent in two of these cities (Minneapolis and Memphis), prior to coming to Boston. Seven components of each school district's arts offerings were analyzed and compared: office infrastructure, curriculum, professional development, citywide celebrations, logistics and materials, partnerships, and special projects and initiatives.

#### Arts Office Infrastructure

All five districts maintained a full-time comprehensive arts director. Other full time positions were often structured by art discipline. Overall, staffing patterns ranged from 2.0 full-time equivalents (FTEs) in Memphis to 10 FTEs in Chicago. Seattle, with the most comparable student population size to Boston, employs 3.5 FTEs, including a full-time community arts liaison responsible for developing community

partnerships. Across the five cities, the number of full-time employees correlated directly to the number of arts instruction and arts integration programs the cities operated.

The broadly defined responsibilities of the district arts offices included professional development, curriculum development and partnership management. Most of the arts offices actively pursued additional fundraising beyond district-allotted funds. The two cities with school systems most comparable in size to Boston (Seattle and Minneapolis), had arts office budgets of \$1 million per year. In Seattle, the majority of the budget was used for staff salaries, office supplies, communications, and district wide celebrations.

#### Curriculum

For most of the cities, the arts curriculum included activities related to the four major arts disciplines: visual arts, theater, music and dance. Four of the five districts offered a combination of direct arts instruction and arts integration. Instructional minutes and requirements are most standardized in Dallas, where each elementary school student receives 45 minutes of visual art per week and 45 minutes of

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music per week. Beginning in 6th grade, students can choose which arts courses they wish to take, and high school students need at least one fine arts credit in order to graduate.

### Citywide Celebrations

Across the five districts, citywide celebrations took the form of festivals, competitions and exhibitions. District-wide performing groups were used in three of the five cities, and music festivals and visual art exhibits were the most prevalent and popular types of celebrations.

### Logistics and Materials

The logistics and materials used in districts vary widely. In two cities, money is allocated directly to schools and teachers for discretionary use to meet the needs of arts instruction. Two other cities rely on partners and organizations for art supplies and use of facilities. Standardized curriculum planning guides and sequencing maps are available in all five districts.

### Professional Development

All five districts offer professional development for arts specialists and most cities extended professional development opportunities to classroom teachers. Seattle builds collegiality among arts teachers through a monthly meeting, held at different schools each time so that teachers can view each other's work and spaces. Additionally, Seattle's strategic plan includes hiring an instructional services coach for each art discipline. Many of these districts are engaged with national professional development partners, such as the Kennedy Center for the Performing Arts and Visual Thinking Strategies. Others pursued national fellowships, grants and scholarships for teachers, such as the U.S. Department of Education's three-year project grant, the Horace Mann Educator Scholarship, and the Oppenheimer Teacher Incentive Grant.

### Partnerships

All five cities have partnerships with national arts organizations. Four of the cities are official partners of The Kennedy Center for the Performing Arts. Additionally, the Wallace Foundation made grants to four of the cities to help them develop coordinated approaches to

expanding high-quality arts learning opportunities both inside and outside school, and to document and share lessons that can benefit other cities.

Locally, all districts maintained partnerships with professional theaters, museums, dance and music companies, and universities. Local universities provide a variety of support including research, teacher certification, arts programming space, curriculum development, and professional development.

### Special Projects and Initiatives

In four of the cities, the arts office publishes a monthly newsletter in an effort to communicate information to all stakeholders. Other common initiatives include in-school performances, field trips and student workshops. Several cities have special programs that use the arts to attract, engage and support at-risk youth.

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## CHAPTER EIGHT

# Recommendations

This report marks the completion of Phases 1 and 2 of the BPS Arts Expansion Planning Initiative and the beginning of Phase 3, during which the recommendations will be implemented, including expansion strategies that will ensure high-quality, engaging arts education in schools across the District. Phase 3 is envisioned as a three-year plan (2009-2012) to enable the District and individual schools to make consistent progress toward the goal of providing robust arts experiences for every Boston student.

The following recommendations are designed to serve as the framework for Phase 3 of the BPS Arts Expansion Planning Initiative:

### **Recommendation #1:** **Expand Equity and Access**

**Expand equity and access to arts education across all BPS schools, prioritizing the initial expansion of sequential and consistent arts instruction for *all* students, from kindergarten through grade 8, and employing targeted arts expansion strategies to meet the needs of high school students.**

- A.** Establish an initial three-year goal of getting 100% of all students, through grade 8, to the initial benchmark of once weekly, year-long arts instruction by 2012. Measure progress annually from the current baseline of 81% for students in K-8 schools, 76% in K-5 schools, and just 48% of students in grade 6-8 middle schools.

Achieving this initial goal will meet a secondary objective of creating a foundation of arts learning for all children in Boston's schools, thus developing a pipeline of young artists, arts learners and future audience members with an appetite for the rich array of both in-school and out-of-school arts opportunities that Boston offers.

- B.** Employ targeted strategies to meet the needs of high school students. Build upon demonstrated connections between the arts and student engagement, while also fostering greater access to citywide arts opportunities, for students with specific interests and talents in various artistic disciplines.

Recognizing the particular challenges of arts scheduling and programming across Boston's diverse high school landscape, engage in additional research and consult with school leaders, teachers, artists and nonprofit partners to identify specific barriers and develop targeted strategies to expand arts education for more high school students.

### **Recommendation #2:** **Build District Capacity**

**Review the mission, mandate and activities of the central BPS Arts Office, in order to increase district capacity to more effectively coordinate partnerships and to support the expansion of school-based arts programs.**

- A.** Focus available resources more intensively on partnership coordination. Enhanced district investment in matching school needs with available partners is likely to leverage increased resources to supplement direct, in-school arts programming. Partnerships between nonprofit organizations and schools should prioritize ongoing, consistent and sequential arts instruction for students.
- B.** Maximize existing capacity in the BPS Arts Office by maintaining current budgeted staffing levels and filling any vacancies. Current budgeted staffing levels for the BPS Arts Office of 4.4 full-time equivalents (FTEs) are comparable to similarly-sized districts with model practices and programming, but actual staffing levels currently are just 3.4 FTEs. While additional staff positions may be difficult if not impossible in the current economic

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climate, given a city-wide hiring freeze, it is critical that the District at least maintain present staffing levels in the near-term and fill any vacant positions.

- C. Expand the activities budget of the Arts Office to enhance coordination of school-based and citywide arts programming. Even in the current economic environment, the District and its funding partners should seek targeted funds for additional activities that will better leverage internal and external resources.

Examples range from improved electronic communications and resource lists, to expanded ensemble and performance opportunities for students, to formalizing relationships with existing “arts service organizations,” such as StageSource and the Boston Dance Alliance, to develop new strategies for linking practicing artists to in-school arts education.

### **Recommendation #3:** **Launch the BPS Arts Expansion Fund**

Launch a new BPS Arts Expansion Fund, seeking to raise a minimum of \$1.5 million over three years in additional private philanthropic funding to complement public funds and support the implementation of these expansion recommendations and strategies.

- A. Coordinate resources—new and existing, public and private, both cash and in-kind—within the framework of the BPS Arts Expansion Initiative to address equity gaps, promote best practices, and implement effective expansion strategies.
- B. Conduct additional research and analysis to develop a plan for the resource needs and capital costs that support high-quality arts instruction in schools—from instrument acquisition, to maintenance and repair, to technical lighting and performance spaces, to licensing costs for scripts and scores.

### **Recommendation #4:** **Convene High-Level BPS Arts Advisory Board**

Convene a new BPS Arts Advisory Board, appointed and chaired by the Superintendent, to provide guidance and oversight to the District’s arts expansion efforts, identify additional expansion possibilities for research and analysis, and ensure accountability and consistent progress toward meeting the BPS Arts Expansion Initiative’s goals.

### **Additional Recommendations:**

1. **Expand arts offerings to include a diversity of both arts disciplines and providers.** Develop targeted expansion strategies to address access gaps at the middle and high school levels in particular. Expand opportunities for dance and theater at all levels, but particularly at the upper grades, where availability is the lowest. Encourage a diversity of arts disciplines and providers, encompassing both direct arts instruction *and* arts-literacy integration strategies, depending on the needs and interests of various school communities.
2. **Employ multiple models for the expansion of sequential arts experiences for students,** including arts instruction delivered by BPS arts specialists, external teaching artists or artist residencies, as well as nonprofit arts partners.
3. **Review District policies regarding the number of minutes recommended/required for all subject areas,** to ensure that District directives support arts programming. This might include, where appropriate, efforts to integrate the arts into other curricular requirements (e.g., literary arts such as poetry or drama in the context of English Language Arts).
4. **Identify and develop strategies to strengthen the professional development network of arts educators, including BPS arts specialists, independent teaching artists, and nonprofit arts partners, based on some of the suggested options:**
  - a. Review the structure of professional development for arts specialists within schools, to identify periodic opportunities during the school day/year for arts educators to meet in teams, and for arts educators across the district to meet periodically as a network.



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- b. Integrate available internal and external resources, such as the Boston Arts Academy’s Summer Institute for Arts Education, as well as outside partners, such as the National Arts & Learning Collaborative (NALC), or higher education institutions with expertise in arts education.
  - c. Create opportunities for existing BPS arts specialists to play leadership roles in developing a network of arts educators and a forum for sharing best practices across schools.
  - d. Identify project-based opportunities (for example, the redesign of District arts professional development strategies, or the development of arts programming in one of the recently “re-programmed” schools), where teams of existing arts specialists and/or experienced school leaders might be utilized on a project basis to further develop the network of arts educators and arts supporters across the district.
- 5. Develop outreach strategies to engage parents and the broader community in support of the role of arts education in urban schools.** Active parent participation in the discussion groups for this study, as well as anecdotal reports from schools, suggest that strategies to engage and inform parents and community supporters will further strengthen school and District-level efforts to expand arts education in the Boston Public Schools.

## Fulfilling the Vision

These recommendations are designed to build on the work of the many arts educators already providing arts instruction to students throughout the Boston Public Schools. Today, even in the midst of challenging economic times, the stars are aligned for making real progress as we move forward: with a Superintendent who is deeply committed to arts education, the active involvement of so many dedicated people associated with the schools—from administrators to principals to teachers to parents and students themselves—and the generosity and professionalism of Greater Boston’s nonprofit community. These recommendations can serve as a roadmap for expanding arts education in the Boston Public Schools and, in the process, giving all of Boston’s children a high quality arts experience and preparing them for the challenges of life and work in the 21st century.

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## Appendices

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## APPENDIX A

### Boston Public Schools: School-Reported Results Charts

The following list summarizes school-reported results from the May 2008 inventory distributed to all BPS schools, which received a remarkable 93% response rate (134 of 144 schools). The data reflects information about arts programming offered during the 2007-08 school year—individual school offerings may have changed since then.

Because the data varied considerably according to the grade levels served, the information is presented below in two separate charts: **Chart 1** includes all responding early education centers, elementary (K-5) and K-8 schools. **Chart 2** includes all middle (Grades 6 to 8) and high schools.

These charts provide a snapshot of arts access for students across all schools in the Boston Public Schools, including arts instruction provided by BPS arts specialists in schools, individual artist educators hired by schools, as well as nonprofits working in partnership with schools to supplement arts instruction during the school day. We acknowledge and apologize for any data interpretation errors.

CHART 1

#### Early Education, Elementary (K-5), and K-8 Schools

School Name	School Enrollment	Any Arts Instruction % of Students	Weekly Year-Long Arts % of Students	2x Weekly Year-Long Arts % of Students	Arts FTEs	Disciplines Offered
Adams School	231	100%	No response	No response	0.2	Vocal music/choral, visual art, instrumental
Agassiz School	562	68%	68%	0%	0.75	Vocal music/choral, dance
Alighieri School	128	100%	100%	0%	0.20	Vocal music/choral
Beethoven School	274	100%	100%	83%	1.25	Vocal music/choral, visual art
Blackstone School	597	98%	98%	0%	3.00	Vocal music/choral, visual art, theater
Channing School	287	100%	100%	0%	1.75	Vocal music/choral, visual art, instrumental
Clap School	158	100%	0%	0%	No response	Dance
Condon School	643	100%	0%	0%	2.00	Vocal music/choral, visual art
Conley School	201	80%	80%	0%	0.25	Vocal music/choral, visual art, dance
Curley School	748	30%	18%	6%	6.00	Vocal music/choral, visual art, dance
Guild School	275	100%	100%	33%	1.00	Visual art
Dever School	480	35%	0%	0%	0.50	Vocal music/choral, visual art, theater, dance, instrumental
Dickerman School	219	100%	100%	100%	1.00	Visual art, instrumental
E. Greenwood School	375	50%	50%	0%	0.50	Visual art

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School Name	School Enrollment	Any Arts Instruction % of Students	Weekly Year-Long Arts % of Students	2x Weekly Year-Long Arts % of Students	Arts FTEs	Disciplines Offered
East Boston EEC	173	100%	100%	Data incomplete	1	Vocal music/choral, visual art, theater
East Zone ELC	127	100%	100%	0%	0.50	Vocal music/choral, dance
Eliot School	201	100%	100%	75%	1.75	Vocal music/choral, visual art, dance, theater, instrumental
Ellis School	302	88%	88%	0%	1.00	Theater
Ellison Parks EEC	192	0%	0%	0%	No response	No response
Emerson School	217	100%	67%	0%	1.1	Vocal music/choral, visual art, dance, theater, instrumental
Everett School	279	100%	100%	43%	2.00	Vocal music/choral, visual art, communications/theater
Fifield School	321	100%	100%	57%	1.00	Vocal music/choral, theater, dance, instrumental
Gardner Pilot School	328	100%	100%	37%	No response	Vocal music/choral, visual art, dance, theater
Garfield School	222	100%	100%	17%	0.50	Vocal music/choral
S. Greenwood School	375	100%	100%	0%	1.00	Theater, dance
Grew School	236	100%	0%	0%	1.20	visual art
Hale School	162	100%	0%	0%	No response	Vocal music/choral, visual art, dance
Haley School	292	100%	100%	0%	No response	Vocal music/choral, instrumental
Hamilton School	174	100%	100%	17%	1.00	Vocal music/choral
Harvard-Kent School	446	90%	90%	0%	1.00	Visual art, dance, photography
Haynes EEC	194	100%	100%	100%	1.00	Vocal music/choral, visual art, dance, instrumental
Hennigan School	458	100%	100%	33%	3.00	Vocal music/choral, visual art, theater
Hernandez School	400	100%	100%	0%	1.00	Vocal music/choral
Higginson School	160	90%	0%	0%	No response	Vocal music/choral
Holland School	660	100%	100%	0%	2.00	Vocal music/choral, visual art
Holmes School	193	100%	100%	0%	0.75	Vocal music/choral, visual art, instrumental

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School Name	School Enrollment	Any Arts Instruction % of Students	Weekly Year-Long Arts % of Students	2x Weekly Year-Long Arts % of Students	Arts FTEs	Disciplines Offered
Horace Mann School for the Deaf	142	Data incomplete	Data incomplete	0%	1.00	Visual art, dance, instrumental
Hurley School	307	100%	88%	63%	1.00	Visual art
Jackson-Mann School	654	25%	25%	0%	1.00	Visual art, dance
J. F. Kennedy	379	80%	80%	18%	1.20	Visual art, theater, dance
P.J. Kennedy School	262	100%	100%	100%	1.50	Vocal music/choral, visual art, instrumental
Kenny School	228	100%	100%	100%	1.00	Vocal music/choral, visual art, dance, theater, instrumental
Kilmer School	366	100%	100%	25%	1.20	Vocal music/choral, theater
Lee School	343	100%	100%	0%	3.00	Vocal music/choral, visual art, theater
Lee Academy Pilot School	237	100%	50%	50%	2.00	Visual art, theater
Lyndon Pilot School	492	100%	100%	50%	2.20	Vocal music/choral, visual art, instrumental
Manning School	147	100%	100%	83%	2.00	Visual art, instrumental
Marshall School	649	60%	60%	0%	2.00	Vocal music/choral, visual art
Lyon School	116	100%	100%	0%	2.00	Vocal music/choral, visual art, instrumental
Mason Pilot School	211	50%	50%	9%	0.75	Vocal music/choral, visual art
Mather School	537	80%	80%	0%	2.00	Vocal music/choral, visual art
Mattahunt School	549	0%	0%	0%	No response	None listed
McKay School	673	100%	100%	0%	3.00	Vocal music/choral, visual art
Mendell School	181	100%	100%	0%	0.40	Vocal music/choral, visual art
Mission Hill School	165	100%	100%	0%	1.50	Vocal music/choral, visual art, theater, instrumental
Mozart School	149	100%	100%	8%	0.75	Vocal music/choral, visual art
O'Donnell School	251	100%	100%	0%	0.50	Visual art
O'Hearn School	235	100%	100%	100%	2.00	Vocal music/choral, visual art, dance
Ohrenberger School	435	100%	100%	0%	2.00	Vocal music/choral, visual art, instrumental

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School Name	School Enrollment	Any Arts Instruction % of Students	Weekly Year-Long Arts % of Students	2x Weekly Year-Long Arts % of Students	Arts FTEs	Disciplines Offered
Orchard Garden Pilot School	669	100%	100%	0%	5.00	Vocal music/choral, visual art, dance, instrumental
Otis School	279	100%	100%	0%	2.00	Vocal music/choral, visual art
Perkins School	211	100%	100%	0%	0.50	Vocal music/choral, visual art
Perry School	240	50%	50%	0%	0.40	Vocal music/choral, dance, instrumental
Philbrick School	155	100%	100%	0%	1.00	Vocal music/choral, visual art, dance
Quincy Lower School	791	100%	100%	4%	2.75	Vocal music/choral, visual art, dance, theater
Roosevelt School	255	100%	100%	29%	1.50	Vocal music/choral, visual art
Russell School	362	100%	100%	0%	1.00	Vocal music/choral, visual art
Shaw School	248	100%	100%	0%	1.25	Vocal music/choral, visual art
Stone School	169	100%	No response	No response	1.00	Dance
Sumner School	521	100%	100%	0%	4.00	Vocal music/choral, visual art, dance, theater
Taylor School	508	35%	35%	0%	1.10	Vocal music/choral, visual art
Tobin School	393	60%	53%	0%	2.50	Vocal music/choral, visual art, dance, theater, music recording, instrumental
Trotter School	377	20%	20%	5%	3.00	Vocal music/choral, visual art, taekwondo
Tynan School	337	100%	17%	0%	0.00	Visual art
Warren-Prescott School	413	100%	100%	11%	1.00	Vocal music/choral, visual art
West Zone ELC	100	100%	100%	0%	0.20	Vocal music/choral, visual art, dance
Winship School	230	100%	100%	14%	1.00	Vocal music/choral, visual art, dance
Winthrop School	195	100%	100%	0%	1.45	Vocal music/choral, visual art, dance
Young Achievers Pilot School	329	100%	100%	0%	2.45	Vocal music/choral, visual art, dance

CHART 2

## Middle Schools and High Schools

School Name	School Enrollment	Any Arts Instruction % of Students	Arts FTEs	Disciplines Offered
Academy of Public Service	282	0%	No response	None listed
Boston Arts Academy	438	100%	15.00	Vocal music/choral, visual art, dance, theater, instrumental
Boston Latin Academy	1648	25%	3.00	Visual Arts, Theater, Music
Boston Latin School	2400	55%	8.40	Visual Arts, Theater, Music
Brighton High School	1,305	25%	1.75	Visual art, theater, media art
Brook Farm Academy	363	0%	No response	None listed
Jeremiah E Burke High School	730	10%	2.00	Vocal music/choral, visual art
Cleveland Middle School	111	100%	1.00	Visual art
Community Academy	388	85%	No response	Visual art
Community Transition School	25	No response	No response	None listed
Dearborn Middle School	360	33%	1.00	Visual art
East Boston High School	1,491	12%	2.00	Visual art
Edison Middle School	448	50%	2.00	Vocal music/choral, theater
Edwards Middle School	297	70%	3.00	Visual art, theater, instrumental
Engineering School	344	0%	No response	None listed
English High School	820	30%	2.25	Visual art, dance, theater, instrumental
Excel High School	393	0%	No response	Instrumental
Fenway High School	290	10%	No response	Visual art, dance, film-making
Gavin Middle School	460	0%	0.80	Theater
Harbor Pilot School	261	100%	2.00	Vocal music/choral, visual art, instrumental
Health Careers Academy	208	0%	0.00	Yoga
Horace Mann School for the Deaf	142	Data incomplete	1.00	Visual art, dance, instrumental
International High School	164	0%	0.60	None listed
Irving Middle School	684	15%	4.20	Vocal music/choral, visual art, theater, instrumental
King Middle School	249	0%	0.00	None listed
Lewenberg Middle School	377	0%	No response	None listed
Lewis Middle School	250	25%	2.40	Vocal music/choral, dance
Lilla G. Frederick Pilot Middle School	645	100%	4.00	Vocal music/choral, visual art, dance

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School Name	School Enrollment	Any Arts Instruction % of Students	Arts FTEs	Disciplines Offered
Madison Park High School	1,574	0%	No response	None listed
Media Communications High School	375	100%	4.00	Multimedia, digital art, TV production, photography
Middle School Academy	80	100%	0.50	Visual art
Mildred Avenue Middle School	541	100%	4.00	Vocal music/choral, visual art, dance, theater
Monument High School	359	No response	0.25	Visual art
New Mission High School	252	25%	0.75	Visual art, dance
Noonan Business Academy	269	25%	0.75	Visual art, photography arts history
O'Bryant High School	1300	10%	0.00	Music
Odyssey High School	360	No response	No response	None listed
Parkway Academy of Technology	325	0%	No response	None listed
Quincy Upper School	488	85%	3.00	Visual art, dance, theater, instrumental
Rogers Middle School	499	30%	No response	Theater
Roland Hayes School of Music	330	100%	5.00	Vocal music/choral, instrumental
Snowden International High School	414	22%	1.50	Visual art, theater, cinema production
Social Justice Academy	343	25%	1.00	Vocal music/choral
Timilty Middle School	656	85%	3.75	Vocal music/choral, visual art, dance, theater, instrumental
Umana Middle School Academy	621	100%	4.25	Visual art, dance, theater, instrumental
Urban Science Academy	326	7%	1.10	Instrumental
Wilson Middle School	435	34%	2.00	Vocal music/choral, dance, theater

The following schools did not complete the School Arts Survey conducted in May 2008—  
their data is not included in the above charts:

- |                               |                                        |
|-------------------------------|----------------------------------------|
| Baldwin Early Learning Center | Farragut Elementary School             |
| Bates Elementary School       | Greater Egleston Community High School |
| Bradley Elementary School     | McCormack Middle School                |
| Charlestown High School       | Murphy K-8 School                      |
| Chittick Elementary School    | Social Justice Academy                 |



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## APPENDIX B

### Nonprofit Survey Respondents

The following nonprofit organizations responded to a survey conducted for this study:

Actors' Shakespeare Project	Institute of Contemporary Art
America SCORES New England	Isabella Stewart Gardner Museum
Artisan Music Studios	Massachusetts College of Art and Design
Berklee School of Music	The Metropolitan Opera Guild
Bird Street Community Center	Museum of Fine Arts
Boston Arts Academy Strings Outreach	National Arts and Learning Collaborative
Boston Ballet	New England Conservatory
Boston Center for the Arts	Philharmonic Orchestra
Boston Chamber Music Society	New Repertory Theatre
Boston Children's Museum	Origination
Boston Children's Theater	Peace Games
Boston Chinatown Neighborhood Center	Revolving Museum
Boston City Singers	Sociedad Latina
Boston Classical Orchestra	Spontaneous Celebrations
Boston Playwrights' Theatre at Boston University	Suzuki Institute of Boston
Boston Symphony Orchestra	TechBoston
CityStage	Theater Espresso
Classroom Cantatas	Urban Improv
Community Music Center of Boston	VSA Arts of Massachusetts
Company One	Visual Music (Northeastern University Multimedia Studies Program)
Dorchester Community Center for the Visual Arts	Warren-Prescott Foundation
East Boston YMCA	Wheelock Family Theatre
Eliot School of Fine & Applied Arts	Whittier Street Health Center Arts Therapy Services
Emmanuel Music	Young Audiences of Massachusetts
Extras for Creative Learning	ZUMIX
Fred Hayes Dance	
From the Top Performance	
Handel & Haydn High School Vocal Program	
HOME Inc.	
Huntington Theatre Company	
Hyde Square Task Force	

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## APPENDIX C

### Interviewees and Discussion Groups

#### Interviewees

The following list includes all individuals interviewed for this report:

Nicole Agois Hurel, Education Program Manager, VSA Arts of Massachusetts  
Anthony Barbosa, Principal, Winship School  
Ruth Birnberg, Executive Director, Boston Dance Alliance  
Tessil Collins, Senior Coordinator, BPS Arts Media & Communications Technology Industry Cluster  
Greg Gazzola, Acting Director, Roland Hayes School of Music  
Claudia Haydon, Director of Development and Marketing, Community Music Center of Boston  
Myran Parker-Brass, Director of Education and Community Programs, Boston Symphony Orchestra  
Jeffrey Poulos, Executive Director, StageSource  
Jeff Riley, Principal, Edwards School  
Kathy Ryan, former BPS parent  
Vanessa Schukis, Community Music Center Instructor  
Lucy Joan Sollogub, Director, Schools Outreach and SummerARTS, Community Music Center of Boston  
Martha Watson, Teacher, Beethoven School  
Corrine Zimmerman, Visual Thinking Strategies Regional Director, Boston

#### Discussion Group Participants

##### Nonprofit Arts Providers

The following list includes all participants in the Nonprofit Arts Providers discussion (conducted in December of 2008):

Giles Li, Boston Chinatown Neighborhood Center  
Liz Hayes, Boston Arts Academy  
Brynn Hale, Boston Ballet Center for Dance Education/CITYDANCE  
Elizabeth Benjes, Boston Ballet Center for Dance Education/CITYDANCE  
David Alexander, Boston Ballet Center for Dance Education/CITYDANCE  
Robert Stewart, Boston Ballet Center for Dance Education/CITYDANCE  
Annette Rubin, Boston Children's Chorus  
Bridget Matros, Boston Children's Museum  
Ruth Birnberg, Boston Dance Alliance  
Myran Parker-Brass, Boston Symphony Orchestra  
Judith Hill Bose, Cantata Singers  
Elizabeth Hodder, Cantata Singers  
Sara Wyse-Wenger, Cantata Singers  
Angelynne K. Hinson, Cantata Singers  
Claudia Haydon, Community Music Center of Boston  
William Fickes, Community Music Center of Boston  
Lucy Joan Sollogub, Community Music Center of Boston  
Diana Lam, Conservatory Lab Charter School  
Louise Ambler Osborn, From the Top

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Alan Michel, HOME, Inc  
Lynn Johnson, Huntington Theatre Company  
Peggy Burchenal, Isabella Stewart Gardner Museum  
Liz Rudnick, Massachusetts College of Art and Design  
Diane Daily, Massachusetts Cultural Council  
Christopher Webb, New Repertory Theatre  
Nicole d’Avis, Sociedad Latina  
Jeff Poulos, StageSource  
Caitlin Lowans, Stoneham Theatre  
Felicia Vargas, TechBoston  
Lori Taylor, The Actors’ Shakespeare Project  
Monica Garza, The Institute of Contemporary Art  
Jamie Ullrich, Urban Improv  
Cornelia Carew, Urban Improv  
Kati Blair, VSA Arts of Massachusetts  
John Bay, Wheelock Family Theatre  
Ruth Weber, Young Audiences  
Sandi Levy, Young Audiences  
Emily Ullman, Young Audiences  
Madeleine Steczynski, ZUMIX  
Pamela Nunez, ZUMIX

#### **Boston Public Schools Arts Specialists**

The following list includes all participants in the BPS arts specialists discussion group (conducted in October of 2008):

Laura Davila-Lynch, James W. Hennigan Elementary	Kim Taylor Knight, Curley K-8 School
Chris Grammer, Hamilton Elementary School	Yvonne Troxell, McKay K-8 School
Virginia Kropas, Brighton High School	Pat Wilson, Harvard-Kent Elementary School
Veronica Leonard, Wilson Middle School	

#### **Parents with Children in the Boston Public Schools**

The following list includes all participants in the discussion group held in November of 2008 with parents who have children in the Boston Public Schools:

Tiyana Wilder, Lewis Middle School	Kelly Harrington, Kilmer K-8 School
Carla Smith, Hale Elementary School	Tavia Glenn, Hale Elementary School
Nanci Conklin Lawton, Mather Elementary School	Mindy Fried, Boston Latin School
Melissa Mattison, Gardner Pilot Academy	Amy D’Ablemour Burnes, Hurley K-8 School, McKinley South End Academy
Latifa Ziyad, Lee Academy and New Mission High School	Cecilia Idman Rait, Hurley K-8 School
Kathy Ryan, O’Hearn Elementary School	Liz Lally, Gardner Pilot Academy
Jamie Thompson, Winship Elementary School	Medina Lawson, Lilla Frederick Middle School
Natalia Dunker, Mission Hill K-8 School	Vickie L. Williams
Rosalyn Elder, Hale Elementary School	Paulette Branch, Hale Elementary School

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### Boston Public Schools Students

The following list includes all participants in the BPS students discussion group (conducted in December of 2008 at a meeting of the Boston Student Advisory Council, or BSAC):

Ayan, Health Careers Academy  
Jasmine Balls, Charlestown High School  
Abibatu Bayoh, Brook Farm Academy  
Ariel Beaz, Brook Farm Academy  
Sony Benjamain, Boston Adult Technical Academy (BATA)  
Jasmine Brandao, Community Academy  
Maria Coleman, Charlestown High School  
Jonathan Cornier, The Engineering School  
Matthew Costa, Burke High School  
Shanal Council, Community Academy  
Efrangely De La Cruz, Health Careers Academy  
Doris Dias, Brook Farm Academy  
Suely Dosouto, Burke High School  
Adam Fischer, Boston Latin Academy  
Cheria Funches, Monument High  
Shanice Golay, Charlestown High School  
Elyas Harris, Boston Arts Academy  
Erik Jean, The Engineering School  
Davan Johnson, Community Academy  
Gladymir Joseph, Academy of Public Service  
Ashley Kennedy, Community Academy  
Pameris Lara, Another Course to College  
Tien Le, Boston Latin Academy  
Yifei Li, Boston Adult Technical Academy (BATA)  
Gao M., Community Academy  
Esterida Maitne, Boston Arts Academy  
Evelyn Marano, Boston Latin Academy  
Justin Mer, Josiah Quincy Upper School  
Larry Nelsa, Community Academy of Science & Health (CASH)  
Alexandra Ortega, Fenway High School  
Colin S., Social Justice Academy  
Moriah Smith, Boston Latin Academy  
Jason Timos, Burke High School  
Raychel Wingert, Boston Latin Academy

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## APPENDIX D

# Grantmakers in the Arts: Glossary of Arts Education Terms

*Editor’s Note: This “Glossary of Arts Education Terms” was researched and prepared by Grantmakers in the Arts (GIA), a membership organization that provides a platform for discourse on ideas about arts philanthropy within a diverse community of grantmakers. The authors of this report express their thanks to GIA and the members of the Glossary of Arts Education Terms Steering Committee for sharing this document.*

Every field develops a language of its own which is generally understood by those immersed in that field. In the last 20 years Arts Education has become a field of its own with a vocabulary of its own. This is not to say that all those deeply involved in arts education speak the same language—there are variations and nuances to the terms that can mystify and confound even the most experienced arts educators—much less those who do not have a background in arts education. What is presented here is a basic glossary of terms that are consistently used by educators, artists and researchers and defined as prudently as possible. Hopefully this glossary will provide a comfort level for funders as they pursue opportunities to support arts education.

This glossary is by no means an attempt to define pure education terminology—nor define arts discipline-based terminology. There is a listing at the end of this glossary of websites and resources to assist funders in defining those terms.

### Individual Terms Relating to Curricular Approaches:

**Arts-Based Curriculum/ Arts-Based School** ~ one in which the arts are core subjects and featured as entry points into other aspects of instruction; one in which arts are taught in their own right while other subjects are taught through arts avenues. This approach blends arts across all curriculum areas.

**Arts-Cultural Curriculum** ~ one in which the arts connect the child’s culture or worldview to cultures in their immediate community (neighborhood, school and/or family), to cultures of nations, to culture viewed broadly, as the connection to humankind.

**Arts-Expanded Curriculum** ~ one in which the arts become a vehicle for extending or expanding arts education beyond the walls of a school to the larger community of arts venues, such as museums, community arts centers, concert halls.

**Arts-Extra Curriculum** ~ one in which the arts are taught outside the daily curriculum and considered as extra-curricular activities, often reserved for after-school hours, including poetry clubs, musical groups, drama clubs and productions.

**Arts-Immersed Curriculum** ~ one in which all students are required to take classes in visual arts, drama, dance, and music.

**Arts-Included Curriculum** ~ one in which the arts are taught alongside of the core curriculum; the arts are considered on par with the basic subjects being taught. This is often seen in magnet schools and pilot schools.

**Arts Infusion** ~ infusing the arts into the core curriculum to develop higher order thinking skills by creatively seeking solutions. Also defined as a child-driven process stimulating creative ability to translate and analyze one form of information into an art form. It is also defined as infusing curricular activities with visiting artists.

**Arts Integration** ~ is an approach that incorporates the arts into core curriculum. Students engage in the creative process which connects an art form and another subject area and meets in-depth objectives in both. Arts integration is teaching and learning in which arts learning and other academic learning are connected in ways in which both arts learned and academic learning are deepened.

**Arts-Professional Curriculum** ~ one in which the arts are taught as serious training and preparation for a career in the arts; most often to students who have a recognized talent and are seeking advanced training in a specific field.

**Co-Teaching Model** ~ involves teacher-artist pairs integrating concepts from the arts and non-arts disciplines that reinforce each other. At different points, students’ experiences may focus more on the art form or on the non-arts subject, while at other times the arts and non-arts instruction appear seamless. The teacher and artist create lessons that guide the artist during sessions that focus on the arts, and clarify what the teacher will do when the artist is not present.

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**Discipline Based Art Training/ Discipline Specific Art Training** ~ seeks to impart a well-rounded view of art by studying any given work or type of work using different disciplines, tailored to specific ages and grade levels; originally developed for use with the visual arts it evolved to encompass the study of multiple fields such as dance, drama, and music.

**Integrated Curriculum** ~ educators and artists working collaboratively to create a plan to advance educational objectives in the arts and other curricular areas.

**Interdisciplinary Art Curriculum** ~ one in which any art discipline is one of multiple disciplines brought together to examine a central theme, question, problem, or experience.

### Individual Terms Relating to Arts Education:

**Aesthetic Education** ~ the education of perception; rather than actually creating works of art, the act of making sense out of art. Aesthetic education helps one develop the ability to utilize the arts as a way of making sense of the experience.

**Art Therapy** ~ therapeutic application of an art form (visual art, dance, etc) as a vehicle to assist in a patient's recovery, special needs, etc.

**Arts Education** ~ a collective term referring to a comprehensive and sequential education in separate and distinct disciplines, such as: dance, music, drama, folk arts, media arts, and visual arts.

**Arts in Education** ~ refers to the inclusion of arts learning in mainstream education; students and teachers partnering with artists, arts, and/or cultural institutions to incorporate the arts into the curriculum.

**Artistic Disciplines** ~ branches of knowledge and instruction in the arts (e.g., visual art, performing arts, literary arts, folk arts, media arts).

**Arts Exposure** ~ students visiting arts organizations and cultural organizations to see examples of the arts.

**Arts Instruction** ~ sequential instruction in arts disciplines that is taught by certified arts specialists.

**Arts Standards** ~ official expectations for academic content and student achievement for arts subjects K–12, usually adopted and disseminated by state boards of education.

**Assessment** ~ the process of using comprehensive evaluation tools to determine the value, significance, and level of skill or achievement reached as a result of an arts in education program.

**Certified Arts Specialist** ~ a visual arts, music, dance or theater educator certified by the state to teach.

**Community Schools of the Arts** ~ non-profit, non-degree granting, community-based institutions offering open access to quality arts instruction by professional faculty.

**Contact Sessions** ~ each time an artist and teacher together connect with a small group of students (separated by time) can be considered a contact session.

**Core Group** ~ a core group is the same group of students who interact with the same artist for a minimum of three class sessions. This is not a select group of students "pulled out" but an existing class.

**Core Subject** ~ a body of knowledge that all students are expected to learn—not an elective subject.

**Cross-Curricular** ~ connections that exist between concepts, vocabulary, and skills from different subject areas (including the arts), particularly those connections that lead to deeper understanding.

**Cross-Disciplinary** ~ considering multiple disciplines when planning for and delivering instruction so that the learner understands concepts from multiple perspectives and makes natural connections between disciplines.

**Cultural Process** ~ culture and knowledge passed on through folk, popular, or elite cultural modes.

**Elite or Academic Culture** ~ the culture and knowledge taught officially through formal curricula and instructions such as schools, colleges, museums, and conservatories, as opposed to folk culture or popular culture.

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**Folk Culture** ~ culture and knowledge passed on over time informally by word of mouth, imitation, and observance in the context of daily life. Also known as traditional culture and folk life.

**Popular Culture** ~ culture and knowledge passed on through mass media such as the Internet, newspapers, radio, television, etc.

**Evaluation** ~ systematic determination of merit, worth, and significance of something or someone using criteria against a set of standards. Evaluation is often used to characterize and appraise subjects of interest including the arts.

**Informances** ~ student-centered group displays created to showcase academic progress through music, visual arts, drama, dance, readings, songs, and other performance-based activities.

**Learning Outcomes** ~ the actual result of an activity designed to achieve a specific intended future result (objective) in a student, teacher, and artist partnership experience.

**Multi-Disciplinary** ~ consisting of many disciplines. When one subject is studied from the viewpoint of more than one discipline.

**Multiple Intelligences** ~ a set of theories about how people learn in a variety of ways. The theory that there is not a single “intelligence” but rather that there are eight intelligences: verbal-linguistic, mathematical-logical, visual-spatial, bodily-kinesthetic, musical-rhythmic, interpersonal, intrapersonal, and naturalist.

**Partnership** ~ educators, artists, and arts and cultural institutions combine talents and resources in a spirit of mutual cooperation and responsibility to create programs for students that are interdisciplinary and/or integrated in the study of non-arts subjects and the arts or environmental sciences.

**Performance Demonstration** ~ professional artists visiting schools and allowing students (assemblies) to experience an art form or culture through performance, demonstrations, and audience participation.

**Performance Indicator** ~ evidence or a performance measure, often indirect, which shows if the intended outcome has been achieved.

**Reflection** ~ teachers, teaching artists, administrators take time to develop methods of collective inquiry; the kinds of conversations and processes that create collective responsibility for assessing and improving instructional practice and learning opportunities.

**Residency** ~ an intensive series of classroom sessions with a qualified teaching artist. Residencies are designed to immerse students in a particular art form, and most are also designed to teach another subject area (or areas) through that art form.

**Teaching Artist** ~ professional performing, literary, visual, or multidisciplinary artists whose training and experience includes programming for Pre-Kindergarten through Grade 12 students, teachers, and/or families in schools or communities.

**Thematic** ~ curriculum that is interdisciplinary/integrated, organized around themes, with many hands-on arts activities and in-depth study of content.

**Thematic Webbing & Curriculum Mapping** ~ brainstorming a single idea and expanding the web of ideas which becomes an illustration of what could be used in a theme or unit or project approach to curriculum.

**Two-way Integration** ~ instruction which values and maintains the integrity of disciplines for their specific contributions to an instructional objective. It is evidenced by the understanding that learning is incomplete without the incorporation of both content areas. It is the incorporation of arts knowledge into non-arts curriculum and the incorporation of non-arts curriculum into arts knowledge.

**Visual Thinking Strategies** ~ a visual arts program for elementary school students and teachers using art to teach thinking, communication skills, and visual literacy.

**Whole-School Arts Model** ~ involving school personnel, artists, and the community in the implementation of an interdisciplinary curriculum for all students with instruction in music, dance, drama, and visual arts.

**Workshop** ~ Professional teaching artists work with students and teachers in a classroom setting incorporating hands-on experiences that allow students to gain skills in both arts and non-arts subject areas.

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## More Information

The following are links to useful glossaries for defining **general education terms/phrases**. The specific terms are not listed here but are easily accessible on these websites:

- ASCD (Association for Supervision & Curriculum Development) *Lexicon of Learning: An Online Dictionary of Educational Terms* ([www.ascd.org](http://www.ascd.org)). This is a most useful glossary of general education terms.
- CCSSO (Council of Chief State School Officers [www.ccsso.org](http://www.ccsso.org)) has a *Glossary of Terms for Early Childhood Education Standards and Assessment*. This is different from the others but also useful for more general education terminology. It is substantial and has recently been updated.

Jessica Hoffman Davis recently published *Why Our Schools Need the Arts* (Teachers College Press, 2008) which has a chapter on “A Glossary of Arts Education Terms.” Many of these are discipline specific or very broad terms. There are, however, a number of very useful words/phrases that have been incorporated in this glossary. Davis’ book and glossary are not available on-line.

In researching this glossary we were able to utilize many already prepared materials from a number of sources, including: Empire State Partnership, Arts Education Partnership, Project Zero, Visual Understanding in Education, Chicago Arts Partnerships, Center for Applied Special Technology (CAST), National Center on Accessing the General Curriculum (NCAC), Kennedy Center, Louisiana Voices, Very Special Arts, the Bartol Foundation, US Department of Education, Stamford Youth Foundation, and Oklahoma A+ Schools. GIA is most grateful for their contributions in this endeavor.

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## APPENDIX E

### References and Resources

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