The State of Arts Education in New York City Public Schools
New York City Council Hearing
Tuesday, April 8, 2008

Testimony submitted by Tom Finkelpearl
Executive Director of the Queens Museum of Art and Chair of the Cultural Institutions Group (CIG).

My name is Tom Finkelpearl and I am the executive director of the Queens Museum of Art.

Before I begin, I would like to take a moment to thank Mayor Bloomberg, Speaker Quinn, Chairman Recchia, members of the City Council, Chancellor Joel Klein, Commissioner Kate Levin and their respective staff for believing that an excellent arts education program is essential to the creative and intellectual development of our students.

I am here today to speak on behalf of the 33 institutions known as the Cultural Institutions Group of which I am the Chair, and also in support of the more than 340 cultural organizations that provide unparalleled cultural resources to more than 2.3 million school children in New York City.

It is important to note that the partnership between our member institutions and educators dates back to 1869. It was then that the Museum of Natural History was born with an agreement that included the active partnership with New York City public schools. As we sit here today, thousands of school children throughout New York City public schools are taking advantage of arts programs that are enriched by partnerships with the many cultural organizations that thrive in New York City.

As the commissioner stated earlier, members of the Cultural Institutions Group provide arts education services to more than 800 New York City public schools. In addition, our institutions make up a large percentage of the organizations that participate in the Cultural Pass for School Leaders that provides a unique opportunity for professional development for arts educators, as well as opportunities for school administrators to better manage and utilize local partnerships with our institutions. We are grateful to the Administration and the City Council for providing us with the funding that makes this partnership possible.

Although we welcome the reports findings, we are well aware of the need to strengthen existing relationships and look forward to working with our partners to solidify and expand the role of our member institutions.

In closing, I would like to mention that the Cultural Institutions Group shares the Council's concern for the proposed cut to the Department of Cultural Affairs. If allowed, these cuts will have an immediate and profound negative effect on the ability of all cultural programs and institutions to enhance the arts learning opportunities to the more than 800 schools who currently take advantage of existing relationships.

Thank you for your time and attention. I will be happy to answer any questions you may have.

TESTIMONY: NEW YORK CITY COUNCIL
ARTS AND EDUCATION HEARING
APRIL 8, 2008

Good morning Mr. Chairman and members of the Arts and Education panel.

I am Michael Presser, Founder and Executive Director of Inside Broadway, a non profit theatre education company that provides workshops and professional theater performances to over 25,000 New York City public school students each year.

Since our founding in 1982, we have worked closely with the New York City Department of Education to provide excellent theatre arts programs in over 85 schools throughout the five boroughs. Our programs, which are conducted by professional teaching artists, teach children how to utilize theatre as a creative expression and community activity.

Our most popular program, BULD A MUSICAL, involves children in the production of a musical theatre performance that is presented in the school auditorium for the entire school community. We also produce an annual Equity production utilizing professional actors that tours to schools throughout the city. This spring we are presenting the popular Broadway musical YOU'RE A GOOD MAN, CHARLIE BROWN. All of our programs conform to the New York State Education Curriculum for Theatre Arts and the New York City Department of Education's Theatre Blueprint Curriculum. We believe very strongly in the importance of a theatre curriculum in our schools and the value of introducing and involving children, at all grade levels, in the theatre experience.

We have been participating in the Project Arts initiative since its inception. This initiative, begun under the administrations of Mayor Giuliani and Chancellor Crew, was an important recognition of the value of arts education in the school system. Through Project Arts children throughout the city came into direct contact with professional artists through the efforts of many not for profit arts organizations. This was a valuable experience that greatly enriched the teaching of arts to children.

Unfortunately, this important role played by the community arts organizations has now been diminished greatly. At the inception of Project Arts, our program, one of the most popular artists in the school programs in the city, regularly worked with over 150 schools throughout the five boroughs. That school roster has now declined to 85 as Project Arts monies have been diverted to other needs within the schools.

The Chancellor's decision last year to allow principals to exercise control over these program expense items in the budget have produced a significant decline in the number of services delivered by community arts groups in the schools, as Project Arts funds have been used for other needs, particularly as system wide budget cuts take effect. The tremendous gains in arts and education made over the last 10 years are now being dissipated.

While the hiring of arts teachers and the development of arts curriculum are important steps in producing a comprehensive program, there is no replacing the value of having professional artists working together with teachers and children. The arts are a participatory experience that can not be absorbed only through curriculum study. By eliminating the presence of the professional arts organization we are depriving children of the unique experience that the arts can provide.

We totally support the Chancellor's goal of having principals accountable for the budgets and achievements of the children in their classrooms. We also feel that most principals appreciate the value that arts education and professional artists bring to students in their schools and want their students to participate in these kinds of activities.

Since the Department of Education is now looking at budget cuts that will require tough decisions, we feel that the time has come to have arts education listed as a dedicated budget line in the DOE budget. Furthermore, it would also be valuable to have a dedicated arts and education budget line in every school's budget together with a dedicated budget line for the engagement of outside arts groups. This would insure that monies budgeted for arts services are used specifically for those services. It would eliminate any possibility of using these funds for purposes other than the arts.

The gains of the last 10 years in the area of arts and education have been significant and need to be protected. Parents have been great supporters of having these types of activities included in the school day activities of their children. All parents want to learn about the class trip to a Broadway play or a visit to one of New York's great museums. They are always excited to learn that a dancer has been teaching their children modern dance or ballet. But, if Project Arts is not properly monitored and those funds disappear or are used for other needs, our children will not be able to have those types of experiences,

New York City is the arts capital of the world. The strength of its arts community is the many prestigious arts organizations that make New York City their home. Our school system needs to recognize and protect the important role that arts organizations can play in the development and operation of school arts programs. We need to insure that professional arts services by community arts groups remain a significant part of the new arts and education curriculums and the DOE budget.

Thank you for your time this morning.

SUBMITTED:

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NEW YORK CITY EDUCATION AND CULTURAL AFFAIRS COMMITTEE
THE STATE OF ARTS EDUCATION IN NEW YORK CITY PUBLIC SCHOOLS
APRIL 8, 2008

Thank you Chairman Jackson, Chairman Recchia and members of the Committees for allowing me to testify today. My name is Lisa Weir and I am the Executive Director of Midori & Friends.

Our organization, founded 15 years ago by world-renowned concert violinist Midori, Midori & Friends provides children throughout underserved New York City public schools with comprehensive music education programs. We involve whole communities in our programs- the principals, families, teachers, students and the communities at large are invited to join in many of our programs.

Our multi-cultural programs which involve children from kindergarten to 12th grade are provided at no cost to students and their families, and are open to all children regardless of their skills, abilities, or background. We encourage all schoolchildren to participate. This year alone, we are serving over **12,000 students in 44 schools** throughout all **five boroughs**.

The elimination of Project Arts funding in 2008 has had an effect on Midori & Friends school partnerships and, with a shrinking economy, may have a greater consequence in future years. Facts include the following:

-The amount that each school contributed to Midori & Friends arts programs decreased 10% in 2008. This decrease in per school contribution was offset by Midori & Friends partnering with five additional schools in 2008. Midori & Friends has maintained its high level of arts education through continuing to subsidize school programs. The level at which Midori & Friends is able to subsidize school programs is contingent on its ability to raise funds.

-Currently, fifteen of Midori & Friends school partnerships are made possible through CASA and discretionary funding received this year. Bringing music education to these 15 schools may not continue as the preliminary city budget eliminates both CASA and discretionary funding in 2009.

-School administrators and arts coordinators have voiced their concern that their arts funding will decrease in the upcoming years as a result of budget cuts.

-Midori & Friends successful arts education programs are based on the strong, long-term partnerships in the public schools. In the past five years, partnerships in Brooklyn increased from 4 to 14 schools and partnerships in Queens increased from 8 to 13 schools. It would take years to rebuild the successful arts education programs established today even if one year of funding is lost.

Engagement in music offers children a variety of benefits including providing access to music's unique models of perception, synthesis, and expression and fostering appreciation of cultural traditions. Music helps children grow into young adults who are receptive and responsive to the world around them and to their own experience. Additionally, music learning furthers children's cognitive development. The phenomenon of the transfer of

learning from the arts to other academic and personal skills is a well documented fact. The benefits of music include improvement in social skills, thinking skills, literacy skills, and mathematical skills, in addition to creating a positive school environment.

As eloquently stated by Mayor Bloomberg, "An excellent arts education is essential to the creative and intellectual development of our students". Together, let's strive to bring excellent arts education to all New York City public school students.

Thank you.

Lisa J. Weir

Executive Director
Midori & Friends

City Council Hearing on Arts Education: April 8, 2008

Testimony by: Steven Tennen
Executive Director
The ArtsConnection, Inc.

Good morning. My name is Steven Tennen. I am the Executive Director of ArtsConnection, a 29 year old, city-wide, dedicated arts-in-education organization. We provide arts programming in music, dance, theatre and visual arts to children in over 120 public schools every year as well as professional development in the arts for classroom teachers and arts specialists. Our programming is based upon intensive planning school by school so that every program is individually designed to meet the educational needs of every school we work in. Our teaching artists are skilled professionals in their arts disciplines. We provide them with the training they need to be equally skilled in the classroom and able to engage in a dialog with teachers about the impact of arts instruction on their students.

We consider ourselves partners in education with the schools in which we work.

Of our $4 million budget, two-thirds is raised from non-city sources. We learned long ago that it is important for schools to contribute something toward the cost of their ArtsConnection programming – there is greater school participation and ownership when this happens. However, at no time do schools contribute more then one-third the cost of their program, and often they contribute far less. For example, our Early Childhood Music Program in the Bronx which brings music instruction to pre-l through 2nd grade students; our DELLTA program in four boroughs which uses dance and theatre instruction to foster language acquisition in English Language Learners; our Dance for Life program which uses dance instruction to help children develop healthier life-styles; and our Young Talent program which identifies and trains students with special gifts in music and dance – all depend almost entirely on funds raised from non-city, public and private sources.

Many of these are funding sources that the DOE could not approach on their own.

And ArtsConnection is only one of over 400 arts organizations that partner with the DOE – nearly all of which subsidize the programming they provide to the schools.

In 1974, I founded the arts-in-education program at Henry Street Settlement to provide arts programming to schools on the lower east side. This was a full year before the fiscal crisis hit the City, but the system was already losing arts specialists and children were losing their access to an arts education. Its thirty-four years later and despite all the best efforts of good people both within and outside the system, there is still no guarantee that children currently in our schools will have access that arts education.

The bottom line is that with all the money allocated to the arts in the system and all the money that the cultural community contributes toward providing arts programming, the bottom line is still not large enough to accommodate every child in every school.

The arts report card indicates for the first time that it is going to take a combination of arts specialists and cultural programming to fully serve the elementary schools. Let's accept and build upon this finding. Let's stop talking about who should do what and focus instead on doing whatever it takes to provide quality arts learning for every child in the public schools.

The arts community made a commitment to this work three decades ago. The school system under Chancellor Klein re-committed itself to this work. It's time we got the job done.

We are in a new century that calls for an imaginative, creative work force ... for the skills that are learned best through immersion in the arts. Let's make sure our kids learn those skills.

FY 08 ArtsConnection Sites by *City Council District* (CCD)

CCD 1-Alan Gerson

PS 150m	D2

CCD 2-Rosie Mendez

PS 64m	D1
PS 94m (B'way Jr.)	D75
PS 188m	D1
PS 226m	D75
Earth School	D1
Neighborhood School	D1
Tompkins Square	D1

CCD 3-Christine Quinn

Fashion HS	D2
Satellite Academy	D 79

CCD 4-Daniel Garodnick

PS 6m	D2
PS 59m	D2

CCD 5-Jessica Lappin

ESMS	IR 9

CCD 7-Robert Jackson

IS 367m (B'way Jr.)	D5

CCD 8-Melissa Mark Viverito

CPE IIm	D6

CCD 9-Inez Dickens

PS/IS 241m (B'way Jr.)	D3
P 911M	D79

CCD 10-Miguel Martinez

PS 132m	D6
PS 293m	D6
Law + Public	D6

CCD 13-James Vacca

Hospital Schools (3)	D75

CCD 14-Maria Baez

New Settlement Apts	

CCD 15 Joel Rivera

IS 4x (B'way Jr.)	D9

CCD 16-Helen Foster

PS 11x	D9
PS 109x (B'way Jr.)	D9
Morris Acad.	D12

CCD 17-Maria del Carmen Arroyo

PS 29x (B'way Jr.)	D7
PS 65x	D7
PS 73x	D9
P 911 @ 921x	D 79

CCD 19-Tony Avella

PS 29q	D25
Bell Academy	D25

CCD 20-John Liu

PS 20q	D25

CCD 21-Hiram Monserrate

PS 127q	D30
PS 189q	D25

CCD 22-Peter Vallone Jr.

PS 2q	D30
PS 151q	D30
PS 171q	D30
Young Women's Leadership Academy	D28

CCD 24-James Gennaro

PS 82q	D28
PS 86q	D28
PS 131q	D29
PS 217q	D28

CCD 25-Helen Sears

Lexington School	

CCD 26-Eric N. Gioia

P 9q main	D 75

CCD 27-Leroy Comrie

P 9 @ PS 268q	D 75

CCD 28 – Thomas White, Jr.

JHS 72q (B'way Jr.)	D28

CCD 29-Melinda Katz

PS 101q	D28

CCD 30-Dennis Gallagher

P 9q @ PS 58q	D 75

CCD 33-David Yassky

PS 27k	D15
PS 38k	D15
PS 133k	D13
PS 282k	D13
Helen Owen Carey	

CCD 34-Diana Reyna

PS 196k	D14
MS 582k	D14

CCD 35-Letitia James

PS 167k	D17

CCD 36-Albert Vann

MS 35k	D16

CCD 37 - Erik Martin Dilan

PS 171k	D19
Franklin Lane HS	D19
RBSCC	

CCD 38-Sara Gonzalez

PS 10k	D15
PS 24k	D15
PS 69k	D21
PS 88k	D15
PS 94K	D15
PS 220k (+B'way Jr.)	D20
IS 227k	D20
PS 503k	D20
West BK Community HS	D15
Hellenic Classical Chtr.	

CCD 39-Bill de Blasio

PS 32k	D15
PS 39k	D15
PS 124k	IR 8
PS 130k	D15
PS 179k	IR 7
PS 230k	D15
PS 442k (+B'way Jr.)	D15
HS for Law	D15

-over-

CCD 41-Darlene Mealy

PS/IS 323k (B'way Jr.)	D27
MS 587k	D17

CCD 42-Charles Barron

PS 233k	D18
PS 224k	D18
PS 279k	D18

CCD 45-Kendall Stewart

PS 109k (B'way Jr.)	D22
PS 244k	D18

CCD 47-Domenic Recchia

IS 95k (B'way Jr.)	D21
PS 97k	D21
PS 100k	D21
P 721k	D75
Rachel Carson	D21

CCD 49-Michael McMahon

PS 16r	D31
IS 49r	D31

CCD 50-James Oddo

PS 60r	D31

FOR THE RE

Testimony before the New York City Council Education and
Cultural Affairs, Libraries & International Intergroup Relations Committees

Robert Jackson and Domenic M. Recchia, Jr., Chairs

Tuesday, April 8, 2008

The Role of the Sports & Arts in Schools Foundation's After-School Programs in Closing the Gap in Arts Education in New York City's Public Schools

By James R. O'Neill
Executive Director, Sports & Arts in Schools Foundation

Thank you Chairman Jackson and Chairman Recchia.

I would like to direct my comments today to the role of the Sports & Arts in Schools Foundation (SASF) in closing the academic performance gap through arts education in the New York City public school system. SASF's mission is to help bridge the academic performance gap among under-achieving students by extending the school day and year with wholesome skill-building activities – including the visual arts, music, theatre and dance – designed to improve NYC children's academic performance, health and wellness, attitude toward school, self-esteem, character and values, and opportunity for life-long employment.

Background

SASF is the largest school-based provider of after-school activities in NYC. Our programs serve over 35,000 students throughout the five boroughs and operate primarily during the 3 pm – 6 pm period, but also Saturdays, school vacation weeks and over the summer. We are funded through public and private sources, and the New York City Council is a major sponsor of our programming.

Quality arts programs in the schools play a critical role in closing the academic performance gap for our city's youngsters. As disciples of Howard Gardner's theory of "multiple intelligences," SASF believes that each child possesses individual talents and gifts. Such talents are discovered and nurtured through introductions to a wide variety of enriching activities that motivate children to become life-long learners by fostering interest and excitement in the school day as a whole.

Unfortunately, in too many failing schools, the arts have been given less emphasis as principals have been forced to focus on raising test scores in math and English. There are just too few hours during the regular school day to include a rich arts curriculum while also providing the additional academic periods so important to struggling students.

Making matters worse, our city youth reside in two very separate and distinct worlds. A small minority live in higher-income neighborhoods where economic advantage provides great opportunity for interactions with the arts and cultural activities throughout the city. But a great majority of our children rarely have the opportunity to venture further than their own block, and the cultural performances, concerts and museums that this city has to offer might as well be hundreds of miles away. For these children, school becomes the only vehicle for experiencing the arts.

I urge the City Council to support the growth of after-school programs as a highly–feasible, cost-effective strategy to help close the arts gap in NYC schools.

The NYC Dept. of Education's (DOE) first annual Arts in the Schools Report 2006-2007 also recognizes the need for extended hours – beyond the 3 pm bell – "to ensure that all children are receiving the arts education they deserve." A key finding of the report states: "There are still too many students who do not consistently complete

courses in the arts and meet state requirements at the middle-school level. While over 75% of our schools provide instruction in two required disciplines, not every child is receiving this instruction."

This report recommends that the new Middle School Initiative offer participating schools "support for creating credit-bearing extended day courses in the arts (p. 25)." SASF enthusiastically supports this recommendation, but urges the DOE to think creatively about new approaches to utilize the after-school period to increase time spent on arts education.

Successful After-School Arts Implementation by SASF

Our flagship program, the after-school Champions Club model, is running a wide variety of arts activities in the current 2007-2008 school year. Across our 44 school-based programs, there are over 600 different arts activities that are taking place. These programs include instruction in:

Art History	Poetry	Computer Art
Art Entrepreneurship	Chorus	Fashion Design
Artistic Expression	Comedy	Origami
African Dance	Garage Band	Printmaking
Ballet	Guitar	Sewing/Quilting
Ballroom Dance	Music	Silk Screening
Break-Dancing	Orchestra	3-D Animation
Capoeira	Percussion	Anime Art
Cheer Dance	Rhythm & Rhymes	Art
Dance	Steel Pan	Art Books
Dance Theater	Broadcast Academy	Art Projects
Hip-Hop Dance	Circus Skills	Arts & Crafts
Latin Dance	Talent Show	Cartooning
Modern Dance	Theatre	Ceramics
Step Dance	Digital Film	Creative Arts
Tap Dance	Documentary Filmmaking	Mural Art
Urban Dance	Photography	Sculpture
Creative Writing	Car Art	Visual Arts

These innovative arts activities are taught by superbly-dedicated arts specialists hired by SASF. In addition, SASF contracts with outstanding arts and cultural organizations – from the Alvin Ailey Dance Company, to Town Hall, to the Metropolitan Arts Program – that bring into our schools some of the city's finest teaching artists. [The City Council-funded CASA grants have significantly increased the range of arts organizations working in SASF schools.]

Standards-Based After-School Arts Curricula

To further empower after-school programs to close the gap in arts education, SASF has engaged outstanding NYC-certified art teachers to write exciting arts curricula for specific grade levels and programs which connect arts activities to school day learning standards. Our Saturday Academic Arts Curriculum contains 25 lessons, each aligned with state learning standards. For example, Lesson #2 teaches 4th grade students about both geography and government by drawing and mapping out the Electoral College Vote of the 2004 presidential election. Students create a color key to compare the popular vote and distribution of electoral votes for each state.

Culminating Performances and Exhibitions

In the Champions Club after-school model, over the course of 36 weeks, students participate in one art activity in each of the three semesters per season. Each semester culminates in an arts exhibition or dance, musical or theatre performance, where children showcase their acquired talents before classmates, parents and the school community.

After-School Brings Students to the Metropolitan Museum and Broadway

With public transportation passes and school busses, SASF organizes hundreds of student trips to NYC's great museums, concerts and professional theatre performances. Either through in-kind ticket contributions or the purchase of discounted student ticket packages, SASF is one of the city's most effective instruments for bringing students into the halls of our superb cultural institutions. From the Brooklyn Museum to City Center, these evening and weekend trips are logistically ideal for the after-school organizations that they serve.

Last summer, our NY City Council Sports & Arts Camps conducted 220 field trips for 54 public schools, encompassing 128 cultural themes.

Funding

The challenge before the City Council is to increase both the quality and the quantity of after-school arts programming in underserved schools. The amount of resources that can be raised by not-for-profit after-school providers (like SASF), while significant [$2,700,000 spend by SASF for after-school arts in '06-'07], is limited in proportion to the huge need to close the gap in arts education. In light of the pressure placed upon principals to schedule additional periods of math and reading, after-school hours becomes even more important to schedule arts activities.

I would urge the City Council to again take a leadership role in this City by restoring funding to after-school organizations that can efficiently provide quality art activities to students, and keep schools open after 3 pm, during vacations and over the summer. This is a workable, sound strategy for filling the arts education gap. Thank you.

Another educator in Washington Heights worries about the importance of music to her autistic students and what will happen if the music teacher is released and there are no resources to pay for workshops provided by Community Works and other arts education organizations.

Another educator in Brooklyn sees the ill-effect of the street gangs at her East New York school and is sadden by arts programming being removed from her after-school program, which had given many of these children a healthy and safe alternative to gang membership as well as helped to strengthen their self-esteem.

These are just some of the many stories we hear at Community Works daily of the detrimental consequences experienced by schools, students and families across the five boroughs as a result of the elimination of Project arts and the recent budget cuts.

With more cuts articulated by Chancellor Klein to the City Council just weeks ago, coupled with the diminishing support that Community Works and other arts education organizations are anticipating from corporations and foundation due to the turmoil in the financial sector, the future of arts in schools is quite simply in serious jeopardy. Not since the 70's has the arts faced such a crisis.

Community Works wants to continue to provide programming that serves all students, regardless of their economic circumstances. In compliance with the New York City Department of Education's "Blueprint for Teaching and Learning in the Arts," we offer the Fifth Strand of learning: "Community and Cultural Resources."

Community Works and arts education organizations across the city have a mandate to provide arts services and resources that enhance classroom learning and cultural experiences. Our workshops and teaching artists will be unable to fulfill this mission if the funding for these services is discontinued.

Art is the strongest tool for education, self-improvement, communication and understanding. I want to thank you for the opportunity to testify today and I urge the City Council to be a strong advocate for the restoration of arts services to New York City public school students.

COMMUNITY WORKS NEW YORK CITY
Building Community Through Art and Education

Testimony for the Committee on Cultural Affairs, Libraries and International Intergroup Relations

Date: 04/08/2008

I am Barbara Horowitz, the Founder and President of Community Works, a leading arts education organization serving 350,000 people citywide.

It is a difficult moment to see that New York City, the arts capital of the world, is wrestling with drastic cuts in the public school arts budget. My experience over the years, corroborated by studies, has shown that learning in the arts enhances learning in other subject areas and contributes to students' overall development.

I am here today to testify on how the absence of Project Arts and the recent budget cuts have severely affected our public school children.

I started Community Works on Manhattan's Upper Westside in 1990 out of my concern as a parent. My children enrolled in the public schools in the late 70's during the most damaging arts funding cuts in recent history. Seeing how the lack of arts programming affected my children's educational experience, I set out to use the arts to improve educational attainment, strengthen public school curricula and build bridges between people and communities.

18 years later, Community Works' programs are experienced by public school children across the city. We have in- and after-school workshops which improve literacy through the performing and visual arts; we have multicultural performing arts events that showcase an array of local and international artists; and we have landmark traveling exhibitions and public programs that celebrate the diversity of our city's neighborhoods.

The elimination of Project Arts funding by Department of Education this past year, as well as the latest cuts to the school budget by the Mayor that have reached as high as $400,000 per school, have tremendously reduced arts programming in public schools and hurt the students and their families.

These cuts have significantly affected Community Works' capacity to provide in-depth performances and workshops for students.

Many schools used to depend on Project Arts to bring their classes to our performances. Now this money must often come from the students' families, many of whom are functioning well below the poverty line and are struggling to bear this burden.

An educator in the South Bronx shared with us how she was made keenly aware of the importance of the arts to her students when the arts teachers were laid off and arts classes where no longer offered in her school due to budget constraints.

symphony30space

SYMPHONY SPACE SCHOOLS AND THEIR CORRESPONDING CITY COUNCIL DISTRICTS

CAP School	Address	City Council District
PS 77	1700 3rd Ave, New York, NY 10128	**4**
PS 158	1458 York Ave., New York, NY 10021	**5**
PS 75	735 West End Ave, New York, New York 10025	**6**
PS 334	100 West 84th St., New York, NY 10024	**6**
Independence HS	850 10th Ave., New York, NY 10019	**6**
IS 223/Mott Hall	W. 131st St. & Convent Ave., New York, NY 10027	**7**
Harlem Day Charter School	240 East 123rd St., New York, NY 10035	**8**
MS 54	103 West 107th St., New York, NY 10025	**8**
IS 125	1111 Pugsley Ave., Bronx, NY 10472	**18**
PS 171	14-14 29th Ave., Long Island City, NY 11102	**22**
PS 12	4200 72nd St., Woodside, NY 11377	**26**
IS 318	101 Walton St., Brooklyn, NY 11206	**33**
PS 219	1060 Clarkson Ave., Brooklyn, NY 11212	**41**
PS 279	1070 E104th St., Brooklyn, NY 11236	**42**
PS 235/Lenox Academy	100-01 Flatlands Ave., Brooklyn, NY 11236	**42**
IS 259	7301 Ft. Hamilton Parkway, Brooklyn, NY 11228	**43**
IS 223	4200 16th Ave., Brooklyn, NY 11204	**44**

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symphony30space

Members of the City Council - and I especially want to thank Robert Jackson, Chair of the Education Committee and Dominic Recchia, Chair of the Cultural Affairs Committee for holding this hearing and for your ongoing support of arts education in New York City - I appreciate the opportunity to testify today on behalf of the arts education programs of Symphony Space, located at Broadway and 95th St. in Manhattan. And, as a member of the cultural community, Symphony Space would like to congratulate the NYC Department of Education on the publication of the ambitious and comprehensive *ArtsCount* report.

Since 1980, Symphony Space has been providing direct services to students through the **Curriculum Arts Project (CAP)** in schools throughout New York City. The program integrates the arts with the existing public school curricula in American History, African Studies, Asian Studies, Latin American Studies and Native American Studies. All Symphony Space arts education activities, in school, at museums, and at Symphony Space, are based on the concept that the arts are a window onto the cultures that created them. By treating works of art, dance, music, storytelling and drama as primary source documents, an immense amount of information can be gleaned about the people, their lifestyle, feelings, and many other aspects of the period or culture under study. **CAP** gives students experiences with authentic art works from these cultures and eras that address curricular issues, literacy, as well as the New York State Learning Standards in the Arts, and the five strands of the Curriculum Blueprint for Teaching and Learning in the Arts.

Symphony Space serves approximately 6,000 NYC public schools students annually. In 2007-08, schools demonstrated satisfaction with the **CAP** program by their ongoing involvement. The average length of time that currently-enrolled schools have been involved with Symphony Space is nine years. Schools starting out with a handful of classes or one grade regularly increase their involvement to additional classes and grades. This year, 63% of our NYC schools are enrolled in two or more **CAP** programs; 31% are enrolled in three or more. This indicates a high level of recognition of the educational value of the program on the part of principals and teachers.

In the words of one long-time participating teacher, "CAP's broad-based multicultural and interdisciplinary approach makes this program the most effective arts program that I've experienced in 28 years of teaching." *Ann Marie Chinnery, IS 223/Mott Hall*

As a NYC DOE vendor for the past 28 years, Symphony Space provides the **CAP** program to schools at a fraction of the real cost. A school pays $800 for one class to receive: a full day of professional development for teachers, 6-8 interactive in-class workshops, a guided museum tour, and a fully-produced concert at Symphony Space. That $800 fee covers 30% of the expenses. Another 38% is covered by grants and contributions. And a full 32% of the cost of providing the program is paid for out of Symphony Space's operating budget. This reflects Symphony Space's mission to foster culturally diverse arts programs at affordable prices and its dedication to making the arts accessible to audiences young and old.

Submitted by: Madeline Cohen, Education Director
A list of schools in the CAP programs and their corresponding City Council District is on the reverse.

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Testimony

of

Antonio Thompson

before the

New York City Council

April 8, 2008

Good Afternoon. Thank you Council members for the opportunity to speak about the importance of arts in the lives of New York City students. My name is Antonio Thompson and I am a graduate of New York City public schools and a former participant of the Center for Arts Education Career Development Program. Since graduating high school, I received my Bachelors degree from New York University in Music Performance and a Masters degree in Music Performance and Arts Administration, and I'm about to begin coursework this summer in the Masters program in Fundraising at Columbia University.

Currently, I am an Education Grant Writer at Teachers College, Columbia University where I raise awareness and support for our new teacher professional development programs. Our goal is to keep teachers in profession and keep them teaching well. In addition, I work with the phenomenal Brooklyn Steppers Marching Band; I am a music arranger and instructor for a high school marching band on Long Island. I'm also on the board of an up-coming arts organization, president of the Center for Arts

Educations Career Development Program Alumni Council, as well as a professional trumpet player.

Some might say, wow this kid is all over the place, very ambitious, how can he juggle all those things and do so effectively, and always with a smile. My response to them would be a lot of coffee and limited sleep. Yes, I am quite the ambitious young man, and very passionate about various causes and activities. But I'm pretty sure we all can relate to being passionate about something. Whether it's with a sports team, like the Giants or Yankees, an activity, or a loved one (wife, husband, fiancé or even children), there's nothing that will stop us from committing 100% and very often even more of your time and energy.

My passion is a direct result of my relationship with and experiences in the arts. The impact the arts have had on my life has been huge. As a student of the arts I've come to fully understand the flexibility, the communication skills and the critical thinking necessary to achieve success in any endeavor. Because of my learning in and through the arts, I am always prepared to be open to different people and different ideas. I am also always trying to improve and be better than the day before.

When I examine the counterparts of the many students that I've worked with over the years, ones who haven't been exposed to the arts in their schools, tend to struggle more. Oftentimes these are the students who engage in unproductive activities that aren't taking them places. I am indeed thankful for programs like the ones offered by Center for Arts Education, Arts Connection, and even the Brooklyn Steppers Marching Band. They are

clearly making a difference in the lives of these students, their school communities, and New York City, and we must ensure that these opportunities will be available for years to come.

From my own experience growing up, to my work with students now, to my own professional career, I know that arts education provides a boost to a student's self-esteem and enhances their academic experience. The arts teach children to be open and tolerant by learning about other cultures; the arts are windows on the world of opportunity for young people who lack advantages. It is a tool by which we can bring about insurmountable change. If we are to truly affect and increase student achievement and social awareness, it is important that New York City students receive a well-rounded education. If we sincerely want to ensure a prosperous future for New York, economically, socially and culturally, we must prepare the next generation, our children with a quality education, one that includes quality arts programs during the school day and after-school.

Once again, thank you for the opportunity to testify before you, and hope you really open you hearts and continue to support the arts for the thousands of students who deserve it.

New York City Council Hearing
Committee on Education, Cultural Affairs, Libraries and International Relations
Domenic M. Recchia, Jr. and Robert Jackson, Co- Chairs

Tuesday, April 8, 2007

I'd like to thank Councilmen Recchia and Jackson, Chairs of the City Council Committee on Education, Cultural Affairs, Libraries and International Relations and their colleagues for the opportunity to add my voice to today's Hearing on the Status of Arts Education – a voice that is familiar to many of you over the years I have served as an active advocate for the arts and arts education.

Many questions will be asked by colleagues in the field working diligently to provide the tools, the resources and the will to achieve universal access to arts education for every New York City public school student. I am going to start with a question asked some 30 years ago by someone familiar to all of you, Kitty Carlisle Hart. As we traveled the state, there was evidence everywhere that when the arts were fully integrated into the curriculum, students experienced a personal connection to what they were learning, an excitement that stimulated often hidden inner resources and talents, and unleashed their imaginations to think beyond the literal demands of required texts. Kitty's question was, and I think it's a pretty accurate quote, "How many times do we have to prove the value of arts education for them to get it"

Well thanks to Kitty and many of the people in this Chamber, I think everybody gets it. The challenge is how to implement what we know. The challenges to managing an

education system in a city as large as New York with more than 1400 schools, whose students bring varying degrees of talents and problems to the classroom and where the teaching force is plagued by limited tenure, limited resources and inadequate training is clearly daunting. But given the dramatic high school drop out rate, we have to start to think in terms of prevention instead of remediation and we have to redefine challenge as mandate. The persistent drop-out rate in high schools is not just a statistic it's wasted lives and unavoidable cost to the US economy whose competitiveness in the global marketplace is put in jeopardy. The Tony Award winning playwright, David Henry Hwang expressed it very simply: "In the 21st Century, creativity will equal employability."

Enormous amounts of good will, financial resources and talent have been expended to reach for the goal of universal access to the arts. Cheers went up when the 21 year hiatus in arts funding was finally broken. Project Arts began as an effective link between the cultural community and the classroom. It offered invaluable assistance to Principals in making artists resources understood and available and set aside dollars within each school's budget that was restricted for arts spending. In a recent management change, Principals no longer had proscribed obligations to fund any particular subject content – but as always - the repercussions to the arts was the most dramatic. This was the first of many executive decisions that betrayed the generosity and concern of

individuals and foundations committed to improving educational outcome. What is confusing is that the administration's commitment to the arts has probably never been stronger We have had many effective Commissioners in the NYC Department of Cultural Affairs but none more knowledgeable and closer to the day to day operations of the Department of Education than Kate Levin. It was with her assistance that partnerships were forged between leaders in the cultural community and the education community to create the series of Blueprints for the Arts. But however brilliant plans are on the page, without the resources and yes, the mandate to implement them – the gift is meaningless.

It is a continuing enigma that in a city that enjoys a reputation as the cultural center of the world, where arts organizations and individual artists have been privately funded for decades to work within the schools, that we haven't focused on, and administratively orchestrated, a strategy to maximize those resources to spread across the system. Beyond the current active resources there is a potential army of support waiting to be tapped. The advocacy committee of NARAS the New York Chapter of the National Academy of Recording Arts and Sciences is poised to enlist its extensive membership to join with the New York Philharmonic, Carnegie Hall, Juilliard, VH1 Save the Music and the scores of other organizations and individual musicians to add their creative resources; universities and colleges such as Columbia University's Teachers College and Pratt Institute are working in their local communities to provide motivation and basic creative tools so that

students can begin to compete for placement in institutions of higher learning from which they are currently locked out.

During her tenure as Executive Director of the President's Committee on Arts and Humanities, Harriet Mayor Fulbright established the "Coming Up Taller Awards". The goal that she and the Committee's Chair, Senator John Brademas, sought was to focus national attention on concrete examples of the arts and the humanities benefiting the country and to contribute significant support, thanks largely to the GE Foundation, to the distinguished programs of artists and scholars who work with children in communities across the country. One of the most significant responses came from parents who flooded Harriet's mailbox with letters of gratitude for the change in their children's attitude and performance but also letters imploring her to introduce those programs into their communities. We need to imbue teachers and principals with the same enthusiasm. When Maxine Greene, the John Dewey Chair of Philosophy and Aesthetics at Teachers College created Lincoln Center Institute, her goal was to engage teachers and principals as participants in the creative process in all of the arts disciplines. Until educators and administrators take a few risks and learn the value of the creative process within education, even Executive and Legislative mandates won't have a chance.

Respectfully submitted,

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NEW YORK CITY | **ARTS IN EDUCATION ROUNDTABLE**

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Testimony
New York City Council Hearing on Arts Education
From
David Shookhoff, Chair
New York City Arts in Education Roundtable
April 8, 2008

I am David Shookhoff and I'm very pleased to testify on this vitally important subject in my capacity as Chair of the New York City Arts in Education Roundtable. The Roundtable commends the DOE on its Arts in the Schools Report. Even though, as we have heard, it is incomplete and inconclusive, it is nonetheless an important first step toward collecting good data, which is always the necessary underpinning for good policy.

The Roundtable is a service organization for some 120 arts groups that provide educational services to the city's schools and communities. Members include large, well-known organizations like the New York Philharmonic and Carnegie Hall as well as smaller groups from all parts of the city. We disseminate information and provide professional development to our members and others; our annual *Face to Face Conference,* attended by more than 500 individuals, is the largest convening of its kind in New York State. We also serve as a communication link between the Department of Education and the arts education service providers.

One of the Roundtable's most significant activities is our annual Impact Survey, which documents the ongoing financial commitment of the cultural community to New York City's students. I have included a copy of this year's survey results along with my written testimony. In essence the survey report shows that the 73 organizations that responded spend 13% of their budgets on Education Programs, received almost $21 million in fees from the city's schools, and – most importantly – in return for those fees provided more than $48 million dollars worth of services. That means that for every dollar a school paid these groups, it received on average more than $2.25 worth of programs and services.

Based on this data I'd like to make two related, important points:

First, the schools must spend far more than the $21 million on services from arts group that the DOE's Survey reports. Our data comes from the 73 responding groups; we sent our survey to a list of 273 vendors. Simple arithmetic and logic shows that the total expenditure has to be several multiples of $21 million. We estimate that number at around $78 million. But again, the point to remember is the return on that expenditure is 2.25 to one: we estimate that overall in return for our projected $78 million, system-wide the schools get more than $181 million worth of services.

Second – and this point I want to make emphatically – rather than exploiting the schools financially – as has been reported in the press and elsewhere – the arts groups are making substantial contributions, motivated by a profound belief in the importance of the arts for the city's children. More than a few groups use earned income – box office revenues – to underwrite

the costs of their programs. Some groups indeed provide them at no charge at all. This has been the case ever since the arts community began to provide services to the schools on a major scale, beginning in the 1970s.

The Roundtable's 120 members, and many other groups besides, have loyally partnered with the school system regardless of who was in power and what policies were in effect. One recent accomplishment was the DOE's Blueprints for Teaching and Learning in the Arts, on which many members collaborated on a volunteer basis. This was a powerful and effective partnership that resulted in what is generally recognized as a magnificent piece of work.

The DOE's new Survey of the Arts in the Schools shows clearly that while we may have the blueprint for the arts, we do not yet have the structure it envisions; we probably don't even have a sound foundation. If and when the city provides the necessary tools, the arts community stands ready, as demonstrably it always has, to pitch in and do its part to make the vision a reality.

Thank you.

NEW YORK CITY | ARTS IN EDUCATION ROUNDTABLE

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NYC Arts in Education Survey Results For Programs during FY07

	FY2007
Total Number of Surveys Mailed	273
Total Number of Surveys Completed	73
Return Rate	27%

OF THE SURVEYS RECEIVED...

	FY2007
Total Organizational Budgets	$601,305,390
Total Education Expenses (as a part of Total Organization Budget)	$80,001,498
Average % of Organization dedicated to Education	13%
Total Organizational Education Revenues	$77,429,697
Amount of Education Expenses Dedicated to NYC DOE Programs	$48,497,404
Amount of NYC DOE Support Received	$20,906,018
Amount of Cultural Institution Support Provided	$27,591,386

HYPOTHETICAL:
If the FY07 figures were extrapolated to the entire survey pool...

	FY2007
Total Organizational Budgets	$2,248,717,418
Total Education Expenses (as a part of Total Organization Budget)	$299,183,684
Amount of Education Expenses Dedicated to NYC DOE Programs	$181,367,004
Amount of NYC DOE Support Received	$78,182,780
Amount of Cultural Institution Support Provided	$103,184,224

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April 7, 2008

To: Members of the Education Committee
of the New York City Council

Re: Arts Education in the New York City Public Schools

Thank you for affording me the time to speak with you about the current state of arts education in our schools as I see it. Since my public school and university career began in 1956 I have watched and waited for a return to those palmy days when the Board of Education boasted a Director of Music, supervisors for all the boroughs, regular professional development for arts educators and classroom teachers, and an almost systematic, systemic program of arts education programmed to identify the talented among our children while, at the same time, was appropriate to the developmental level of every child. There was music and art activity in every classroom, even in the poorest schools, and teachers at the elementary school level could not be licensed unless they could play a few carefully selected tunes on the piano. A pyramid of borough-wide and city-wide bands, orchestras, and choruses were supported by external funds, largely through the Daily News, and art activities were budgeted through similar external support as well as tax levied monies. In the 1970's these all but disappeared due to the exigencies of the City budget, not finding much support until the Giuliani administration set aside $25M per year for arts programs, although this was arts education "...on the cheap..." since it depended largely upon the service of itinerant artists. Still, most of the 32 community districts had arts supervisors of whom Sharon Dunn was widely regarded as the best of the lot. Under the present administration districts became "regions" with arts supervisors (who might or might not be certified in these disciplines) responsible for several hundred schools each. Lately, the regions have gone and, organizationally, we have what amounts to 1,400 "fiefdoms" where, although principals have moderate control of their budgets, there is no specific expectation that a decent percentage of those budgets be spent on the arts. We are now on a course that results in an overall increase in expenditure for arts programs of only 1% per year. This is particularly ironic since art, music, dance, and theatre teachers are now licensed to teach at the elementary as well as the secondary level thanks to the Department of Education,the UFT, and the Arts Education Group --- members of the arts community --- whose support was essential to achieve the goal that had eluded such teachers since the creation of the public schools.

So much for history. Allow me, now, to congratulate the Klein administration and particularly Sharon Dunn and her colleagues for creating a "blueprint" for teaching the

arts from kindergarten through high school, and the first annual report on the arts (2006-2007) that is the most transparent document about these disciplines ever published, using the kind of data that would make an excellent doctoral dissertation. Since Sharon already has a doctorate perhaps we should award the Chancellor an honorary degree for his support of this trend setting report.

But all of this flies in the face of competing interest in arts education, itself, with fine arts education programs in our cultural institutions and among non-profit groups vying for vastly limited funds as opposed to schools' ability to hire certified teachers of the arts, with national mandates under NCLB, almost totally unfunded, and with the limited Campaign for Fiscal Equity support from the State barely touching the infrastructure of our schools. (Although I'm here to speak for the arts, the same testimony can be given for fields other than "readin', writin' and 'rithmetic" as the 19th century song so aptly described the 19th century curriculum which has resurfaced at the turn of this century.)

The "Annual Arts in Schools Report" just published points to the fact that only 72% of our elementary schools have one or more certified arts teachers, only 42% of our middle schools and 46% of our high schools boast systematic arts programs. And, if you couple that with the dropout rate between middle and high school, the percentage of New York City children receiving any arts instruction in the schools would drop precipitously. In the visual arts only 55% in grade six, 45% in grade seven, and 42% in grade eight have any instruction. And, as another example, only 29% of high schools offer arts sequences in the visual arts, 26% in music, 11% in dance, and 10% in theatre. When I went to school the minimum passing grade was 65%.

Add to this the fact that colleges and universities are not producing enough teachers to fill those jobs that are available, largely I suspect, because of the reluctance of young people to prepare themselves for such careers in light of the many positions that have been cut over the past decade.

Other figures are just as bleak although there are some encouraging numbers, too.

My purpose here, today, is not just to complain, however. It is to make some concrete suggestions for improving the lot of our children who are being denied their natural birthright --- experiences and instruction in the delights of the arts.

1. I would carve arts districts out of the neighborhoods surrounding colleges and universities with arts education programs and hold them, together with the Department of Education, responsible for supporting and monitoring partnerships in the arts. I would base the amount of funding for arts education made available to teacher training schools on the activity of their faculty and students in their community schools.
2. I would enlist the cooperation of the Council of Supervisors and Administrators, ably headed by Ernest Logan, to provide instruction on how to schedule the school day so that the all important disciplines could receive

their fair share of time without disturbing the need to prepare children for the high stakes tests that are part of NCLB.

3. I would create a corps of experienced principals who know how to do this, headed by someone like Madeleine Brennan at Dyker Heights Intermediate School, who for forty-five years has run one of the city's best schools and where a really well rounded education exists.
4. I would increase professional development for teachers on the style of the programs that existed at a small elementary school in Queens before a new principal arrived and eliminated them in favor of test preparation only because "…her job depended on it."

In short I would martial all the existing education resources of the City to propel arts education to a new height that would enable children to rise to the level of their aspirations before the next Annual Report is published. It would require very little additional money. But this is what democracy is about. This is what our schools should be about. This is what the City Council should be watching.

Thank you for your time and interest.

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Testimony of Peter Vreeland
President of Local 1559
Before the Cultural Affairs, Libraries and
International Intergroup Relations and Education Committees
April 8, 2008

Good morning Chairs Recchia and Jackson and members of the Cultural Affairs, Libraries and International Intergroup Relations and Education Committees.

I am Peter Vreeland and I am the President of Local 1559 representing workers at the American Museum of Natural History. I represent approximately 150 members in the titles of maintainers, preparators, photographers, clerical, museum instructors, scientific assistants, artists and technicians at the Museum.

Since the Museum's founding in 1869, it has not only become a major tourist destination, attracting 4 million visitors a year, it also provides a crucial science and educational component to the many school children who visit.

My members play an integral role in the education component since some of them work in the professional development programs which help train science teachers by allowing them to use the Museum as a teaching resource.

Each year over 500,000 schoolchildren visit the museum through organized groups. Out of this number, many of these elementary and middle school students visit free of charge. The American Museum of Natural History offers a wide variety of programs and resources for students of all ages to participate in such as:

The Discovery Room - offers children ages 5 through 12 a hands-on experience. Every field of science is represented from anthropology to zoology. This program allows students to track real-time earthquakes anywhere in the world on a seismograph and create their own collection of minerals from specimens available.

The AIG Science Team - A select group of 6th and 7th graders will be chosen to participate in a multi-year educational experience with the Museum through hands-on exploration and behind the scenes adventures

with the focus on biology, anthropology and physical sciences. The program starts with a three-week summer program based at the Museum and continues into the school year with sessions that take place on two Saturdays per month.

The After School Program - the Museum offers over 40 free after-school courses for NYC high school students. Topics include DNA, the evolution of dinosaurs and the study of world cultures.

The High School Science Research Program (HSSRP) - This provides an after-school internship program for high school students interested in advanced scientific material and research techniques. There are internship opportunities in anthropology, biodiversity and genetics.

In addition to the above-mentioned items, the Museum also offers a broad array of programs throughout the year for adults and families. These include lectures, classes, tours and performances. The cultural programs held annually include Black History Month programs, Kwanzaa and the Living in America series which celebrates the culture and arts of different ethnic groups.

To this day, the Museum continues to fulfill its mission of being an educational engine for students by offering classes that foster discovery and science literacy.

I want to thank the City Council for holding a hearing on the state of arts education in schools and calling attention to the continuing relationship between the Department of Education and the American Museum of Natural History.

THE CENTER FOR ARTS EDUCATION

Testimony to the New York City Council

Joint Hearing of the Committee on Education and the

Committee of Cultural Affairs, Libraries and International Intergroup Relations

Delivered by Richard Kessler, The Center for Arts Education

Re: Oversight: The State of Arts Education in New York City Public Schools

April 8, 2008

Good Morning. Thank you Chairmen Jackson and Recchia and members of the Committees on Education and Cultural Affairs, Libraries and International Intergroup Relations, for the opportunity to testify today on the state of arts education in New York City public schools. I am Richard Kessler, Executive Director of The Center for Arts Education. On behalf of everyone associated with CAE, I would like to thank you all for making this oversight hearing possible.

The Center for Arts Education is dedicated to ensuring that New York City Public School students have quality arts learning as an essential part of their K-12 education. Since its founding in 1996, CAE has provided $40 million in funding directly schools to support the creation of quality arts education programs. Today's hearing is of great interest to CAE's constituents, the parents and school children of the City of New York. As you know, New York City is the cultural capital of the world and the arts play a critical role in how we define ourselves as a city and as a people. From the lights and "In the Heights" of Broadway, to the soup cans of Andy Warhol, to more than 50 years of Merce Cunningham Dance, to all of the vitality, innovation, and determination that defines the for-profit and commercial arts and its over 300,000 jobs. These are the most visible aspects of the influence of the arts on our city. But the arts also play a critically important role in shaping the hearts and minds of the city's future: namely our public school children.

The arts are inherent to all human beings—the arts are part of our DNA. Each child has the arts within them and should be provided with sustained pathways for learning in and through the arts, as they mature and discover who they are as human beings. Therefore, arts education is a right of our children, not a privilege. CAE agrees with former schools chancellor Rudy Crew, who spoke of the arts and how they help prepare our children to be part of a democracy—or more specifically, "to paint their own democracy."

Unfortunately, based on our own estimation and the expressed opinions of parents, teachers, school administrators, funders, artists, and arts and arts education organization representatives, CAE believes that we are witnessing the gathering of a perfect storm. A storm that is poised to damage access to arts education in ways not experienced since the fiscal crisis of the mid-

1970s. What we are seeing today in the city's public schools is a profound new shift away from the arts, and the other elements of a well-rounded education, including subjects such as history, foreign language, physical education—all content deemed expendable for test preparation. This is to the detriment of the city's school children. As new data we will share today shows, arts offerings and instruction have a positive impact on school culture and New York City's troubling graduation rate - one of the worst in the nation.

So what is the perfect storm we see brewing?

First, if the real and only "Accountability Initiative" is the School Progress Report, which drives the rewards and consequences for each and every principal, and which, for all practical purposes, serves as the engine for what makes a school run. In the elementary and middle schools, the Progress Report is based almost exclusively on standardized tests in reading and math. In high school, graduation rates and regents diplomas are a major factor. A principal may receive a bonus or risk losing their jobs based on these factors.

Second, Project ARTS was the only guaranteed budget line for the arts and the fuel behind the improvements to arts education over the past decade. Many schools and arts educators depended on this funding to keep the arts alive in their classrooms.

Combine its elimination with what will be a nearly 10% cut to the schools budget including this and next year. Then add principals having no practical supervision. Add to this witches brew the hard fact that the arts have always been cut disproportionately during periods of budget reductions. History has taught us this. To consider these factors and to believe anything else is not plausible.

The gathering storm is also well understood within key, alarming statistics provided by the NYC DOE over the past year:

- 32% of parents surveyed by the NYC DOE indicate that their children receive zero arts education.
- Only 29% of all middle school students are provided with the minimum state requirements.
- Only 4% of all elementary schools surveyed are even in a position to provide the minimum state requirement by offering all four art forms in each grade.
- 20% of schools have no arts specialists whatsoever—with almost 1500 schools, well you can do the math.
- The ratio of arts teachers to students, which gives us a blunt gauge of access, contains statistics such as one theater teacher in the system for every 13,000 students. And each theater teacher on average has to work with a school population of 929 students.

Most of this data comes directly from the Department of Education's recent "Annual Arts in Schools Report," which is a good first attempt to shed light on the state of arts education in city public schools.

However, it does not provide us with any measure of what arts instruction elementary school children are actually receiving. At these grade levels, the students are required by the state to receive 10 % of instructional time in the four primary art forms in grades four through six, and 20% of instruction in the four primary art forms in one through three. Data developed for by Department of Education with funding by The Wallace Foundation in 2006 and 2007 estimated

that even where the arts are offered, only a fraction of the students are receiving the instruction. Naturally, this comes as no surprise when you consider the number of arts specialists and how little professional development and emphasis has been placed on the integration of the arts through the curriculum.

Let us also consider that few principals are prepared to effectively administer arts education in their schools, having had little to no arts education in their training as teachers, little to no arts education in their training as principals, and very possibly little experience in arts education in their own K-12 education.

As mentioned, CAE has been working with an independent firm to provide a deeper analysis of the data collected for the "Annual Arts in Schools Report." I'd like to take a brief moment to share some of the preliminary findings with you. As part of our analysis, we looked at data provided by the DOE on student participation in arts activities, the number of certified arts teachers on staff, whether or not schools offered sequential learning in the arts, and completion by graduates of three plus arts courses (a measure that exceeds state standards). We crossed this data with graduation rates and school demographic information.

Our preliminary analysis **points to:**

- A strong correlation between high school graduation rates and access to arts offerings and instruction
- A strong correlation between the percentage of students receiving free lunch (the level of student poverty) and lack of access to arts offerings and instruction

As many of you know, a recent study by the EPE Research Center with funding from the America's Promise Alliance and the Bill and Melinda Gates Foundation indicated the graduation rate in New York City Public Schools as of 2003-2004 was 45.2%. This is a clear indication that we are failing to adequately provide the environment that keeps our students in school and on a clear path to graduation. Our findings that graduation rate is positively correlated to arts offerings and instruction are very compelling in this light and we believe warrant increased attention by all school decision-makers of the impact of arts education and offerings on graduation rates.

Our other major preliminary finding is equally as important. In those schools with the greatest percentage of students that qualify for free lunch, the arts offering and instruction is the lowest. This points to a real issue of equity and access to arts education that should not be ignored in this discussion and is worthy of further study and action to address.

We have provided a brief summary of this preliminary analysis as an addendum to this testimony and are happy to discuss with interested parties in greater detail.

In fairness, the Department of Education has done some good work in professional development of arts teachers, the creation of small arts themed schools, and the development of a wide range of programmatic efforts, including the creation of the arts blueprints. The Department of Education has since 2003 significantly expanded the number of positions within its Office of Arts and Special Project.

Having been created in 1996 by the Mayor's Office, the then Board of Education, and the United Federation of Teachers, in response to a major challenge grant by The Annenberg Foundation, CAE has for its first 10 years been the good soldier; always helping with whatever was asked by

the Department of Education, never offering public criticism, never appearing to waver from being a supportive partner and flexible resource. Beginning with the elimination of Project ARTS in 2007, however, CAE felt compelled to take a public position that is not always in agreement with the Department of Education.

As you know, we do have a set of state instructional requirements in the arts that if met would certainly be a great step toward improving education in the city's schools. These requirements can be met, they are not an impossible dream. Can anyone here tell me that over the course of 7th and 8th grades that we cannot provide the equivalent of 108 hours for the arts? Two credits, which the State Department of Education defines at 54 hours per credit. Unfortunately, we are not living up to the requirements—we are not accountable to these requirements. In the arts capital of the world, our city's public school students are being denied a well-rounded education that includes the arts. Or as CAE's chair emeritus Laurie Tisch often says: "not having arts education in New York City is like living in Bermuda and never learning how to swim."

Providing a well-rounded education that includes the arts for all of our students will require rethinking of accountability, and a rethinking of in-service and pre-service requirements and offerings for teachers and administrators. It will require careful financial incentivizing along the lines of Project ARTS. It will require a reconsideration of where real value is placed on a policy as well as practical basis. It will require a commitment to provide the minimum requirements for every child and attention paid to "inputs," as well as "outputs." Finally, it will require us all to learn more from those principals and schools that make the arts happen, against the odds, to carefully learn how real value leads to real access and quality.

Recently, I was asked by a senior education official whether "I thought any other subject at all should be taught besides arts education?" It reminded me of when another senior education official told an audience of arts education providers that "principals have other things to think about besides the arts all day long." My response in both instances is to ask when: when will all our school children be provided with what they deserve and are entitled to by New York State law? Will it happen when the graduation rates reach 100%? Will it happen when all schools receive an A on their progress report? Will it happen when all students are reading and performing on mathematics tests at grade level? Will all children be provided with the arts, or at least the minimum state requirements when most of the comprehensive high schools are converted to small schools or when all the schools become the equivalent of 1500 charter schools? CAE believes that the arts are a part of the answer to what students need to succeed and achieve—that there is such a thing as a point of diminishing returns in cannibalizing the school day, the school year, the 13 years of K-12, all of it, for the sake of test prep in reading and math.

Thank you.

THE CENTER FOR ARTS EDUCATION

BRIEFING PAPER: ARTS EDUCATION PARTICIPATION AND INSTRUCTION IN NEW YORK CITY PUBLIC SCHOOLS

PRELIMINARY RESULTS FROM INDEPENDENT ANALYSIS OF THE NEW YORK CITY DEPARTMENT OF EDUCATION 2006-2007 ARTS EDUCATION SURVEY DATA

April 8, 2008

The Center for Arts Education, the leading voice in stimulating and sustaining arts education in New York City public schools, is currently undertaking an independent analysis of the data collected by the New York City Department of Education as part of the Annual Arts Education Survey for 2006-2007.

Following are preliminary findings based on results of arts surveys of principals[1] conducted by the New York City Department of Education and data provided from the 2006-2007 Learning Environment Survey[2] and the 2006-2007 Progress Report data for High Schools[3].

Preliminary findings point to:

1. A strong correlation between high school graduation rates and arts participation and instruction;
2. A strong correlation between the percentage of students eligible for free lunch (the level of student family poverty) and lack of arts participation and instruction.

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[1] 2006-2007 Annual Arts in Schools Data: http://schools.nyc.gov/offices/teachlearn/arts/artscount.html#report0708
[2] Learning Environment Survey Access 2006-2007: http://schools.nyc.gov/Accountability/SchoolReports/Surveys/2007survey.htm
[3] Progress Report Data for High Schools 2006-2007: http://schools.nyc.gov/Accountability/SchoolReports/ProgressReports/default.htm

1. Arts Education and High School Graduation Rates (2006-2007)

Of 190 New York City public high schools analyzed ***schools in the top third[4] in four-year graduation rates were MORE LIKELY than those below them to:***

- ☑ Have Students Who Participated in an Arts Activity
- ☑ Have an Arts Teacher on Staff
- ☑ Offer Sequential Learning in the Arts
- ☑ Have Graduates who Completed Three or More Arts Courses
- ☑ Those schools in the top third in graduation rates had almost twice as many certified arts teachers on staff as those in the bottom third

Table 1.1 Student Participation in Arts Activities and Graduation Rates

Arts Activities	% of Schools in the TOP Third in Graduation Rates with Students Participating in Arts Activity	% of Schools in the BOTTOM Third in Graduation Rates with Students Participating in Arts Activity
Visited a Museum or Gallery	86	81
Contributed Work to an Art Exhibition	86	78
Attended a Dance Performance	79	70
Attended a Dance Performance	63	58
Participated in a Dance Performance	81	61
Attended a Theater Performance	87	81
Participated in Theater Performance	83	63

Table 1.2 Certified Arts Teachers and Graduation Rates

Certified Arts Teachers	% of Schools in the TOP Third in Graduation Rates with Certified Arts Teachers in Discipline	% of Schools in the BOTTOM Third in Graduation with Certified Arts Teachers in Discipline
Visual Arts	83	81
Music	65	57
Dance	24	27
Theater	37	30

[4] For graduation rates, the top third consists of schools with graduation rates above 73%, the middle third consists of schools with graduation rates from 58% to 73%, and the bottom third consists of those schools with graduation rates below 58%.

Table 1.3 Average Number of Certified Teachers and Graduation Rates

Certified Arts Teachers	Average Number of Certified Arts Teachers in the Schools in the TOP Third in Graduation Rates	Average Number of Certified Arts Teachers in the Schools in the BOTTOM Third in Graduation Rates
Total/1000 Students	4.4	2.5

Table 1.4 Sequential Arts Instruction and Graduation Rates

Sequential Arts Instruction Offered In	% of Schools in the TOP Third in Graduation Rates Where Students Participated in Arts Sequence	% of Schools in the BOTTOM Third in Graduation Rates Where Students Participated in Arts Sequence
Visual Arts	41	27
Music	35	22
Dance	14	11
Theater	13	14

Table 1.5 Participation in 3+ Arts Courses and Graduation Rates

	Average % of Students in Schools in the TOP Third in Graduation Rates Where Students Took 3+ Arts Courses	Average % of Students in Schools in the BOTTOM Third in Graduation Rates Where Students Took 3+ Arts Courses
Graduates Who Took 3 or More Arts Courses	59	43

2. Arts Education and Students Who Qualify for Free Lunch (2006-2007)

Of 1188 New York City public schools analyzed, ***schools in the top third[5] of percentage of students who qualify for free lunch programs (Title 1 students)[6] were LESS LIKELY than schools with fewer students who qualify to:***

- ☑ Have Students Who Participated in an Arts Activity
- ☑ Have an Arts Teacher on Staff
- ☑ Offer Sequential Learning in the Arts
- ☑ Have Graduates Who Completed Three or More Arts Courses

Table 2.1 Student Participation in Arts Activity and Title 1 Enrollment

Arts Activities	% of Schools in the LOWEST Third of Title 1 Student Enrollment with Students Participating in Arts Activity	% of Schools in the HIGHEST Third of Title 1 Student Enrollment with Students Participating in Arts Activity
Visited a Museum or Gallery	86	85
Contributed Work to An Art Exhibition	88	81
Attended a Concert	84	77
Participated in a Music Performance (Elem and MS)	75	65
Attended a Dance Performance	75	74
Participated in a Dance Performance	80	78
Attended a Theater Performance	88	83
Participated in Theater Performance	77	68

Table 2.2 Certified Arts Teachers and Title 1 Enrollment

Certified Arts Teachers	% of Schools in the LOWEST Third of Title 1 Student Enrollment with Certified Arts Teachers	% of Schools in the HIGHEST Third of Title 1 Student Enrollment with Certified Arts Teachers
Visual Arts	70	62
Music	60	43
Dance	19	11
Theater	19	8

[5] For Title 1 enrollment, the highest third consists of schools with 80% or greater enrollment, the middle third consists of schools between 64% and 80% enrollment and the lowest third consists of schools with less than 64% enrollment.
[6] Refers to the number of students eligible for free lunch, or the Title 1 Poverty Rate. Free lunch is offered to those students whose family incomes are at or below 130 percent of the poverty level.

Table 2.3 Sequential Arts Instruction and Title 1 Enrollment

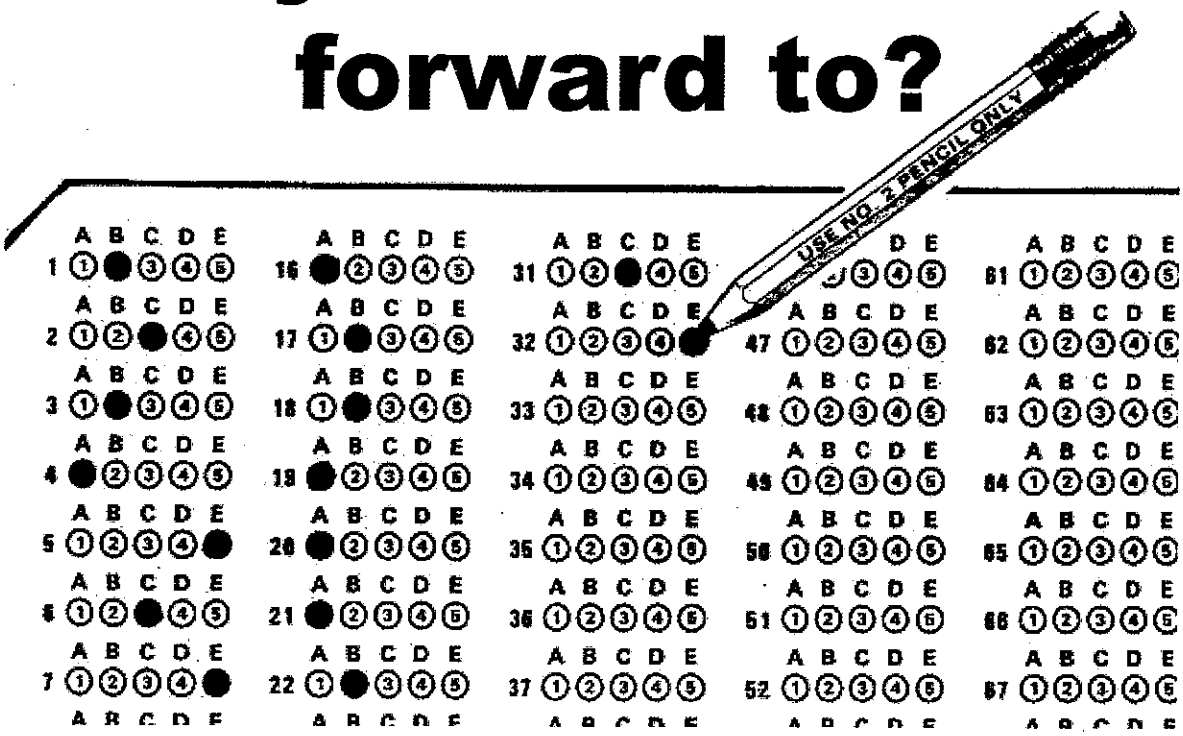
Sequential Arts Instruction Offered In	% of Schools in the LOWEST Third of Title 1 Student Enrollment Where Students Participated in Arts Sequence	% of Schools in the HIGHEST Third of Title 1 Student Enrollment Where Students Participated in Arts Sequence
Visual Arts	49	30
Music	43	23
Dance	22	16
Theater	21	10

Table 2.4 Participation in 3+ Arts Courses and Title 1 Enrollment

	Average % of Students in Schools in the LOWEST Third of Title 1 Student Enrollment Where Students Took 3+ Arts Courses	Schools in the HIGHEST Third of Title 1 Student Enrollment Where Students Took 3+ Arts Courses
Students Who Took 3 or More Arts Courses	56	47

THE CENTER FOR ARTS EDUCATION
www.cae-nyc.org

What if this was all you had to look forward to?



The State of Arts Education in New York City Public Schools

The Center for Arts Education testifies before the New York City Council

Joint Oversight Hearing of Committees in Education and Cultural Affairs

April 8, 2008

Who We Are

The Center for Arts Education (CAE) is leading the charge to restore quality arts education for New York City's more than one million public school students. We are committed to stimulating and sustaining arts education as an essential part of every child's education. CAE provides information and resources that demonstrate the benefits of and need for arts education as part of a quality, balanced education.

CAE also identifies and supports exemplary partnerships and programs that demonstrate how the arts contribute to learning and student achievement. CAE is dedicated to influencing educational and fiscal policies that will support arts education in all of the City's public schools. Since its founding in 1996, CAE has invested nearly $40 million in the New York City public school system to support arts education partnerships and programs.

About Today's Hearing

Over the past year, The Center for Arts Education (CAE), has played an active role in raising awareness about the benefits of arts education and the deficiencies that exist in arts offerings in our city's public schools. Beginning with the elimination of Project ARTS in 2007, and continuing with recent cuts to the school budget, the ongoing a lack of licensed arts teachers, and many school administrators lacking in the skills necessary to administer the arts, CAE has recognized there may be a perfect storm brewing that could lead to a dramatic decline in access to arts education in our public schools.

The March 2008 release of the New York City Department of Education's (NYC DOE) "Annual Arts in Schools Report" further highlighted the need for action in this area of education and has prompted the New York City Council Education and Cultural Affairs committees to call for today's hearing.

Since 1996, New York State has had minimum state requirements in the arts for each grade that, if adhered to, would contribute to a quality, well balanced education that would better provide our students with the skills and experiences they need to be prepared for the future. Numerous studies indicate that the arts provide students with a powerful opportunity for self-expression, collaboration and confidence building, as well as develop critical thinking and problem solving skills that are essential to success in the 21st Century workplace.

Yet this latest NYC DOE report makes the current state of arts education painfully clear:

> **During the 2006-2007 school year only 29% of middle school students surveyed completed the state arts requirement and only 4% of elementary schools surveyed offered all four required arts forms in every grade.**

In this time of difficult choices, it is more important than ever that principals meet their commitments to students by providing the quality education every child deserves. Now is the time for the NYC DOE to ensure parents that all schools will meet the minimum state requirements in the arts.

The Center for Arts Education is urging the New York City Department of Education, the Mayor, the Chancellor and all elected officials to work with parents, teachers and principals in their districts to ensure that arts offerings and other key curriculum are not cut from a student's school day and that all children are receiving a well balanced education that includes the arts.

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Statement on NYC DOE Annual Arts in Schools Report

By Richard Kessler, Executive Director, The Center for Arts Education
March 6, 2008

The Center for Arts Education recognizes the good work done by the New York City Department of Education (NYC DOE) in conducting an analysis of arts offerings in the city's public schools that went into the release of the "Annual Arts in Schools Report" today. The report is an important first step towards providing the public with helpful information in evaluating schools and the level of arts education offerings that public school children receive.

However, the headline must read that our New York City public school students are not receiving a well rounded education, with only 29% of students in middle school surveyed citywide receiving the minimum state arts requirements and only 4% of the elementary schools surveyed offering the four required arts forms in every grade in the 2006-2007 school year. New Yorkers, like most Americans, believe that good schools offer children the opportunity to learn in all essential areas including the arts. Parents and teachers particularly know that the arts are essential to developing the whole child and that the arts are central to providing a well-rounded education. In our City of New York, the arts capital of the world, the majority of our elementary and middle school students do not appear to meet what are the most minimal state requirements.

According to the data released, approximately 20% of the schools surveyed had no licensed arts teachers whatsoever in the previous school year (2006-2007), which totals to more than 200 schools. Further, as the report is a baseline reflecting the past academic year, it is very likely that the mid-year cuts to the budget, and the pressure exerted on principals to improve their school's grade on the School Progress Reports (a grade that is primarily derived from standardized tests in reading and math), will negatively affect even further arts education offerings this and next school year. And as these findings were not in the overall grade determination issued to schools as part of the School Progress Reports, it has not yet been made clear how schools and principals will be held accountable on any practical basis for meeting the minimum state requirements. With the elimination of Project Arts, cuts to the school budget, a lack of licensed arts teachers, and many school administrators lacking in the skills necessary to administer the arts, we may be looking at a perfect storm brewing for arts education.

Therefore, CAE and indeed the entire city must ask how the arts will really count?

It is important that in the future a larger percentage of schools are included in the reporting (only 1079 out of over 1400 schools were included in this report, a much smaller percentage that the recent arts education census conducted across the State of New Jersey). We must also note that a rigorous comparison between last year's data and this year's data will be critical to understanding how the arts are faring with all of the changes that have taken place to the school system this year.

Since 1996, New York State has had a minimum set of state requirements that, if adhered to, would be a crucial first step to providing our children with the skills and experiences they need to prepare for their futures. The report released today represents a clarion call for the NYCDOE, the chancellor, principals, educators, elected officials, parents, civic leadership and others to join forces in making the real reforms necessary to ensure that all the city's children receive a well-rounded education that includes the arts.

The Center for Arts Education (CAE) is committed to making quality arts education an essential part of every child's education in the New York City public school system. CAE pursues this mission through two primary means: the building of capacities in teaching and learning in the arts; and public engagement and advocacy. Since its founding in 1996, CAE has provided nearly $40 million directly to schools to build and sustain high quality arts education programs. CAE is dedicated to influencing educational and fiscal policies that will support arts education in all of the New York City public schools and regularly engages the public with research and other resources that demonstrate the benefits of and need for arts education as part of a quality, well-balanced education.

CAE also hosts government briefing events on arts education for local and state public officials. Through its grant programs, including Parents As Arts Partners and the School Arts Support Initiative, as well professional development for educators, CAE identifies and supports exemplary partnerships and programs that demonstrate how the arts contribute to learning and student achievement. In 2007, CAE published its first Parent Guide on arts education which, by popular demand, has more than 200,000 copies in circulation. CAE's acclaimed Career Development Program, established in 1999, has introduced the City's $21 billion creative industries to hundreds New York City public high school students through intensive career readiness training and internships with top businesses.

Testimony

of

Leo Casey, Vice President
United Federation of Teachers

to the

City Council Committee on Education
and the
City Council Committee on Cultural Affairs Libraries
and International Intergroup Relations

on the

State of Arts Education
in New York City Public Schools

Tuesday, April 8, 2008

Good morning. I'm Leo Casey, vice president of academic high schools of the United Federation of Teachers.

Imagine a museum where the rooms were hung with the Great Masters' math and reading scores.

Think of a nightclub where the jazz trio played recorders because there wasn't money for a saxophone, a piano and a bass.

Think of a city world-famous for its arts scene where kindergartens don't have finger paints, middle schools don't have bands, and high schools don't have a senior play.

The people who come to New York from all over the world for its theater, art, dance and music do not know New York's dirty little secret:

Our schools are failing in the arts.

The majority of elementary and middle school students are not getting even the most minimal state-mandated requirements in arts education.

If you can't picture a city of the arts that doesn't nurture its own creative young talent, let me paint by numbers.

There was a report put out by the Department of Education on March 6 of 2008 called "Arts in the Schools." It was the first report of its kind.

At first glance, it seemed like good news. Mayor Michael Bloomberg and Schools Chancellor Joel Klein announced that 98 percent of elementary schools have at least some instruction in either the performing or visual arts. They said that in the school year of 2007-2008, school budgets increased arts spending by 3 percent, or $9.5 million, and that there was a 2 percent increase in the number of full-time certified arts teachers.

But we at the United Federation of Teachers agree with the response of the Center for Arts Education, an independent-thinking arts advocacy group in New York, when taking a harder look at the numbers in the report: The headline of the report should read that our students are not getting a well-rounded education.

That kids are getting "some education in the arts," as the report stated, is not acceptable.

In the middle schools, only 29 percent of the 7th- and 8th-graders are getting the state-mandated levels of arts education. In the elementary schools, only 4 percent of the children are getting the entire array of the four required arts forms of dance, music, theater and visual arts for every grade.

According to the data released, about 20 percent of the schools surveyed had no licensed arts teachers whatsoever, which totals to more than 200 schools.

Those percentages translate into thousands of children getting shortchanged. With the elimination of Project Arts, cuts to the school budget, a lack of licensed arts teachers, and many school administrators lacking in the skills needed to administer the arts, we're looking at a dire forecast.

When UFT President Randi Weingarten saw the numbers she announced that students are not getting the well-rounded education that they should be getting and to which they had a right. I quote: "Arts education is one of the most important and vibrant aspects of educating the whole child. It's sad and ironic when this crucial aspect of a child's education is getting short shrift in the world capital of arts and culture."

Let's look at the early grades first. Where have the crayons, scissors, clay and finger-paints gone? We're seeing the near-disappearance of these materials during classroom visits. Something is seriously amiss when the message is that there's no longer any time or money for children to be children. We're paying a terrible price for the emphasis on test preparation. Is the lack of fostering self-expression, the lack of an emotional outlet that art so often is for children, the lack of socialization skills fostered by playtime and yes, by sharing your crayons— is all of this a contributing factor to the upswing of violent incidents in elementary schools?

Moving up to higher grades: No one disputes the importance of reading, writing and arithmetic, but when the Department of Education's mandated double-period for math and literacy cuts into the arts, the trade-off can do more harm than good. Arts programs encourage critical thinking, enhance self-confidence and provide creative emotional outlets, traits often in short supply among our youngest adolescents.

As for the upper grades: How many of tomorrow's most famous performers and artists will be able to say they got their start in a New York City public high school? Not only is a lack of arts education going to decimate the professional potential of this city's incredibly talented kids, it's going to leave behind the kids who one day could've been working behind the scenes- the lighting technicians, stage hands, carpenters, arts administrators.

The United Federation of Teachers recognizes the Department of Education's good work in conducting a report on arts in the schools. It's a first step in providing the public with information on the subject. But they can't spin the numbers and ignore the facts. Arts education in our schools has been cut back or eliminated entirely.

The DOE must put money and resources behind its claim that there will continue to be progress in public school arts education since the 1970s, when it was practically eliminated.

After 20 years of dark ages in arts education, the era of Project Arts began in 1998, not quite a restoration but a renaissance, when our institutions ensured that every student had an accessible arts education. It was considered absolutely essential in teaching the whole child. Nurturing artistic talent and skills was considered absolutely essential for motivating certain students, who might be otherwise alienated, to stay in school.

But what happened? For one, the city stopped dedicating funds for Project Arts. For another, principals are no longer required to spend money on the arts. Then came budget cuts. So if you're a principal, and you have a choice between cutting English and Math, which are what the success of a school is judged on or cutting the arts, which would you cut?

It all leaves us with a grim picture of the arts in our public schools. On behalf of a million children bereft of countless gifted arts teachers, we propose that the city breathe life and color and intelligence back into the picture by doing the following:

- Restore funds specifically dedicated to the arts. The DOE has made money dedicated to it assessment program sacrosanct in the current round of budget cuts. It must do the same for the arts.

- Hold the system as a whole — not just individual schools — accountable for providing the state mandated arts curriculum.

- Ensure that New York City's cultural organizations—museums, theaters, orchestras—and those who so generously support them, join in partnerships with our city's schools.

Last, I'd like to share with you that over the weekend I heard a report on the radio about the exciting music scene — popular, classical and experimental — in Sweden. When asked why such a small country had such a vibrant music scene, one artist explained, "Every child in Sweden, beginning in kindergarten, is required to learn how to play at least one musical instrument."

Arts education is not a frill—it is an integral part of a society's culture and future.

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Joint hearing of the New York City Council's
COMMITTEE ON EDUCATION and
COMMITTEE ON CULTURAL AFFAIRS, LIBRARIES AND INTERNATIONAL INTERGROUP RELATIONS

testimony by
Kate D. Levin, Commissioner
New York City Department of Cultural Affairs

Tuesday, April 8, 2008

Good afternoon. Thank you Council Member Jackson and Council Member Recchia. I am Kate Levin, Commissioner of the New York City Department of Cultural Affairs (DCA), and I am here today to testify on behalf of the Department about the Department of Education's (DOE) recently released *Arts in Schools* report.

I am not here today only as someone who agrees with DOE that every public school student has the right to a quality arts education, I am also here as a key funder of the arts community, a community that has done so much to support arts education in our public schools.

We estimate that 40% of the dollars distributed through DCA's Cultural Development Fund go to support arts education programs delivered in schools and organizations' other work with public schools students. In addition, the 34 City-owned cultural facilities (the CIGs) work with over 800 public schools. In addition, through Materials for the Arts (MFTA), my agency is the largest provider of art supplies to New York City's public schools. During the 2006/7 school year, 591 public schools made 1,325 visits to MFTA's Long Island City warehouse and took back to their schools almost $2 million worth of art supplies and equipment. Harriet Taub and her staff are committed to giving out all of this great "stuff," and they are also committed to helping educators learn the best ways to make use of it. Teachers are now able to earn Professional Development credits by taking workshops at MFTA that range from making books and no-sew costumes to building instruments out of found objects. During the last schools year, MFTA offered 71 professional development opportunities to 1,551 participants.

Dr. Lyles talked about the *Blueprints for Teaching and Learning in the Arts*, and I would like to stress the fact that these curricular frameworks were co-written by teams of professional educators and arts professionals. This collaboration between our two communities has been a hallmark of this administration's work in arts education, largely in recognition of the fact that the ideal arts education is offered by a combination of art specialists, classroom teachers, and arts organizations.

Our community also collaborated with DOE in creating the *Cultural Pass* program, which gives principals free access to 60 arts organizations. While certainly offering our school leaders enjoyable experiences (which they well deserve), this program has the far more important goal of creating opportunities to ensure principals understand the value and power of the arts. Because the passes are distributed at DOE's arts and cultural fairs, school leaders also have opportunities to interact with our arts education providers.

And collaborations continue: DOE currently has an Arts Education Taskforce that includes 27 arts education providers and funders. This Taskforce was asked to do three key things – provide advice and guidance on the development of this report; create measures of quality (which I will discuss shortly); and to provide real time feedback in a year of major change.

On this last front, David Shookhoff, in his role as chair of the Arts in Education Roundtable, deserves special commendation for representing the entire field of arts education providers, and working closely with DOE staff on identifying problems and advocating for solutions.

The *Arts in Schools* report provides us with hard data to replace what we have all known anecdotally. Dr. Lyles has given you an overview of student access to and participation in arts education, so I would like to just underscore a few findings that are of particular importance to the arts community.

System-wide, more than 340 arts organizations work with 82% of our schools.

And when they do, those schools are able to offer more arts education, in more forms, to more students. This is particularly true for dance and theatre. Because dance and theatre certifications did not used to exist – dance was part of the physical education teacher certification, and theatre was part of the English teacher certification – there are still not enough certified arts teachers in these areas. So when our arts organizations work with elementary schools, we see a 20% increase in the number of schools offering dance and theatre.

Arts organizations are essential in providing professional development to our arts teachers – 65% of arts teachers in the public schools receive professional development from arts organizations.

Although those are all encouraging numbers, our work is far from done. No one was surprised by the findings in the *Arts in Schools* report – we still need to get more art to more students. We know that.

But what is groundbreaking – truly groundbreaking – is that this report exists at all. In one of the Taskforce meetings about the design and release of this report, Richard Kessler, from the Center for Arts Education, who sits on the Taskforce, referred to this report as a "gift to the arts community." He was exactly right.

Never before has DOE taken a systemic inventory of which arts disciplines are being taught, with what frequency, to whom, and through what means of delivery.

The old discourse was vendor-driven. Arts organizations advertised what they offered to DOE. Now, a true dialogue exists: DOE is able to say where it needs help, and arts organizations are able to share their expertise and offerings in those areas.

And this kind of dialogue is not just happening with arts organizations. At the end of last week, my office received a call from a funder, who asked how a 6-figure donation could best be leveraged to help arts education. My staff walked through the report with her, and she was interested in helping schools in the Bronx that had made progress, but were not yet all the way there. She is now thinking about the 43 elementary schools in the Bronx who already offer 3 art forms to their students, but need additional arts partners to deliver all 4, as well as the 22 Bronx middle schools who already offer 1 art form from school-based staff, but who need help addressing the scheduling, budget, and staffing issues that keep them from offering a second by a certified arts teacher.

Of course, I am not sure whether a grant will materialize from this conversation, but the fact that we are able to have a targeted, data-driven conversation has been invaluable, and I have no doubt that these are exactly the kinds of conversations we will continue to have.

These are also the sort of conversations can now also be had with the arts community. And to further facilitate those conversations, DOE will be listing every school arts liaison on its website, along with that school's individual *Arts in Schools* report. The arts community will now be able to target their offerings to the schools that need them most and be able to easily identify the arts liaison, who is the appropriate point of entry for the conversation.

DOE's website currently has information on individual schools. The next step for making this information even more user friendly will be to map the data that are collected, so that information can easily be looked at by neighborhood, borough, or other geographic catchment area.

Conversely, users will also be able to click on a cultural organization and see the geographic distribution of its partner schools.

This report is groundbreaking, but there is still more ground to be broken. You have noticed, no doubt, that in all of the data reported, there is no mention of quality. Quality, for too long, has been the holy grail of arts education – a goal as elusive as it is valuable. But soon, thanks again to our Taskforce, that will no longer be the case.

The next major deliverable from the Arts Education Taskforce will be the creation of some quality measures. I want to be clear here that we are talking about the quality of the teaching and learning that takes place, not the quality of the art work created. No

one is going to grade 10-year old Leo's *Mona Lisa*...instead, we want to make sure that arts instruction is happening in a sustained, sequential way so that little Leo has learned the concept of a portrait, read about the Renaissance, understood single-point perspective, and is now working on two-point perspective.

The Arts Education Taskforce is working on a "quality rubric" designed to be used by principals to evaluate the quality of a school's arts education programs. When theses rubrics are in place, and when they are combined with the *Blueprint*-based student assessments that DOE is working with teachers to create, future *Arts in Schools* reports will not only inform of us which students are receiving arts education, but will be able to let us know how good that arts education is...as much as I love them, "hand turkeys" alone do not constitute a sufficient visual arts education.

I also think that it is important to celebrate our students' success in the arts in the same way we applaud our student athletes, scientists, and spelling bee winners. Toward that end, DOE will be celebrating *PS Arts Week* the week of June 2, 2008. Student artists will have their work shown at the Metropolitan Museum of Art. Student dancers will be showcased at the Apollo. Student musicians will give a recital at Carnegie Hall. And student actors will perform at the New Victory Theatre. These four evenings will allow us to both celebrate student achievement in the arts, as well as four of our partners in the arts community.

Let me end by thanking the Council for its leadership on arts education. Council Member Recchia has been a passionate advocate for extending arts education beyond the school day through the CASA program. (A model which the Department for the Aging is now using with its senior centers.)

And I was pleased to see that Council Member Jackson is lending his name to Publicolor's benefit later this month to support their important work in visual arts and design in our schools.

There is a lot of work ahead of us yet, but we are now able to focus and prioritize our energies and efforts as we have a road map in the form of these *Arts in Schools* reports.

Thank you, again, and I would be more than happy to answer any questions you may have.

###

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Summary of Arts Education Instructional Requirements & Guidelines for Schools & Students

Derived from the *New York State Standards, Provisions in the Part 100 of the Regulations of the Commissioner of Education*, & the *Summary of Arts (Dance, Music, Theater, and Visual Arts) provisions in the Part 100 of the regulations of the Commissioner of Education: Summary, Policies, Procedures, & Guidelines*, & NYC School Year Calendar[i]

Parameter	State & City Regulations & Guidelines[ii]
Pre-K – K	**NYSED Requirement** "(1) Each such school operating a pre-kindergarten or kindergarten program shall establish and provide an educational program based on and adapted to the ages, interests and needs of the children. Learning activities in such programs shall include....(ii) **dramatic play, creative art and music activities;**"[iii]
Grade 1 – Grade 4	**NYSED Requirement Grades 1 – 4** "(1) Required subjects. During grades one through four, all students shall receive instruction that is designed to facilitate their attainment of the State elementary learning standards in....(v)**the arts, including visual arts, music, dance and theatre;**"[iv] **NYSED Guidelines Grades 1 – 3** "In grades 1-3, **20% of the weekly time** spent in school should be allocated to dance, music, theatre and visual arts"[v] **In New York City, this is the equivalent of approximately 186 hours throughout the entire school year allocated equally between dance, music, theater, and visual arts, with approximately 46.5 hours per year in each discipline**[vi] **NYSED Guidelines Grade 4** "In grade 4, **10% of the weekly time** spent in school should be allocated to dance, music, theatre and visual arts"[vii] **In New York City, this is the equivalent of approximately 93 hours throughout the entire school year equally allocated between dance, music, theater, and visual arts, with approximately 23 hours per year in each discipline**[viii]
Grade 5 – 6	**NYSED Requirement** "(1) Required subjects. During grades five and six, all students shall receive instruction that is designed to facilitate their attainment of the State intermediate learning standards in the seven general curriculum areas....(v) **the arts, including visual arts, music, dance and theatre**"[ix] **NYSED Guidelines** "In grades 5 & 6, **10% of the weekly time** spent in school should be allocated to dance, music, theatre and visual arts"[x] **In New York City, this is the equivalent of approximately 93 hours throughout the entire school year equally allocated between dance, music, theater, and visual arts, with approximately 23.25 hours per year in each discipline,**[xi]
Grade 7 – Grade 8	**NYSED Requirement**[xii] "(1) Except as otherwise provided herein, all students shall be provided instruction designed to enable them to achieve, by the end of grade eight, State intermediate learning standards through...(ix) the arts, including **one-half unit of study in the visual arts, and one half unit of study in music:**"[xiii] **In New York City, one-half unit is the equivalent of approximately 55 hours of instruction**[xiv] **NYC Variance** *NYC is in the process of requesting a variance from the NYSED to allow schools to offer any two of the four arts forms to fulfill this requirement rather than only music and art.*
Grade 9 – Grade 12	**NYSED Requirement** New York State Graduation requirement for the arts includes " visual arts and/or music, dance, or theatre, one unit of credit[xv] **In New York City, one unit of credit is the equivalent of approximately 108 hours of instruction**[xvi] **NYC Variance** *Instead of one unit of credit in one discipline, NYC public schools have been offering students one ½ unit of credit (approximately 54 hours) in visual arts, and ½ unit of credit (approximately 54 hours)*[xvii] *in music to fulfill the graduation requirement. High schools have the option of fulfilling the graduation requirement in either way – ½ unit of credit in both visual arts and music, or 1 unit of credit on one of the four arts forms.*
Availability of Arts Sequences in Public School Districts	**NYSED Requirement** "(h)(1) All public school districts shall offer students the opportunity to complete a three- or five-unit sequence in each of the following areas: career and technical education and the arts...(h)(2) All public school districts shall offer students the opportunity to begin an approved sequence in the arts in grade [illegible]"[xviii]

[i] New York State Standards, Provisions in the Part 100 of the Regulations of the Commissioner of Education 15. March 2007. <http://www.emsc.nysed.gov/part100/pages/pt100index.html>, herein known as "*Commissioner's Regulations, NYSED,*" & the Summary of Arts (Dance, Music, Theater, and Visual Arts) provisions in the Part 100 of the regulations of the Commissioner of Education: Summary, Policies, Procedures, & Guidelines;, <http://www.emsc.nysed.gov/ciai/arts/pub/sumart.htm> (November 2005), herein known as "*Summary of Arts Provisions.*" All instructional time calculations in this document are based on the number of instructional days/year for New York City public schools as outlined in the NYCDOE School Year Calendar memo, (May 2006) < http://schools.nyc.gov/NR/rdonlyres/EC27978E-1FF5-4B91-9748-323CAF16678E/12455/200607SchoolCalendar1.pdf>

[ii] "Regulations have the force and effect of law. Policy statements indicate the bases from which the Education Department carries out the intent of the Regulations. Guidelines are provided as recommendations and should not be interpreted as requirements." *Summary of the Arts Provisions,* page 2

[iii] *Commissioner's Regulations, NYSED,* (C.R. 100.3(a)(1)(ii))

[iv] *Commissioner's Regulations, NYSED,* (C.R. 100100.3(b)(1)(v))

[v] *Summary of Arts Provisions,* pg 3

[vi] 186 Instructional Days/Year; 5 instructional hours/day = 930 total instructional hours/year in grades 1 -4. State guidelines recommend 20% of total instructional time to be spent in the arts for grades 1 – 3, which is the equivalent of 186 hours/year.

[vii] *Summary of Arts Provisions,* pg 4

[viii] 186 Instructional Days/Year; 5 instructional hours/day = 930 total instructional hours/year. State guidelines recommend 10% of total instructional time to be spent in the arts for grade 4, which is the equivalent of 93 hours per year

[ix] *Commissioner's Regulations, NYSED,* (C.R. 100.4(b)(1)(v))

[x] *Summary of Arts Provisions,* pg 4.

[xi] 186 Instructional Days/Year; 5 instructional hours/day = 930 total instructional hours/year. State guidelines recommend 10% of total instructional time to be spent in the arts for grades 5 – 6, which is the equivalent of 93 hours per year

[xii] "Since there are requirements for arts instruction in grades 5-6 (See C.R. 100.4(b)(1)(v)) it is not appropriate to meet the Grade 7-8 required instruction in grade 6." *Summary of Arts Provisions,* pg 6

[xiii] *Commissioner's Regulations, NYSED,* (C.R. 100.4(c)(1)(ix))

[xiv] 186 Instructional Days/Year; unit of study equals 180 minutes/week; 1/2unit of study = 36 minutes/day for 93 days (1/2 year or semester) which equals 55.8 hours of instructional time/year or the equivalent.

[xv] *Commissioner's Regulations, NYSED* (C.R. 100.5(a)(1)(v))

[xvi] 1 unit of instruction is the equivalent of 180 minutes of instruction per week; ½ unit is the equivalent of 90 minutes/week throughout the year which equals 18 minutes/day for 180 days which equals 54 hours

[xvii] High Schools at a Glance…a companion guide to the Directory of New York City High Schools 2006 – 2007. New York City Department of Education. 15 March 2007. <http://schools.nyc.gov/NR/rdonlyres/F702016C-CE03-4C22-9878-2625C1490FF9/0/HighSchoolsatAGlanceENGLISH.pdf>

[xviii] *Commissioner's Regulations, NYSED* (C.R. 100.2(h)(1) – 100.2(h)(2))

http://schools.nyc.gov/projectarts/Media/NY%20State%20and%20NYC%20City%20Arts%20Education%20Requirements%20and%20Guidelines.doc

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Testimony of Dr. Marcia V. Lyles
Deputy Chancellor for Teaching & Learning

Arts Education
April 8, 2008

TESTIMONY FOR DEPUTY CHANCELLOR FOR TEACHING AND LEARNING MARCIA LYLES – APRIL 8TH
NEW YORK CITY COUNCIL HEARING

Good morning Chairman Jackson, Chairman Recchia, and members of the Committees on Education and Cultural Affairs. I am Marcia Lyles, the Deputy Chancellor for Teaching and Learning, and I am here with our arts director, Sharon Dunn. We are pleased to join you today to discuss the arts in New York City public schools.

Today, I'd like to talk about the state of arts education in our schools—how far we've come in recent years and some of the challenges we still face. Before I get to the fine details, I would like to make a few things clear:

- **First, this administration cares deeply about the arts.** Arts education is a fundamental part of our students' education. It's not a frill or a luxury. Our goal isn't merely to *maintain* what we inherited. Our goal is to make it better. And, as I'll testify today, we've taken real strides in recent years toward improving arts education across our City.
- **Second, to achieve our goal, we've set high standards for our schools that are tied to accountabilities.** This means schools know what kind of arts education we expect them to deliver to their students and it means that we're holding them accountable in real ways for providing students with a high-quality education in the visual arts, music, dance, and theater.
- **Finally, because it's important to know how well we're doing before we can make it better, we've brought new levels of transparency to arts education in New York City.** Today, we are providing unprecedented information about how well we're living up to State standards and how much we're investing in arts as a City and in our individual schools. This lets you—and all New Yorkers know—how many students and how many schools are receiving the arts education they need and deserve.

RECENT PROGRESS

The arts are critical to a high quality education. Arts instruction cultivates creative thinking and innovation—qualities that are increasingly demanded across a range of industries and potential career paths. Moreover, New York City is a leading arts capital, and our students deserve a world class arts education that takes full advantage of the City's rich cultural resources.

For all of those reasons, the Mayor and the Chancellor have made improving arts education a major priority. Under their leadership, we have achieved notable progress.

Beginning in 2004 and 2005, we implemented a groundbreaking "Blueprint for the Arts" in music, theater, dance, and the visual arts. The Blueprint establishes clear standards of excellence for what teachers should teach and what students should learn in every art form. The Blueprint represents a fruitful collaboration with the cultural community and establishes a sequential model for arts instruction that lets students build their skills over time. This comprehensive approach creates a solid foundation for students' arts knowledge and appreciation, while also supporting students who wish to pursue advanced study or careers in the arts.

Today, the Blueprint has been adopted as a national model, establishing standards of excellence for teaching and learning in all four art forms. Educators from across the country—and even from cities overseas including Paris—have reviewed the Blueprint as a basis for improving their own arts education programs.

Developing the Blueprint was an important start, but only a first step toward improving arts instruction. We also needed to ensure that every school helps students meet the high standards the Blueprint established.

Last July, we took the next key step in improving arts education when we announced ArtsCount, an accountability-driven initiative designed to enhance arts education citywide. We demand results in math and English, and with ArtsCount, we began demanding the same results in the arts. Under this initiative, we monitor whether each school is providing students with the rich, rigorous arts program they deserve. It also allows us to direct targeted interventions at schools when they are not meeting our expectations. These accountability measures include:

- **Progress Reports**. Parent, teacher, and student satisfaction with arts programs contributes to each school's annual Progress Report grade.
- **Quality Reviews**. Starting this year, arts education is an evaluation criterion in each school's annual Quality Review.
- **Annual Compliance Reviews**. Compliance with State arts requirements is a component of Principal Performance Reviews. Failure to meet compliance standards factors into principals' job evaluations.

Perhaps most importantly, we began issuing an **Annual Arts in Schools Report**, which provides an unprecedented analysis of arts instruction both citywide and for each individual school. The first report was published last month and includes comprehensive student participation and access data for 2006-07, the year before ArtsCount was initiated. The report gives the Department of Education, as well as parents and the broader public an essential tool to track our progress going forward.

With publication of this report, New York City is on the cutting edge of transparency and data collection in the arts. Only a handful of similar efforts have been undertaken nationwide, and no other district in New York State provides arts reporting that even approaches this level of detail.

We have never measured data in this way for the arts—or for any other academic discipline. We had no idea what we would find. Some of the data is surprisingly encouraging and other data reveals our shortcomings. But the report establishes a clear baseline to measure progress moving forward and provides insights that allow us to target strategic supports to the schools that need them most.

In high schools, for example, nearly half of students (46 percent) are *exceeding* graduation requirements by earning two or more credits in the arts. Nearly 40% of our high schools offer a "pre-professional" track in at least one art form, supporting sequential learning for students who wish to pursue advanced study in the arts. This is a good start, but we want to build on this success, so we will offer seminars to help more districts and schools establish multi-year arts sequences. In addition, we will administer a 12th grade comprehensive exam in all four arts disciplines beginning next year. Students who complete an arts sequence and pass the appropriate exit exam will graduate with an arts-endorsed Regents diploma.

In elementary schools, we found that 98% of schools are providing some arts instruction to students, with 62% providing instruction in at least two arts forms. At the same time, only 4% of elementary schools are offering all four art forms to every grade annually, as required by the State. Clearly, we have significant work ahead to help our elementary schools meet the State's rigorous elementary school arts requirements. To achieve this goal, we will develop curricula and offer professional development for classroom teachers to help them integrate all four arts forms into their regular instructional programs.

At the middle school level, more than 90% of schools offer at least one art form and 79% offer at least two; but only 29% of students received one semester's instruction in two distinct arts disciplines, as the State requires. There is obviously a significant gap between arts offerings and arts access at the middle school level. To remedy this issue, we will offer professional development workshops to help principals strategically use their schedule, space, and budget to provide more arts programs and comprehensive access to those programs.

In addition, the DOE will develop arts curriculum tool kits for all principals and work with School Support Organizations to help their schools deliver an arts curriculum aligned with the Blueprint. And to address shortages in full-time, certified arts teachers—particularly in dance, theater, and at the middle school level—we have begun working with education departments at local universities to help develop a strong pipeline of future teachers for our schools.

Challenges

Through these efforts, we have made important progress in arts education, but it is clear that we have a long way to go to ensure that all students get the arts education they deserve. We are committed to building on our progress. While we've come a long way in recent years, we cannot afford to rest now.

Many of you are undoubtedly concerned about the potential impact of budget cuts for arts programs in our schools. Three decades ago, cutting arts programs was the school system's solution to a fiscal crisis. And today, some people fear that history will repeat itself. We want to assure you that those fears are absolutely unwarranted.

As you all know, our City, our State, and the entire country are facing tough times right now. On January 31st our schools sustained a 1.75% reduction in City funding, amounting to a $100 million reduction in school budgets citywide. Around the same time, schools were given the option to roll over funds into the next fiscal year, and collectively our schools rolled forward over $90 million to cushion the expected FY09 budget reduction.

This was a difficult process for many New York City schools, but thanks to our principals and our Integrated Service Centers, it went smoothly and appears to have had a limited impact on arts spending. As of October 2007, the amount of money budgeted for arts programs was up 1.44% over what was budgeted for the arts in the previous school year. As of this month, after the mid-year budget reduction, the amount of money our schools have allocated to the arts has declined by 1.05% since October. While our spending isn't up as much as it was in October, our schools are still allocating slightly more (0.38%) to the arts than they were last year. It's important to remember that our schools reduced arts spending by less than the 1% reduction all schools faced earlier this year when the Mayor asked all agencies to reduce their FY2008 spending. That is, schools trimmed other areas of spending by more than they cut back in the arts.

More encouraging is that the number of certified arts teachers in our schools has been increasing steadily, and these positions should not be affected by anticipated cuts for next year. Overall, the number of certified arts teachers in our schools has increased by 2% since 2006-07 and by 10% since 2004-05. Moreover, the number of certified dance and theater teachers—traditionally the greatest shortage disciplines—increased by 11% and 7%, respectively this year.

Even in these tough times, we remain committed to increasing the number of certified arts teachers in our schools. When it comes to arts education, we firmly refuse to go backwards and we are counting on your continued support to help us improve arts education next year and beyond.

We have learned a great deal from our first Arts in Schools report. As noted earlier, we identified specific strategies to help schools at each grade level implement a robust arts program. At the same time, our principals told us that there are three main challenges that they face when it comes to arts instruction: funding, scheduling, and space.

With regard to funding, it is not only a question of how much is being spent but how those dollars are being utilized. In our analysis, we found that middle schools spend an average $366 per pupil compared with $295 and $292 per pupil at the high school and elementary school levels, respectively. Yet middle schools arguably remain our greatest challenge area when it comes to improving arts education. We will help our schools use their arts funding more strategically, and

we also want to work with you to maximize opportunities to improve arts education wherever possible. For example, we could potentially pair certified arts teachers with CASA programs funded through the Council to offer credit-bearing arts courses to middle school students.

We also found that school scheduling issues can create barriers to arts opportunities for many students. Yet many of our schools have implemented innovative solutions when planning instructional time that ensure arts education is taught equally along with all other subjects. We will support more of our schools to adopt these best practices to improve arts access for students citywide.

Space for arts learning also remains a critical challenge. We are examining how the strategic use of scheduling can also impact space and facilities usage. At the same time, we are exploring opportunities to utilize cultural spaces beyond the walls of our school buildings to provide spaces for arts learning. Your support in facilitating collaborations with cultural and community partners in this effort would be invaluable.

Conclusion

There is no question that all of these challenges and many others can be resolved in our children's favor if we work together. We at the Department of Education share the same goals as you and the arts advocates that have joined us here today. We thank you for convening this hearing and for your continued focus on supporting arts education. We must seize this moment and work together to align our resources and our efforts to ensure that all New York City children receive the arts education they need and deserve.

FOR THE RECORD

Young
Audiences
New York

Testimony on Arts Education Impact
and Budget Cuts for the City Council
April 8, 2008

As the Executive Director of Young Audiences New York, a leading not-for-profit arts education organization, I thank you for the opportunity to testify on the impact arts education has on New York City schoolchildren and how cutting funding for such programs will be detrimental to over 1.1 million public school students.

As an arts education providing organization for over 50 years, we have the unique opportunity of seeing first-hand how beneficial the arts are by enriching students' creative, emotional, academic and intellectual lives. This impact can be seen time and time again throughout the city.

Not only do we see graduation rates increasing with students who have richer arts programming in their schools- like the International Arts & Business School in Brooklyn where they now have a graduation rate of almost 82%! Only four years ago, prior to our partnership with the school, the graduation rate was 28%. We see attendance increases when students have arts programming- like PS205 in the Bronx, where the Principal is thrilled to see their attendance exceed 92%, well above the city average. And we have seen an elementary school on the SURR (School Under Registration Review) list and threatened for closure turn itself around through the arts programming it was able to bring into the school. These are only just a few examples of the impact we have seen.

Our experience has shown us that including arts education programming in the schools also improves the overall learning environment by empowering and invigorating teachers, motivating students and promoting livelier and deeper class discussions.

Funds cut by the Department of Education and the proposed cuts for the Department of Cultural Affairs will detrimentally impact the education that our city is able to provide to our children. By cutting funds, fewer and fewer New York City schoolchildren will learn architecture, math skills and world history by designing and creating sugar cube pyramids. By cutting funding, fewer Brooklyn 5th graders will make their first trip to Manhattan to see a Broadway Show. By cutting funding, fewer Queens 1st Graders will learn about world culture and history through dance and perform for their parents on stage for the very first time; and by cutting funding, fewer children will learn the creativity it takes to change the world.

On behalf of New York City's schoolchildren, I urge the Council to protect funds for Arts Education by reversing the DOE budget cuts and preventing any future cuts by the Department of Cultural Affairs. If these steps are not possible, I do strongly ask that the Council bolster funding for out-of-school initiatives so that students will have some arts programming available.

In closing, I would like to remind everyone that yes, it is true that arts education will lose jobs and potential work for our teaching artists here in the City if the cuts continue, but ultimately, it will be the 1.1 million children who lose the most in the long run.

Young Audiences New York

ARTS EDUCATION IMPACT STATISTICS

1. 2006-2007 Young Audiences New York reached **200,000 pre-K to 12th grade** students and families in **180 schools** and community centers. With few exceptions, the populations of these schools are made up of minority students who are eligible for free lunch programs, an indicator that they come from low-income households.

2. Young Audiences New York provides: **15** types of visual arts residencies, **15** types of music residencies, **12** types of dance residencies, **9** types of theater residencies and **7** types of literary residencies. All residencies can be tailored to best suit the needs of the students.

3. In 2007- Young Audiences New York provided the following services: 5,888 classroom residency workshops; 984 professional development sessions; and 498 performances, a total of **7,370 services.**

4. In May 2007 - **Daily News named PS 205, a 1,000-student, K-5 school in the Bronx and close Young Audiences New York partner, one of the top schools in New York City** on their *Top Schools in A Class By Themselves* list.

5. At PS 205 in the Bronx, **attendance is now 92%.**

   Our partnership with Young Audiences NY has greatly contributed to the success of P.S. 205. Through our arts residencies, we have been able to enrich the curriculum and deepen our students' thinking and learning. The Arts have been integrated into all curriculum areas. By working with the teaching artists, our students are motivated and participate in livelier and deeper class discussions. ***Attendance has soared above 92%!*** *Our children love to come to school every day! Teachers enjoy planning with the teacher artists and participating in stimulating professional development sessions that encourage and support sustainability. Our partnership is a perfect example of our school motto, "Learning in a Special Way!"*

   Maria Pietrosanti, Principal PS205X

6. International Arts and Business School- In 2003 had a graduation rate of 28%, four years later with the in-depth involvement of Young Audiences New York, the graduation rate is now 81.5%, a 53.5% increase in four years. **The city-wide graduation average is 60%.**

7. At the International Arts and Business School the **attendance rate** is **87.3%.**

   The residency programs give our students the space to express themselves and shine. I believe that our in-school residencies have affected the morale of both our faculty and our student body. In turn, our attendance rates have risen and remained high. ***Last year, the attendance rate at IABS was 87.3%.*** *Citywide it was 73%.Undoubtedly, Young Audiences New York has been key in providing our school with a rich arts-infused environment and has supported International Arts and Business School to implement its vision as a school which uses arts-based learning to cultivate citizens who are creative problem solvers and accountable to the community around them.*

   Leonard Trerotola, Principal International Arts & Business High School

8. This winter - **16** Young Audiences New York partner schools received an ***Excellence Award*** from the Department of Education for **earning top scores on the Fall Progress Report and Quality Review.** Only 135 of more than 1400 New York City Schools received this award.

9. In 2007 the Chancellor and Mayor issued performance grades for over 1200 NYC schools. Of the schools that were graded, **Young Audiences New York partner schools performed better than the rest:**

Grade	YA Schools	City-Wide Avg.
A	31%	23%
B	40%	38%
C	23%	25%
D	4%	8%
F	less than 1%	4%

ArtsCount

At the beginning of school year 2007/8 Mayor Michael R. Bloomberg and Chancellor Joel I. Klein announced *ArtsCount*, a new set of strategies to enhance arts education in New York City public schools. *ArtsCount* builds upon the *Blueprint for Teaching and Learning in the Arts*, which provides common benchmarks and curriculum goals for dance, music, theater, and visual arts. *ArtsCount* incorporates arts metrics into the Administration's measurement of school performance, establishing first-ever accountability for arts programming and signaling the importance of the arts to a student's overall education.

Support For ArtsCount

The Office of the Arts & Special Projects will assist schools in increasing their arts education opportunities for students through the provision of technical assistance services and the development of Blueprint-based tools for principals and arts educators. These tools and more details about arts education at the Department of Education can be found in *ArtsCount: A Guide for Principals*, a newly-published reference manual to support school leaders as they implement high-quality arts programs. The *Blueprints*, cultural partners, and other pertinent arts education information can be found on our website: **http://schools.nyc.gov/artseducation**

Schools are also invited to designate an Arts Education Liaison (preferably an assistant principal) to serve as a conduit for arts learning and help all students meet New York State Instructional Requirements for arts education. The liaison will be the arts point person for his or her school, facilitating all communications around the arts, including surveys, reports, and reviews. The Liaison will also assist in arts programming and establishing relationships with arts organizations and cultural institutions. A Cultural Pass will be provided to all Arts Education Liaisons to support this work. To designate an Arts Education Liaison and get more information about *ArtsCount* please visit the following link: **http://schools.nyc.gov/offices/teachlearn/arts/ArtsCount.html**

Accountability

Schools will be evaluated based on a series of arts education metrics, the results of which will impact schools' Annual Arts in Schools Report, Progress Reports, Annual Compliance Review, and Principals Performance Evaluations:

- **Annual Arts Education Survey.** Tracks compliance with student participation in arts education according to New York State Instructional Requirements in the Arts; space; arts teachers; cultural partners; sequences in the arts, etc.;
- **Parent, Student, and Teacher Learning Environment Surveys.** Measure students, teachers, and parents satisfaction with arts education in NYC schools;
- **Quality Reviews.** Measure the extent that the school exhibits broad or engaging curriculum, including the arts, to enhance learning both within and outside the school day; and
- **Regents Diplomas with Advanced Designation through the Arts.** Tracks the number of students who earn Advanced Regents Diplomas through the Arts by participating in an arts sequence, and passing a NYC Standards-based arts exam (exam requirement begins in 2009).

These metrics will be tracked to understand progress by the entire system and each school on the Annual Arts in Schools Report which will be found on each school's DOE webpage. The first Annual Arts in Schools Report for 2006/7 will be released this January.

Timeline

TASK	DATES
Select Arts Education Liaison	December, 2007
Review your school's first Annual Arts in Schools Report	January, 2008
Complete the *Annual Arts Education Survey*	Spring 2008
Ensure that parents, teachers, and students complete the Learning Environment Survey	Spring 2008
Label all arts spending in galaxy to ensure inclusion in the *Annual Arts In Schools Report*	Ongoing
For elementary schools, track participation of students in arts education programs to be prepared for the Annual Arts Education Survey and the Annual Compliance Review	Ongoing
For middle schools and high schools, ensure that arts participation data is properly inputted in ATS/HSST	Ongoing
Attend data-driven technical assistance workshops as needed to increase student participation in arts education programs	Ongoing
Seek out and collect information about professional development and direct student opportunities for arts educators throughout the building	Ongoing
Ensure that quality reviewers have adequate opportunities to view arts education offerings	Ongoing

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VIEWING, ASSESSING AND SUPPORTING

EFFECTIVE ARTS INSTRUCTION

IN DANCE
MUSIC
THEATER
AND
VISUAL ARTS

TEACHING & LEARNING

NYC Department of Education
Joel I. Klein, Chancellor

EFFECTIVE ARTS INSTRUCTION

DANCE
MUSIC
THEATER

VISUAL ARTS

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LEARNING WALK-THROUGH FOR THE ARTS

School_____District_____

Principal _____

Assistant Principal: _____

Arts Education Liaison _____

Date: _____

SUPPORT FOR THE ARTS

School Environment	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
School climate supports learning: • There is a culture of mutual respect among all members of the school community. • The building is well-maintained					
The arts are considered a vital part of the mission of the school: • Student work is current and displayed appropriately • There are appropriate interdisciplinary connections					
There is administrative and programmatic support: • Allocation of resources • Scheduling • Room assignments					
Community organizations and parents are involved in school initiatives.					
Cultural partnerships are an integral part of the school program.					
Arts provider services supplement the work of the school arts program staff.					

Arts Studio/ Classroom Environment	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
Rooms are: O Appropriate O Print rich O Dedicated O Well-maintained O Ventilated O Well-stocked with supplies O Outfitted with storage facilities O Attractively furnished and decorated O Arranged to facilitate learning					
Equipment, tools, and materials are: O Neatly labeled & stored O Available to students					
Reference materials are displayed and available to students.					
Student work is valued and displayed in varying stages.					
Accommodations are made for students with special needs.					

TEACHING & LEARNING	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
Student Engagement					
Students are:					
Attentive and participating in activities.					
Ready to learn: O Work and materials are ready O Appropriate attire O Appropriate posture					
Creating in the art form as indicated in the Blueprint.					
Familiar with classroom routines.					
Employing technology in the production of the art form.					
Demonstrating learning through: O Accountable talk O Arts work O Portfolios O Notebooks/journals O Written Work O Other Assignments					
Teacher Practice/ Instructional Strategies					
Teachers are:					
Implementing the five strands of the Blueprint: O Arts Making O Literacy in the Art Form O Making Connections O Community and Cultural Resources O Careers and Life-Long Learning					
Creating units that are scaffolded and built on prior learning.					
Setting clear expectations for student achievement and behavior.					
Establishing class routines and structures.					
Constructing assessments/ rubrics with students.					
Designing tasks for individuals, small, and large groups.					
Facilitating peer-peer and teacher-student discussions.					
Applying differentiated strategies.					
Promoting the use of higher order thinking skills.					
Responding to students in a meaningful and timely fashion.					
Creating an environment that supports risk-taking and creative problem-solving.					

Class observed_____

Class observed_____

Teacher_____License_____

Teacher_____License_____

Teacher_____License_____

Good dance teaching shares common principles with good teaching in other subject areas. In a dance class, these include:

- solid class structure: introduction/warm-up; presentation of theme/background preparation; exploration/development/elaboration; sharing/discussion/assessment; cool-down/culmination
- clearly imparted lesson goals and behavioral expectations
- technical skills-building activities and/or movement exploration activities
- whole group and partner/small group work
- student sharing, observing, discussion and reflection

When observing a dance class, remember that instruction may vary depending on the aims/objectives of the: 1) school, 2) teacher, or 3) course. For example, if the instruction is:

- *Dance as a performing arts program*, then the lessons should build sequentially to challenge the student physically, creatively and aesthetically; develop technical skills in a variety of theatrical dance styles; and build dance literacy and contextual understanding.
- *Dance as an interdisciplinary component*, then the lessons should both build dance skills and understanding, and relate meaningfully to a subject area.
- *Dance as a module of physical education*, then the lessons might incorporate any of the following:
  - A dance-based workout or jazzercise
  - Aerobic dance forms such as Step Dance or Folk Dances
  - Social dance forms (e.g., ballroom, swing, salsa)
  - Capoeira or other martial arts-based dance forms

Note that a complete, sequential dance program may include all the hallmarks listed above. There are basic criteria that indicate good instruction in dance education regardless of program shape, as follows:

THE FACILITY – Comfort and Safety

- **Floor:** The optimal floor is a clean, sprung hardwood floor. Depending on the types of dancing taught, this may be covered with a specially designed and patented linoleum dance surface. Children should not be dancing on cement or carpet on a regular basis. If this is the only space available, they should wear sneakers for protection.
- **Footgear:** Students should not be allowed to dance or do movement activity in stocking feet because it increases their chance of being injured by slipping and falling. Neither should they wear street shoes. Students should dance barefoot, or in dance shoes appropriate to a style (e.g., ballet slippers, jazz or tap shoes).
- **Room space:** The area should be an open space clear of large objects and debris.
- **Air quality:** The room should have good ventilation/heating system. This is important, since dance is an aerobic activity.
- **Changing clothes:** Studios should include or be adjacent to an area for changing (a dressing room) and have storage accommodations. Especially in middle and high school, students should change into dance clothes: a leotard and tights, or shorts/sweat pants and a tee shirt. Special shoes may be required for certain units (e.g., ballet slippers, tap shoes). Street wear is binding and inhibits movement. If there is no appropriate changing area, students should come to school "underdressed" – layering their dance clothes under their street clothes.
- **Room displays:** The walls and/or bulletin boards should feature such items as posters/word walls about dance and dancers, dance vocabulary, student written work, pictures of students dancing, *NY State Learning Standards* in Dance, the Dance Blueprint Strands, the Dance Blueprint posters.

EQUIPMENT – To Enhance & Support Instruction

- **Music:** Audio equipment (boom box, CD player, record player); hand instruments, such as small drum, cymbals, bells, shakere, etc. Live accompaniment may be provided by guest artists, or by school-based teacher/student musicians.
- **Basic equipment:** Mirrors and dance barres.
- **Video equipment:** Teacher should have access to a VCR/DVD monitor.
- **Dance literacy equipment:** Chalkboard or white board; a dance library: dance books and videotapes available to the teacher and students.
- **Technology:** Computer; dance instructional software.

CLASSROOM MANAGEMENT – Protocol & Structure

- **Attendance:** This process may be used to gather and acknowledge the students before class, or the teacher may do this quietly during a small group activity.
- **Pre-class activities:** Before class begins, students should either stretch and warm up, or complete a "Do Now" assignment in preparation for the lesson.
- **Finding places:** Some teachers assign center floor "spots" for students to sit/stand at the beginning and end of class. Other teachers engage students in an activity in which the children "find their spot" to start class.
- **Class structure:** Dance classes may have a variety of structures, but most will include: a) a warm-up and/or an opening discussion, b) center-floor activity, c) across-the-floor traveling movement progressions, d) large group, small group or partnered exploration/ improvisation and dance-making activity or demonstration and execution of a center-floor combination, e) peer observation/discussion, and f) a cool-down and wrap-up.
- **Class length:** Most dance classes in public school are one class period (45-minutes) long. In dance option programs in middle and high school, a two-period block is preferable to allow for a more thorough warm-up, technical progress, and more detailed work.

CURRICULAR CONTENT

- **The warm-up:** All dance and movement study must have a physical warm-up component to prepare the body to move through space. This generally includes sequentially structured exercises to engage the muscles, starting with a smaller range of motion and moving to a larger range of motion. The teacher may be physically participating in movement demonstration, but also should be mobile in order to make individual corrections around the room.
- **The development:** The dance lesson builds upon movement elements and themes that have been introduced early in the class, and which may be related to themes from other subject areas. Students replicate, explore, create, rehearse, observe, discuss, and analyze dance. The balance among these functions may differ from lesson to lesson.
- **The culmination or "cool-down":** The students are gathered at the end of class and given either a short sequence to focus and calm them, or with younger students, a guided rest time, so that dismissal can be orderly.
- **Instruction is linked to the Blueprint:**
  - Activities over the course of the year engage students in all the processes of Dance Making: building general dance skills and techniques, learning a dance style, exploring movement ideas through improvisation, choreographing their own movement phrases and dance studies, learning and practicing set choreography, performing for each other. Activities incorporate the use of materials and resources that support the study of dance: music/sound, visual art, props, costumes, technology.
  - Activities engage students in Developing Dance Literacy: observing, responding to and analyzing both peer dancing and professional performances, building dance vocabulary, comparing/contrasting different styles and genres of dance.
  - Activities engage the students in Making Connections with the socio-cultural and historical significance of dance, other art forms, other subject areas, technology, or health and well-being. Cross-curricular projects may result.
  - Teacher makes use of the available Community and Cultural Resources, bringing in teaching artists from dance organizations, and taking students to performances.
  - Students explore Careers and Lifelong Learning in dance and dance-related fields. They discuss the various roles important to a dance production.

EFFECTIVE MUSIC INSTRUCTION

Grades K-12

Successful classroom music instruction will contain a variety of components which should be evident during the observation process. Music lessons generally fall into three categories:

1. Instrumental Performance (band, orchestra, piano keyboard lab, guitar, etc.)
2. Vocal Performance (chorus, solo, ensembles, etc.)
3. General (music survey, theory, music technology, etc.)

All music instruction should follow the K-12 *Blueprint for Teaching and Learning In The Arts* which contains the following strands:

- Music Making
- Literacy in Music
- Making Connections
- Community and Cultural Resources
- Careers and Lifelong Learning

In both performance and general music, repertoire will drive the curriculum and it should be woven through all five strands.

In addition to developing the skills needed to "make music," students will:

- learn the language of music by reading notes and using music terminology
- make connections to the social, cultural and historical contexts of music
- participate in the offerings of myriad cultural organizations, universities, libraries and community- based programs which contribute to the cultural and economic vitality of New York City
- know the varied career opportunities available in music
- understand music's value as a means of expression and source of enjoyment

HALLMARKS OF A GOOD INSTRUMENTAL MUSIC LESSON

Performance lessons should address one or all of the following objectives:

1. Introduction of a new selection or skill
2. Rehearsal of one or more selections or movements for problem-solving
3. Fine-tuning for a performance

Throughout the study of a piece of music, connections to all five strands of the Blueprint should be made, thus informing students' understanding and performance of the repertoire.

THE LESSON:

- has a clear and concise aim.
- contains objectives which are connected to students' performance and/or the selection being rehearsed.
- is well planned and structured.
- begins with a warm up activity (scales, long tones, vocalises, etc.). This activity should be related to repertoire being prepared (shared key, rhythm, phrasing, etc).
- includes the repetition of one or more sections as dictated by student performance and the teacher's assessment (may include work on rhythm, dynamics, intonation, articulation, etc.).
- includes demonstrations by individuals or sections to which students can respond.
- includes a summary (play through or review of section/entire piece, as needed).
- provides opportunities for students' self and peer assessment
- contains evidence of ongoing assessment of student learning and understanding

STUDENTS ARE:

- actively participating throughout the period.
- following teacher's verbal directions.
- following the conductor.
- developing skills which enable them to be sensitive, critical musicians.
- becoming musically literate and are able to demonstrate an understanding of how social, cultural and historical connections inform their interpretations of specific repertoire.

TEACHERS ARE:

- establishing and supervising routines.
- overseeing the efficient distribution of instruments, music and supplies.
- taking attendance.
- assigning seats appropriately within sections.
- selecting materials suitable to the abilities of the group.
- paying attention to the application of proper instrumental technique.
- using music terminology when communicating with students.
- preparing materials which focus on the development of skills and outcomes.
- listening critically to individuals and responding to students' playing.
- demonstrating proper technique and desired skills for students.
- emphasizing musical literacy (reading, rhythm, vocabulary, etc.) throughout the lesson
- creating instructional opportunities—questions, problem-solving-- which demonstrate the degrees to which students understand and have attained music literacy.
- making connections to the Music Blueprint's strands.
- assessing student progress through solo and ensemble performances.
- supervising efficient pack-up, including cleaning of instruments, collection of music, and the return of instruments at the lesson's end.
- maximizing use of instructional time.

EFFECTIVE MUSIC INSTRUCTION

Grades K-12

HALLMARKS OF A GOOD VOCAL MUSIC LESSON

Performance lessons should address one or all of the following objectives:

1. Introduction of a new selection, skill or concept
2. Rehearsal of one or more selections or sections for problem-solving
3. Fine-tuning for a performance

Throughout the study of a piece of music, connections to all five strands of the Blueprint should be made, thus informing students' understanding and performance of the repertoire.

THE LESSON:

- has a clear and concise aim.
- is well planned and structured.
- has objectives related to the repertoire and students' performance.
- begins with warm-up vocalises (ascending or descending scales, sustained tones, vowels, consonants, intervals, etc.) Warm-up vocalises generally prepare singers for challenging passages in the repertoire which will follow. These challenges may involve placement of the voice, breathing, pitch, flexibility, etc.
- includes the rehearsal of particular sections of the repertoire as determined by students' performance and the teacher's assessment.
- includes opportunities for students to conduct self and peer-assessment of their singing.
- provides opportunities for students to demonstrate- --orally or musically--an understanding of the elements of music contained in the repertoire.
- provides opportunities for students' self and peer assessment, teacher's assessment of student learning

STUDENTS ARE:

- actively participating in the lesson.
- following teacher's directions.
- following the conductor.
- developing skills which enable them to be sensitive, critical musicians who are able to conduct self and peer assessments of their performances.
- demonstrating evidence of becoming musically literate and exhibit an understanding of how social, cultural and historical factors may inform their performance of the music.
- demonstrating an understanding of proper rehearsal decorum (i.e., correct posture, score marking, listening, etc).
- demonstrating an understanding of proper vocal technique and production.

TEACHERS ARE:

- establishing and supervising efficient classroom/rehearsal routines.
- assigning seats appropriately within sections.
- taking attendance.
- paying attention to proper vocal technique and musicality (tone production, intonation, precision, vocal health, breathing, etc.)
- preparing age- appropriate materials which focus upon the development of skills and desired outcomes.
- focusing upon musical details (intonation, rhythm, dynamics, articulation, phrasing, etc).
- listening critically and responding to performances by all students, individually and as a group.
- demonstrating proper technique and desired skills for students.
- demonstrating the use of instructional strategies which foster music literacy (rhythmic and melodic sight reading, understanding of musical language) within students.
- making connections to the strands of the Music Blueprint.
- engaging in on-going assessment of student performance through individual and ensemble playing.

HALLMARKS OF A GOOD GENERAL MUSIC LESSON

Throughout the study of a piece of music, connections to all five strands of the Music Blueprint should be made, thus informing students' understanding and performance of the repertoire.

THE LESSON:

- has a clear and concise aim.
- is well planned and structured.
- has performance objectives which are related to student outcomes.
- demonstrates teacher's preparedness and the availability of handouts, instructional supplies and equipment (recordings, stereo, dvd, etc.)
- addresses the five strands of the Music Blueprint.
- includes directed listening, responding, singing and playing.
- contains a planned assessment for the day's /unit's student learning
- provides opportunities for students' self and peer assessment

STUDENTS ARE:

- actively participating in the lesson (responding, inquiring, presenting, demonstrating, performing, singing, clapping rhythms, etc.)
- reading as an outgrowth of the lesson's content (text, prepared materials).
- writing as dictated by the lesson (notes, analysis, listening log, journal with reflective responses, comments, etc.)
- composing and creating original music.

TEACHERS ARE:

- asking questions which stimulate students' critical thinking within students.
- writing relevant board notes and providing supporting materials for study and review.
- assessing student work through exams, journal review, notebooks, discussion, presentations and appropriate homework assignments.
- assigning individual and group projects, reports, presentations.
- referencing the five strands of the Music Blueprint when establishing goals and objectives for the lesson, unit so that students are actively:
    1. Making music
    2. Becoming Literate in Music
    3. Making Connections
    4. Using Community and Cultural Resources
    5. Learning about Careers and Lifelong Learning
- directing student listening through guided preparation and follow-up.
- providing tools for students' acquisition of music literacy (melodic and rhythmic sight reading, music vocabulary, stylistic differences, etc.)
- continuously assessing student performance through individual and ensemble performances.

EFFECTIVE THEATER INSTRUCTION

Grades K-12

Good theater teaching shares common principles with good teaching in other subject areas. In a theater class, these include:

- solid class structure and routines: introduction/warm-up; presentation of theme or background preparation; exploration/creation/and revision; sharing/discussion/assessment; feed-back/culmination
- clearly imparted lesson goals and behavioral expectations
- skill-building, research, design or writing activities and/or movement, vocal and creative activities
- whole group and partner/small group work
- student sharing, inquiry, discussion and reflection
- concrete assessment of student learning

When observing a theater class, remember that instruction may vary depending on the aims/objectives of the: 1) school, 2) teacher, or 3) course. For example, if the instruction is:

- *Theater as a performing arts program*, then the lesson should challenge the student, creatively, analytically and aesthetically, and develop skills in these areas. It should also build theater literacy and deep contextual understanding.
- *Theater as an interdisciplinary component*, then the lesson should both build theater skills and understanding, and relate meaningfully to content in another subject area.
- *Theater as a module* of ELL or ELA education, then the lesson might incorporate any of the following:
  - Reading and discussing the work of a playwright or a genre of theater
  - Original playwriting
  - Critique and review of a performed work of theater
  - "How To" essays on elements of theater production
  - Storytelling or Reader's Theater

Note that a complete, sequential theater program may include all the hallmarks listed above.

There are basic criteria as pre-requisites for theater education regardless of instructional program shape.

PHYSICAL RESOURCES FACILITY – Comfort and Safety

- **The Studio or Classroom** - Theater is a process of experimentation, exploration and physical activity. The physical space in which theater teaching takes place affects the quality of the experience for students. Ideally, the theater studio of should be spacious, clean, clear of objects, and when possible, dedicated to theater use only. There should be a designated playing area within the studio that will comfortably accommodate the students gathering in a full circle with an arms length between each person. Portable seating, folding chairs or benches are needed for student sharing and performances. Additionally, one wall or corner should be a theater resource center with scripts, videos and other theater artifacts. Bins or other storage is needed for costume and prop pieces which are used in theater exercises. Teachers should have unrestricted use of a CD/tape player, and access to a video monitor/DVD player.
- **The Theater**- School theaters should be adequately equipped and maintained. Resources should include appropriate and well-maintained sound and lighting equipment (rented or permanent) and may vary from production to production. Stage curtains and drapery should be in good shape, clean and meet fire code requirements. Flooring should be wooden and may be covered with Masonite or another wood fiber product. If wooden floors are exposed, they should not have a high gloss finish in order to reduce the reflection of light. Any fly-system and curtain rigging in the theater should be well maintained and meet all safety requirements. Off-stage areas and wings should be clean and provide un-obstructed access to the stage. Adequate storage for costumes, scenery, props and lighting equipment should be secure and adjacent to the theater space if possible. Schools with technical theater programs and multiple productions during the school year will need a well-equipped, well-maintained and spacious carpentry shop along with a costume shop area.

CLASSROOM MANAGEMENT – Protocol & Structure

- **Attendance:** This process may be used to gather and acknowledge the students before class, or the teacher may do this quietly during a small group activity.
- **Pre-class activities:** Generally, classes should begin with a light physical and vocal warm up. For playwriting, literacy or design work a "Do Now" assignment in preparation for the lesson may be appropriate.
- **Class structure:** Theater classes may have a variety of structures including a) a warm-up and/or an opening discussion, b) scene work and or ensemble rehearsals, c) large group, small group or partnered improvisation d) playwrighting or design activities including research and writing e) technical theater construction and paperwork f) sharing and peer observation g) feedback, assessment and next steps.
- **Class length:** Most theater classes in public school are one class period (45-50 minutes) long. In theater programs in middle and high school, a two-period block is preferable to allow for a more thorough warm-up, technical progress, and more detailed work

CURRICULAR CONTENT

- **Instruction is linked to the Blueprint:**

- Activities over the course of the year engage students in multiple processes of **Theater Making**. The components of *Theater Making include Acting, Playwrighting/Playmaking, Design and Technical Theater and Directing.* Within these components, acting students should be engaged in developing imagination and analytical capacities along with skills in body, voice and staging. Playwrights should explore and understand dramatic structure and refine their writing. Design and Technical Theater activities explore theater space and the creation of theatrical designs along with the use of technical theater elements and resources. Directors will gain knowledge and understanding of the role of the director by working with peers along with developing an understanding of dramatic literature.
- Activities engage students in **Developing Theater Literacy** such as understanding theater history, understanding dramatic texts and responding to theater performance. Activities that build theater literacy imbed instruction in theater vocabulary, and in comparing and contrasting different styles and genres of theater.
- Activities engage the students in **Making Connections** with the socio-cultural and historical significance of theater, other art forms, other subject areas, and technology. Additional thematic, "point of view" and personal connections should be explored. Cross-curricular projects may result.
- Teacher makes use of the **Community and Cultural Resources** available, bringing in teaching artists from theater organizations, and taking students to performances.
- Students explore **Careers and Lifelong Learning** in theater and theater support occupations. They become aware of the variety of career opportunities in theater and speak about their own theater going experiences.

EFFECTIVE VISUAL ARTS INSTRUCTION

Grades K-12

Whether an art lesson is delivered in a dedicated, fully equipped classroom or is generated from an art-on-a-cart there are common characteristics of an effective lesson. Whether students are in kindergarten or in the senior year of high school, we expect the thoughtful practitioner to design learning experiences that will engage and challenge each youngster. It follows that a good art lesson is much like any other good lesson. But what distinguishes the art lesson from say, a social studies or math lesson? Surely, the content is different. What about the methodology? The following observation guide outlines the hallmarks of an effective art lesson. It does not specify all possible strategies nor limit the serendipitous occurrences in any teaching – learning situation. Nor does it designate which items are most appropriate for each level of student – elementary, middle or high school. Ultimately, effective instruction which results in student learning requires reflective practice, respect for the learner, and clear communication between professionals – teacher and supervisor.

THE CLASSROOM ENVIRONMENT

- The classroom reflects a studio atmosphere
- Displays of student work are attractive and current
- Reference materials and examples of artists' work are available
- The space is organized and neat
- Materials and supplies are in good condition, organized and accessible

THE LESSON

- **Routines are evident when**

- students arrive on time
- students secure their work and materials, quickly and orderly
- attendance is taken unobtrusively while students are working
- clean-up and storage are accomplished efficiently
- safety measures are in place

- **Instructional time is maximized when the teacher**

- starts class on time
- introduces the day's lesson with a brief motivation that may be based on
  - students' experiences
  - review of previous learnings
  - connections to other subjects
  - a challenge
- allots sufficient time for students to work on the project

- **Student participation is encouraged when the teacher**

- orchestrates student-centered learning
- solicits a range of responses by calling on a variety of students
- invites student inquiry

- **Students are actively engaged in the lesson when they**

- demonstrate a technique
- discuss their work with the class
- work as a community and assist each other
- are invited to co-construct rubrics for assessing work
- participate in a critique

- **Learning is facilitated when the teacher**

- presents opportunities for students to use creative problem solving strategies
- poses challenges which require students to use critical thinking skills
- encourages experimentation with a variety of media and technology
- circulates about the room rendering assistance
- invites students to exercise aesthetic judgments, analyze and interpret works of art
- makes linkages to other disciplines and cultures
- provides opportunities for students to reflect on their work and process (medial/final summaries)
- refers to the historical and social contexts, and psychological dimensions of art
- integrates literacy activities, where appropriate
- constructs a clear, well-developed chalkboard outline derived from student responses
- reinforces the use of art terminology
- makes explicit reference to the principles and elements of art
- assigns an appropriate homework activity
- encourages use of community and cultural institutions
- refers to career (and post-secondary) options in the visual arts

TEACHER PREPARATION

- **Reflective practice is demonstrated when the teacher**

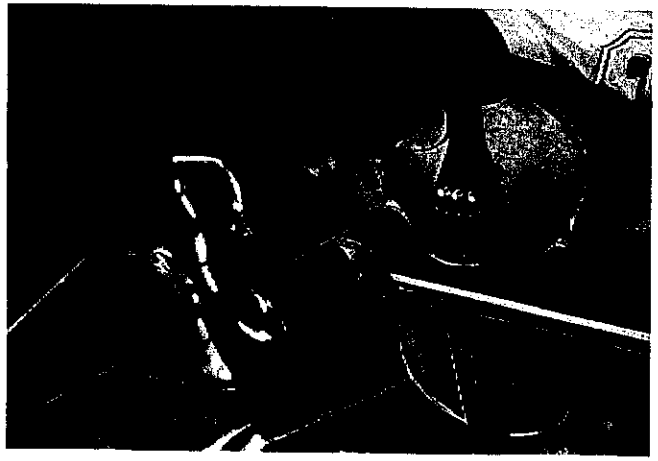
- implements a course of study based on the *Blueprint for Teaching and Learning in the Arts*
- scaffolds learning experiences which build skill development
- prepares a written plan for each class period to ensure that student learning is advanced each day
- considers the daily plan as part of a unit; considers each unit in relation to the previous one; conceives each unit as a building block in the course of study.
- incorporates the *Principles of Learning*

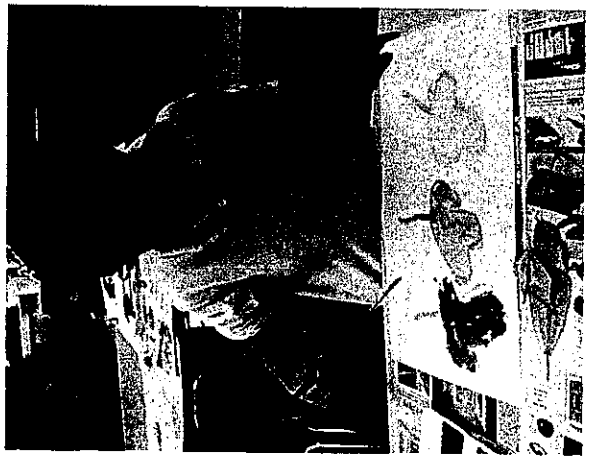
  organize for effort
  clear expectations
  recognition of accomplishment
  fair and credible evaluations
  academic rigor in a thinking curriculum
  accountable talk
  socializing intelligence
  learning as apprenticeship
  self-management of learning

ANNUAL ARTS IN SCHOOLS REPORT

2006 - 2007

NYC Department of Education





ANNUAL ARTS IN SCHOOLS REPORT
ARTSCOUNT
2006 - 2007

Dear Public School Community,

Under the leadership of Mayor Bloomberg, New York City has, once again, made arts a priority for its public schools. Thirty years ago, the arts were virtually eliminated as a core program in our schools, but as this first *Annual Arts in Schools Report* clearly shows, many of these programs have been revived and there is much to be optimistic about. The arts enrich our children's lives and learning; all students deserve the opportunity to experience a rich arts education.

This Administration's focus on the arts began with the *Blueprint for Teaching and Learning in the Arts*, the City's first-ever set of clear standards for what students should know and be able to do in dance, music, theater, and visual arts. Last summer, we built on the progress we had made when we announced ArtsCount, an initiative designed to provide greater accountability for arts education in our schools.

Now, with this first *Annual Arts in Schools Report*, we have collected unprecedented information about the arts programs our schools are offering and participation levels in the arts across our City's more than 1,400 schools.

Much of the data are encouraging, but we still have a long way to go. This report shows us where we are and makes clear what some of the challenges are that we face as we continue to improve arts education for our students. With this report as our guide, we will be able to address shortfalls with targeted supports. We will also be able to help schools expand access to the arts.

The success of this work will depend on our continued collaboration with our partners in this work: the arts community, the university community, and hard-working school faculty. In addition, none of this would be possible without our generous partners and supporters, including The Bank of America, The Shubert Foundation, and The Wallace Foundation, who play a critical role in strenghtening arts education in New York City public schools.

I believe strongly that the arts are fundamental to education, and this report is an invaluable tool in helping us deliver a quality arts education to all of our students.

Sincerely,

Joel I. Klein

Joel I. Klein
Chancellor, New York City Department of Education

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INTRODUCTION

"An excellent arts education is essential to the creative and intellectual development of our students. ArtsCount ensures that all New York City students can take advantage of the city's unparalleled cultural resources while participating in an arts program that enriches their lives." - Mayor Bloomberg

This is the first *Annual Arts in Schools Report*. It looks back at the 2006 – 2007 school year and provides a comprehensive profile of the state of arts education in New York City's public schools. This report provides the Department of Education (DOE) with a baseline that we can use to target our improvements in arts education and to better understand how to strengthen the overall delivery of arts education.

Few districts nationwide have undertaken such a bold, forward-thinking initiative, identifying and working to overcome the challenges facing arts education. It signifies the importance of arts education to this Administration—and to the students of New York City.

Mayor Michael R. Bloomberg and Chancellor Joel I. Klein have been working since the start of the Children First reforms to enhance arts education in the City's public schools. In 2003, they developed The *Blueprint for Teaching and Learning in the Arts* in conjunction with the city's cultural community. The *Blueprint* outlines a PreK-12 arts education curriculum framework for the four arts disciplines: dance, music, theater, and visual arts.

In July 2007, New York City introduced ArtsCount, affirming the importance of the arts to students' overall education. ArtsCount holds schools accountable for delivering high-quality arts instruction to our students. Providing metrics that measure the quality and availability of arts instruction in our schools, and the participation of students in the arts programs, ArtsCount represents a broad and transparent view of arts education in our City.

This first-ever *Annual Arts in Schools Report* provides baseline data from the 2006 – 2007 school year, the year prior to the launch of ArtsCount. The Arts Education Task Force, composed of members of the arts and cultural community and school leaders, has played an important role in guiding the DOE in reporting these data. We have come a long way since the fiscal crisis of the mid-1970s when the arts were eliminated from the curriculum, but we have much more work to do to ensure that all children are receiving the arts education they deserve. The information in this report will help the DOE identify underserved schools and develop targeted supports for them. It will also help to improve the quality and quantity of arts instruction for all schools.

"We demand results in math and English and are demanding the same in the arts as well. With ArtsCount we are taking arts education to a new level and holding schools accountable for providing all students with the arts instruction they need and deserve." - Chancellor Klein

In addition to this report, each school will have an individual *Annual Arts in Schools Report* posted on its Web site. Details about the new arts accountability measures are available in *ArtsCount: A Guide for Principals*, a recently published manual to support school leaders as they implement high-quality arts programs. The guide includes practical information, including New York State Education Department (NYSED) instructional requirements for the arts and, links principals to supports and resources to improve arts instruction at their schools. For more information, visit: www.nyc.gov/schools/artseducation.

KEY FINDINGS

New York City schools are providing students with a range of opportunities in the arts, offering instruction in dance, music, theater, and the visual arts. Our schools strive to meet and exceed the standards set by the New York State Education Department (NYSED), as described in the Appendix of this report. Our baseline findings illustrate that schools have a foundation for offering a variety of arts disciplines, but highlight the need for growth in student participation in these offerings. Following are some key findings of the report.[1]

■ ELEMENTARY SCHOOLS

Elementary schools are striving toward the NYSED requirement of providing all four arts disciplines to all students. When elementary schools use a combination of school-based staff and arts and cultural organizations to deliver arts instruction, 98% of schools are able to offer at least one arts discipline, 91% offer at least two, 68% offer three, and 38% offer all four arts disciplines.

Although elementary schools are offering the arts, not all grades – and therefore not all students – receive the NYSED requirement of all four arts disciplines annually. More than two-thirds of elementary schools offer one arts discipline in each grade and 62% offer two arts disciplines in each grade. Far too few schools provide instruction in all four arts disciplines each year – only 4%.

■ MIDDLE SCHOOLS

A variety of arts opportunities are present throughout our middle schools: 84% of schools offer visual arts; 69% offer music; 36% offer dance; and 40% of schools offer theater.

While the arts are present in the significant majority of our middle schools, we must improve the level of our students' participation. At the middle school level, only 29% of our students meet the State requirement that calls for students to take two half-unit arts courses between the seventh and eighth grades.[2]

■ HIGH SCHOOLS

New York City is doing exceptionally well at the high school level, with almost half (46%) of our graduates taking three or more credits in the arts, exceeding the State graduation requirement of two credits. And, nearly 40% of our high schools provide a pre-professional track (a major sequence[3]) in one or more arts disciplines. These programs prepare students for advanced study in the arts and help students prepare to earn the Regents Diploma with Advanced Designation through the arts.

■ ARTS TEACHERS

At all grade levels, the percentage of schools that offer instruction in dance and theater seriously lag behind the percentage that offer visual arts and music. More than 80% of our schools have at least one certified arts teacher. Over 60% of schools have at least one visual arts teacher, and close to half have at least one music teacher. Fourteen percent of schools have at least one dance teacher, and 14% of schools have at least one theater teacher.

■ ARTS AND CULTURAL COMMUNITY

The arts programs at our schools are enriched by partnerships with the thriving arts and cultural community of New York City. Eighty-two percent of our schools work with one or more arts and cultural organizations, and a total of 343 arts and cultural organizations provide services to schools.

1. Please note that all statistics reflected in this report include only schools that completed an Annual Arts Education Survey or participated in our data verification process. For more detailed information please refer to the Methodology section.
2. The NYSED requirements state that students must take one half-unit in music and one half-unit in visual arts in grades 7 and 8. The New York City Department of Education has filed a waiver so that students can take one half-unit each in any two of the four arts disciplines.
3. The New York State Education Department defines an arts sequence as a minimum of three full years of developmental, sequential courses in an arts discipline. The courses must carry arts credits for a minimum of three units (equivalent to six credits in NYC).

ELEMENTARY SCHOOL

Currently, elementary schools offer students a variety of arts education opportunities, but many schools do not provide students with the full scope and sequence we expect. At the elementary school level, all students should be learning about and participating in dance, music, theater, and visual arts in every grade—on a sequential basis.[4] In working towards this goal, some schools have certified arts teachers on staff, some integrate the arts into their general classroom activities, and others partner with cultural organizations to deliver arts instruction.

ARTS TEACHERS

At the elementary level, the State recommends (but does not require) that arts classes be taught by certified arts teachers in order to provide students with the highest quality of arts experiences when studying these important subjects.

- 72% of elementary schools have certified arts teachers on their staff. Fifty-five percent and 44% of elementary schools have certified visual arts and music teachers respectively, while fewer have certified dance and theater teachers.
- Similarly, over 80% of elementary schools use school-based staff to provide instruction in visual arts and music, and only 43% and 32% of schools provide school-based instruction in dance and theater, respectively (see Figure 1).

ACCESS TO AND PARTICIPATION IN THE ARTS

While nearly every elementary school offers arts opportunities to its students, all four arts disciplines are not always available and not every student participates in these opportunities.

- Using both certified arts teachers and regular classroom teachers who incorporate arts into the curriculum, 97% of elementary schools offer at least one arts discipline to their students, and 84% offer at least two arts disciplines (see Figure 2).
- Although many elementary schools provide instruction in more than one arts discipline, many do not provide instruction in all grades. Sixty-seven percent of all elementary schools offer one arts discipline in each grade and 62% offer two disciplines in each grade. Only 10% of schools offer three disciplines and 4% offer four in each grade (see Table 1).

ARTS AND CULTURAL ORGANIZATIONS

Elementary schools are working with arts and cultural organizations of our city to provide direct services to students, allowing the school to expand the arts learning opportunities students receive. When elementary schools use a combination of school-based staff and arts and cultural organizations to deliver arts instruction, students have access to more arts disciplines and added expertise.

- 77% of elementary schools receive direct student services from at least one arts or cultural organization.
- Including the help of arts and cultural organizations, the percent of schools offering at least two disciplines increases from 84% to 91% (see Figure 2).

PERFORMANCES AND EXHIBITIONS

Many elementary schools provide opportunities for their students to participate in performances (dance, music, and theater) and contribute to visual arts exhibitions.

- 84% of schools have students who contribute their artwork to student exhibitions.
- 80% of schools have students who participate in dance performances.
- 72% of schools have students who participate in theater performances.
- 68% of schools have students who participate in concerts.

4. For a year-by-year description of what arts learning should encompass, see http://schools.nyc.gov/teachlearn/arts/whatshould.html

Over two-thirds of schools offer visual arts and music in grades PreK - 5.

Table 1.

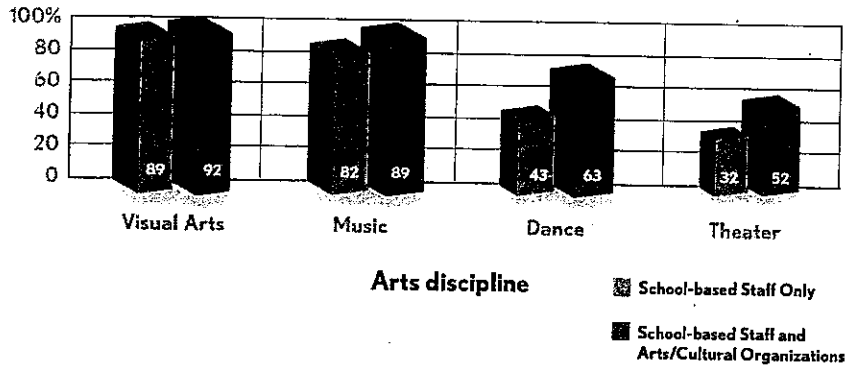
Percent of elementary schools that offer each arts discipline by grade

Grade	Visual Arts	Music	Dance	Theater
PreK	69%	69%	32%	21%
K	74%	72%	38%	27%
1	84%	74%	42%	31%
2	85%	75%	44%	33%
3	83%	75%	47%	34%
4	80%	74%	45%	39%
5	81%	75%	47%	40%
6	98%	78%	54%	35%

Over 50% of elementary schools offer opportunities for students to study dance and theater. This is note-worthy, as theater and dance education have historically been limited.

Figure 1.

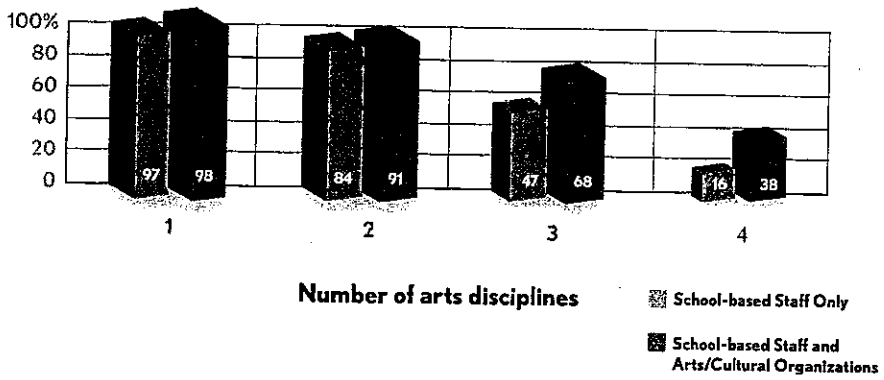
Percent of elementary schools that offer arts instruction by arts discipline by school-based staff and arts/cultural organization



When schools work with arts and cultural organizations, they are able to provide a greater number of arts disciplines to their students.

Figure 2.

Percent of elementary schools that offer one, two, three, and four arts disciplines by delivery method



MIDDLE SCHOOL

For students at the middle school level, the arts provide learning opportunities that are particularly suited to their developmental needs in these years. Middle sch students prefer active over passive learning and are intensely curious. Arts education is interactive, intellectual, and physical, and allows students to work both independently and with their peers through collaborative project-based learning opportunities. Arts education takes students out of the classroom and into the community to experience the work of professional artists and performers, demonstrating for them their own potential in these fields. Middle school students mak important decisions about their future through these experiences and, when properly supported, can begin preparing for advanced study in high school and bey

ARTS TEACHERS

At the middle school level, the NYSED requires that arts instruction is delivered by certified arts teachers in seventh and eigth grade.

- 85% of middle schools have certified arts teachers on their staff.
- Although over two-thirds of middle schools have certified visual arts teachers and over half of middle schools have certified music teachers, less than 20% of middle schools have certified dance and theater teachers.

ACCESS TO AND PARTICIPATION IN THE ARTS

Our middle schools offer students a mix of opportunities to study all four arts disciplines. Visual arts and music programs are strong, but dance and theater programs are not as robust (see Figure 3). And although middle schools are offering arts courses, not all students are participating in them. Ninety-two percent of middle schools offer at least one arts discipline and 79% offer two (see Figure 4), yet only 29% of middle school students have completed the NYSED arts requirement (two arts disciplines) for seventh and eighth grades.

- 44% of seventh-graders and 36% of eighth-graders receive visual arts instruction.
- 31% of seventh-graders and 25% of eighth-graders receive music instruction.
- Fewer students receive instruction in dance and theater, with 7% of both seventh- and eighth-graders receiving instruction in theater. Ten percent of seventh-graders and 7% of eighth-graders receive instruction in dance.
- On the 2006 – 2007 Learning Environment Survey[5], middle school students reported that they have taken a range of arts courses. In 2006 – 2007, more than 40% of students in grades 6 – 8 reported that they took one or more courses in visual arts, and more than one-third of students reported that they took one or more courses in music. Fewer students reported taking dance and theater classes (see Figure 5).

MIDDLE SCHOOL ARTS SEQUENCE

At the middle school level, some schools provide a rigorous course of stud the arts. In these schools, students are offered a sequence of courses – thre or more courses in a particular arts discipline that build on the knowledge a skills taught in each previous course.

- 48% of middle schools are providing students with an arts sequence
- 20% of middle schools screen for the arts when they admit students
- 27% of middle schools screen students for entry into arts programs after they are admitted to the school.

ARTS AND CULTURAL ORGANIZATIONS

Middle schools reported that they work closely with arts and cultural organizations and the teaching artists that represent them. These teaching partnerships bring expert arts practitioners into classrooms across the City—benefiting students, teachers, parents, and the school community-at-large (see Table 2).

- Of the teaching artists working in our middle schools, 69% team-teach with non-arts classroom teachers, and 49% team-teach with arts teache

PERFORMANCES AND EXHIBITIONS

More than two-thirds of our middle schools have students that are participating in arts learning opportunities that include performances (danc theater, and music) and visual arts exhibitions.

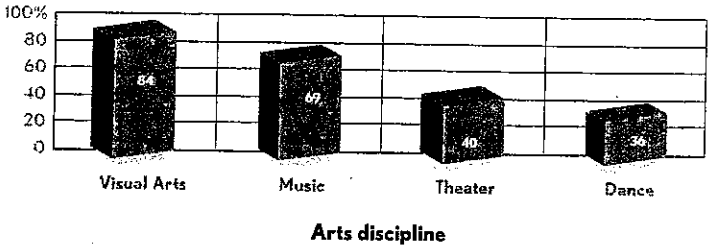
- 69% of middle schools have students participating in dance performances.
- 70% of middle schools have students participating in theater performances.
- 83% of middle schools have students contributing artwork to student exhibitions.
- 70% of middle schools have students participating in music concerts.

5. In May 2007, the New York City Department of Education launched the first annual Learning Environment Survey, inviting parents, teachers, and students to evaluate how well each school supports student learning.

Visual arts offerings are strong in our middle schools.

Figure 3.

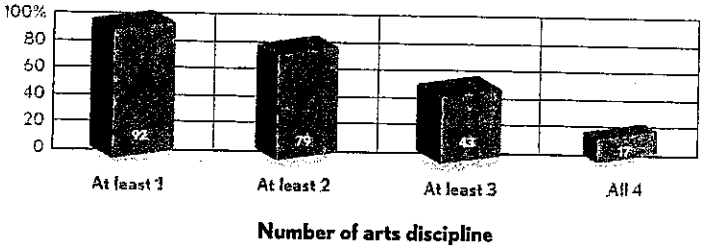
Percent of middle schools that offer arts instruction by arts discipline



92% of our middle schools offer one arts discipline.

Figure 4.

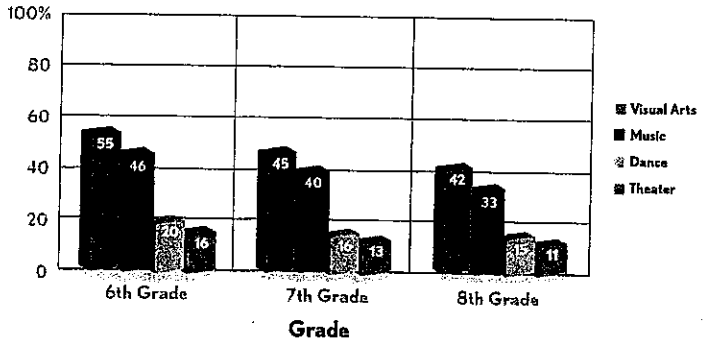
Percent of middle schools that offer one, two, three, and four arts disciplines



Middle school students report taking more visual arts and music courses than dance and theater courses.

Figure 5.

Percent of students, by grade and by discipline, that reported on the 2006-2007 Learning Environment Survey that they took an arts course



Arts and cultural organizations are working with New York City's schools to provide arts education opportunities for our students.

Table 2.

Arts Discipline	Number of Arts and Cultural Organizations Providing Direct Service to Middle School Students
Dance	38
Music	46
Theater	48
Visual Arts	22
Multi	55
Other	17

HIGH SCHOOL

For high school students, the arts provide a creative outlet and a path by which students are able to develop critical inquiry skills, articulate ideas, hone their artistic voice, and deepen their understanding of potential career paths. At the high school level, the arts can provide options for elective credit and they can become major areas of study in preparation for continued postsecondary study. When students graduate from New York City's high schools, they will have taken a minimum of one year of study in the arts (dance, music, theater, or visual arts). Additionally, New York City aims to provide students with the opportunity to undertake a three- or five-unit sequence in any one of all four art disciplines in a school within every district community leading to a Regents Diploma with Advanced Designation through the Arts.

ARTS TEACHERS

At the high school level, schools are required to deliver arts instruction with certified arts teachers.

- 82% of high schools have certified arts teachers on their staff. The largest number of certified arts teachers in the high schools are teaching visual arts (65%) and music (45%), while fewer schools have dance (20%) and theater (29%) teachers.

ACCESS TO AND PARTICIPATION IN THE ARTS

High school students are provided with a wealth of opportunities to study the arts and almost half of our students graduate having exceeded the State requirements.

- 46% of high school students have taken three or more credits in the arts, exceeding the State requirements for graduation.
- 85% of New York City's high schools offer instruction in visual arts, 74% offer instruction in music, 21% in theater, and 15% in dance (see Figure 6).
- 86% of high schools offer instruction in one arts discipline, and 76% offer instruction in two arts disciplines. Fewer schools offer instruction in three (22%) and four (9%) arts disciplines.
- When students reported their arts participation on the 2006 - 2007 Learning Environment Survey, over 60% of students reported that they had taken a visual arts or music course during the 2006 – 2007 school year, and far fewer students reported that they had taken a dance or theater course during the 2006 – 2007 school year (see Figure 7).
- Some high schools offer programs that are selective based on student talent and achievement. Twelve percent of high schools screen students prior to admittance. Thirteen percent of high schools screen students into specialized arts programs once admitted.

HIGH SCHOOL ARTS SEQUENCE

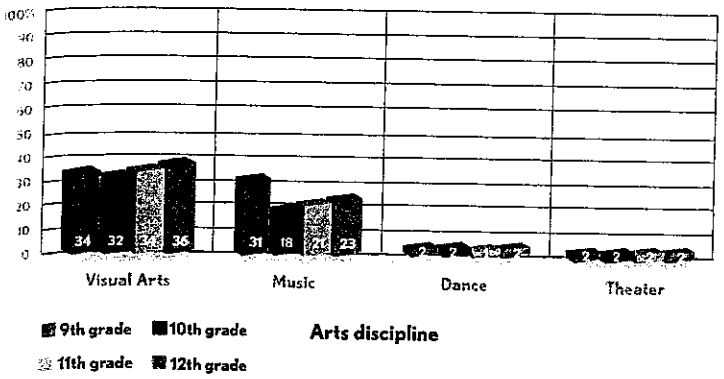
NYSED recommends that each school district offer a sequence in each of the four arts disciplines. As a single New York City district, we satisfy this requirement. However, we are committed to ensuring that every community school district offers this opportunity to their students. Sequential programs allow students to pursue the arts disciplines that interest them and may include arts majors and career and technical education sequences.
It is our goal to assist high schools in building appropriate sequential programs in one or more arts disciplines to provide students with access to these areas of study close to their homes. Students taking more than one year (one unit) in an arts discipline can work toward a Regents Diploma with Advanced Designation through the Arts.

- 29% of high schools offer at least one 3- to 5-year sequence in the arts. Almost a third of these sequences are in visual arts and music, with fewer schools offering dance and theater sequences (see Figure 8).
- 17% of high school students pursued a sequence in music, 16% in visual arts, 4% in dance, and 4% in theater in 2006 – 2007.
- Of all the boroughs, Staten Island has the greatest percent of high schools that offer arts sequences. The Bronx has the lowest percent of high schools offering an arts sequence (see Figure 9).

Visual arts are the most robust offering at the high school level.

Figure 6.

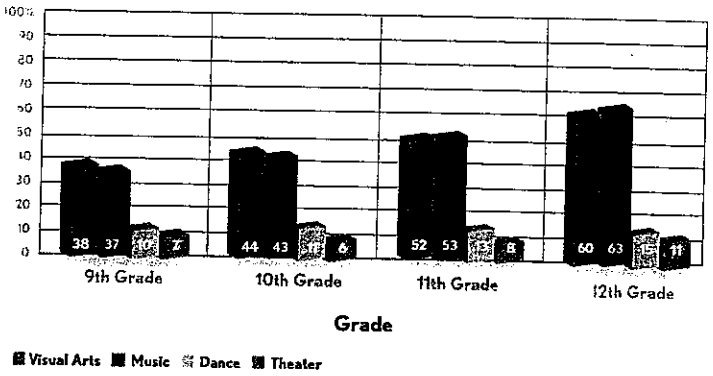
Percent of high school students offered arts instruction by grade and arts discipline



More high school students reported that they take arts courses in grades 11 and 12.

Figure 7.

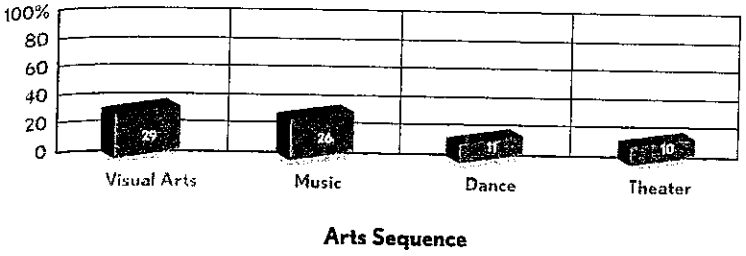
Percent of students, by grade and by discipline, that reported on the 2006-2007 Learning Environment Survey that they took an arts course



We must work to create more arts sequences in all four disciplines.

Figure 8.

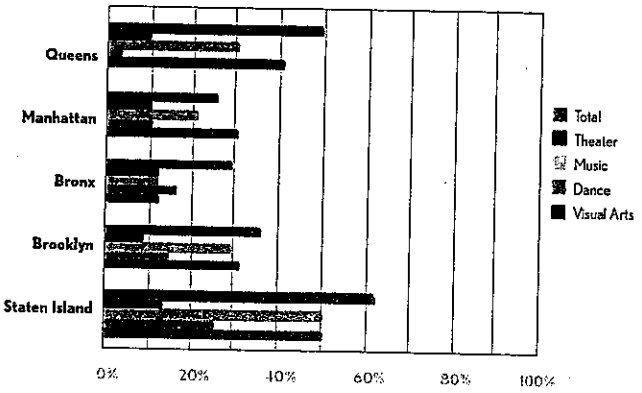
Percent of high schools that offer arts sequences by arts discipline



Staten Island and Queens have the greatest percentage of high schools that offer arts sequences.

Figure 9.

Percentages of schools that offer 3- and 5-year arts sequences by borough and by arts discipline



RESOURCES

RESOURCES TO SUPPORT ARTS EDUCATION IN 2006–2007

TEACHERS

PROGRESS: The number of full-time certified arts teachers increased by 9% between 2004 – 2005 and 2006 – 2007. At the elementary level, the number of full-time certified arts teachers increased 21% between 2004 – 2005 and 2006 – 2007.

Certified arts teachers provide schools with the expertise necessary to help students achieve the goals of the *Blueprint for Teaching and Learning in the Arts*. At the elementary level, the State recommends, but does not require, that certified arts teachers deliver arts instruction. The NYSED requires that middle and high school arts courses be taught by certified teachers of the arts.

CERTIFIED ARTS TEACHERS

More than 80% of our schools have at least one certified arts teacher.

- In 2006 – 2007, there were 2,458 full-time certified arts teachers in New York City public schools. Of these, 1,263 were visual arts teachers, 957 were music teachers, 157 were dance teachers, and 81 were theater teachers.[6]
- 61% of schools have certified visual arts teachers and 45% have certified music teachers. Fewer schools have dance and theater certified teachers (see Figure 10).
- Over 80% of schools send their arts teachers to professional development opportunities provided by the DOE, arts and cultural organizations, and universities (see Figure 11).
- Many schools deliver arts instruction through interdisciplinary work. At all levels (elementary, middle, high, and multi/other[7]), more than 40% of schools have certified arts teachers who team teach with classroom teachers for this purpose (see Figure 12).

STUDENT-TEACHER RATIO

Appropriate student/teacher ratios differ by arts discipline and often by school level.

- The average student/teacher ratio for all schools and arts teachers is one arts teacher for 406 students.
- The lowest average student/teacher ratio is found in visual arts (564:1). The average student/teacher ratio for music is 625:1; and for dance and theater, the average student/teacher ratios are 929:1 and 923:1, respectively.

ARTS TEACHERS' OPINIONS

Overall, arts teachers reported that they were well supported by their school leaders.

- On the 2006 – 2007 Learning Environment Survey, arts teachers' responses were similar to all teachers when answering questions about how supported they felt (see Figure 13).

STUDENT PROGRESS AND THE ARTS

New York City public schools should be tracking student progress in the arts by setting goals for student learning and providing evidence of student growth and achievement.

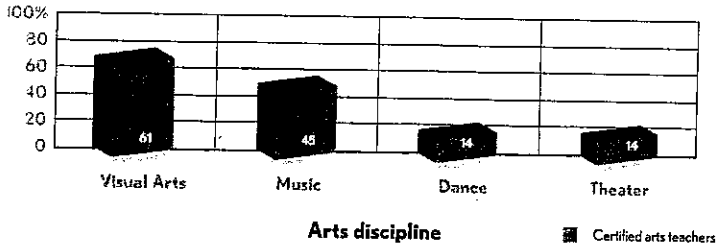
- 78% of schools evaluate student progress in the arts through teacher-prepared assignments, evaluations of students' performance and portfolios, and students' grades.

6. Theater teachers are underreported in the NYC Human Resource database and do not include teachers holding the K-12 Theater License.
7. The term multi/other refers to schools that serve students in the following grade configurations: K-8, 6-12, K-2, K-12, early childhood centers, and special education schools.

We need to recruit more certified dance and theater teachers.

Figure 10

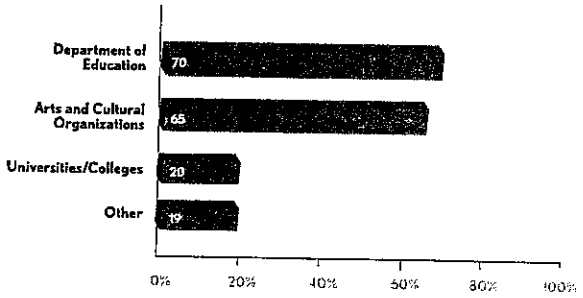
Percent of schools that use certified arts teachers to deliver instruction by arts discipline



Our teachers are supported by myriad professional development opportunities.

Figure 11

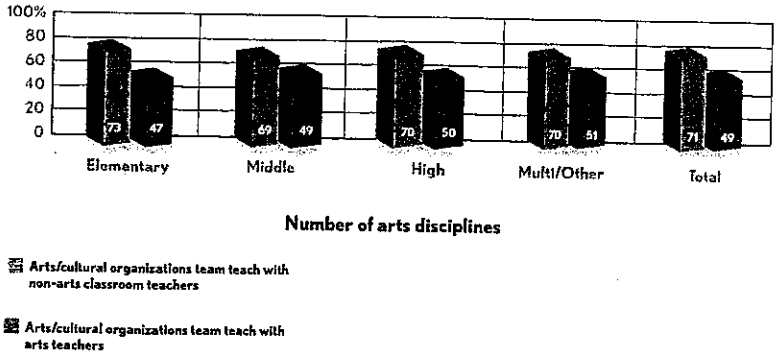
Percent of schools that have arts teachers attending various types of professional development by type of professional development



Many schools have teachers and teaching artists working in partnership.

Figure 12

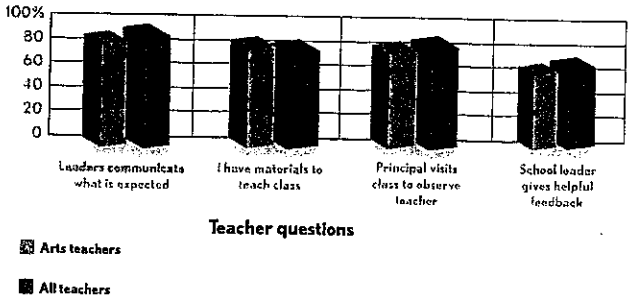
Percent of schools where arts/cultural organizations team teach with teachers by type of teacher



Arts teachers self-report that they feel supported by their school leaders.

Figure 13

Percent of teachers that answered that they have various supports in their school based on questions asked in the Teacher Learning Environment Survey, 2006-2007



BUDGETING

PROGRESS: The number of schools with arts education services and supplies from arts and cultural organizations has increased 26% between 2004 - 2005 and 2006 - 2007.

School spending is often used as a gauge of the vitality of a school's arts program, but the amount spent by a school on the arts, or any subject, does not necessarily determine the number of hours or quality of instruction. In support of arts education, schools spend their funds on personnel, equipment, supplies, and support from external organizations, including representatives of the City's arts and cultural organizations. These organizations provide invaluable support that help schools to enhance the arts learning opportunities provided to their students.

PUBLIC FUNDING

The total amount spent by the DOE to support arts education in 2006 – 2007 was over $316 million, which is a combination of $3.1 million spent centrally and $313 million spent by schools.

- On average, schools are spending 3% of their total school budget on the arts.[8] Of that, schools are spending 90% on personnel, 7% on services or other supports, and 3% on supplies or equipment (see Figures 14, 15, and 16).

EXTERNAL FUNDING

Schools also receive external funding to support arts education for their students.

- On average, schools are raising $12,650 from external funding sources[9] to support arts education. Approximately 2% of total spending on arts education came from external funding sources[10]
- Schools report that most external funding comes from the Parent-Teacher Associations (20%); followed by private funds (15%); State, local, and county arts agencies (11%); and State grants (10%).

PER-PUPIL SPENDING

On average, schools budget $312 per pupil on the arts from both their DOE budgets and external funding sources.

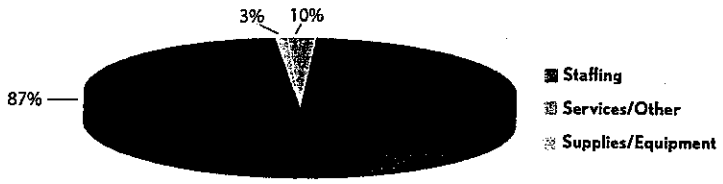
- Schools designated as "multi-grade" or "other" have the highest average per pupil budget for arts spending ($327); followed by middle ($366), high ($295), and elementary ($292).
- Elementary schools are spending more than middle and high schools on arts and cultural organization services, since elementary schools are able to meet NYSED requirements through the purchase of services to support the arts instructional programs in their schools.

8. This does not include private funds raised from external (non-public) sources.
9. External sources include non-tax levy funds raised from private foundations, local businesses, Parent Teacher Associations, federal and state grants, state, local and county arts agencies, in-kind contributions, and other outside funds.
10. Although only 295 schools provided data for total external funds raised, if we take into account these external funds for these schools, 5.5% of their total budget was used to support arts education.

Elementary schools budgeted more than high schools and middle schools on arts services.

Figure 14

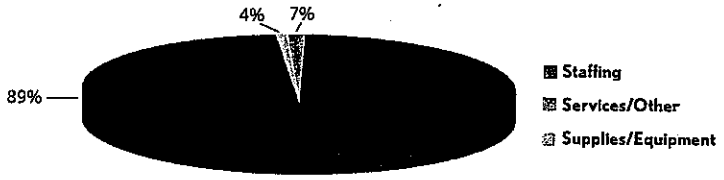
Distribution of funds budgeted by elementary schools



Middle schools budgeted the most on supplies and equipment.

Figure 15

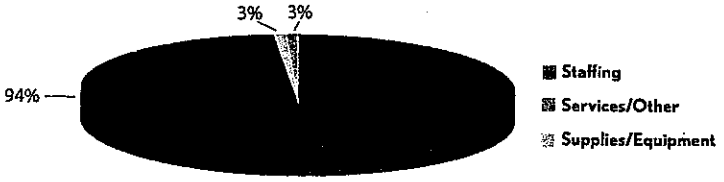
Distribution of funds budgeted by middle schools



High schools budgeted the most on staffing.

Figure 16

Distribution of funds budgeted by high schools



ARTS AND CULTURAL ORGANIZATIONS

PROGRESS: [illegible] public schools have developed [illegible] partnerships with arts and cultural organizations. Between the 2005 and 2006 – 2007 school year, the number of arts and cultural organizations providing services increased by 38% and school spending [illegible] these services increased by 10%.

New York City's arts and cultural organizations are a tremendous asset to the public schools, providing students and teachers with access to world-class performances and exhibitions, and bringing professional artists and performers into schools to work directly with students. When teachers of the arts, general classroom teachers, or other subject-area specialists work with teaching artists, museum educators, design educators, or other arts experts, the walls of the classroom expand to encompass multiple perspectives. This provides students with richer learning experiences. New York City schools are taking advantage of these opportunities.

ARTS AND CULTURAL EVENTS

New York City's public school students are attending cultural events in all four arts disciplines.

- 81% of schools are taking students to see theater performances.
- 80% of schools are taking students to museums or galleries.
- 75% of schools are taking students to see concerts.
- 71% of schools are taking students to see dance performances.
- The type of events that students attend varies by school level[13] (see Figure 17).

ARTS AND CULTURAL ORGANIZATIONS

The arts and cultural organizations of New York City contribute to our work by helping schools enhance all of the goals and benchmarks of the *Blueprint for Teaching and Learning in the Arts*, including, but not limited to, the fourth strand—Working with Community and Cultural Resources.[14]

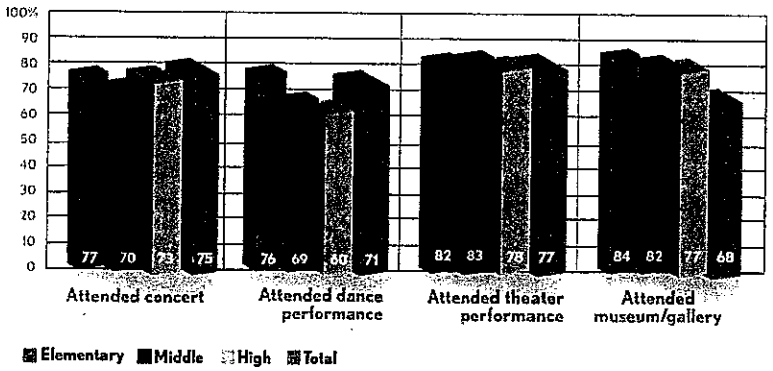
- Over 343 arts and cultural organizations are working with our schools and 82% of schools worked with one or more arts and cultural organizations in 2006 – 2007 (see Figures 18 and 19).
- Although the depth and breadth of services varies, arts and cultural organizations served on average 194 students and worked with schools for an average of 186 hours during the 2006 – 2007 school year. These averages are greatest at the elementary school level, where the average is 231 hours per school year with an average of 218 students served.
- A greater percentage of elementary schools (90%) work with one or more arts and cultural organization than middle schools (74%), high schools (57%) and multi-grade/other schools (87%).

ARTS ACROSS THE CITY

- 86% of schools in Staten Island work with one or more arts and cultural organization, followed by 84% of Manhattan schools, 82% of Bronx schools, 81% of Queens schools, and 79% of Brooklyn schools.

Figure 17

Percent of schools that have students participating in arts and cultural opportunities outside of the school building by level



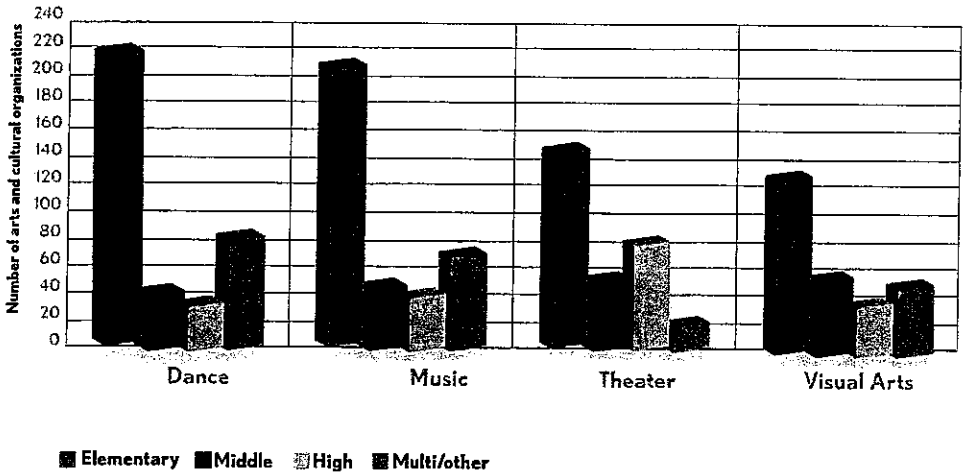
New York City's vibrant culture provides exciting opportunities for students

13. School level refers to elementary, middle, high, and multi/other grade schools.
14. The *Blueprint for Teaching and Learning in the Arts* provides schools with a comprehensive framework for offering sequential arts instruction, PreK-12. The *Blueprint* outlines five key strands: art making; developing arts literacy; making connections; working with community and cultural resources; and exploring careers and lifelong learning.

Arts and cultural organizations serve larger numbers of elementary school students

Figure 18

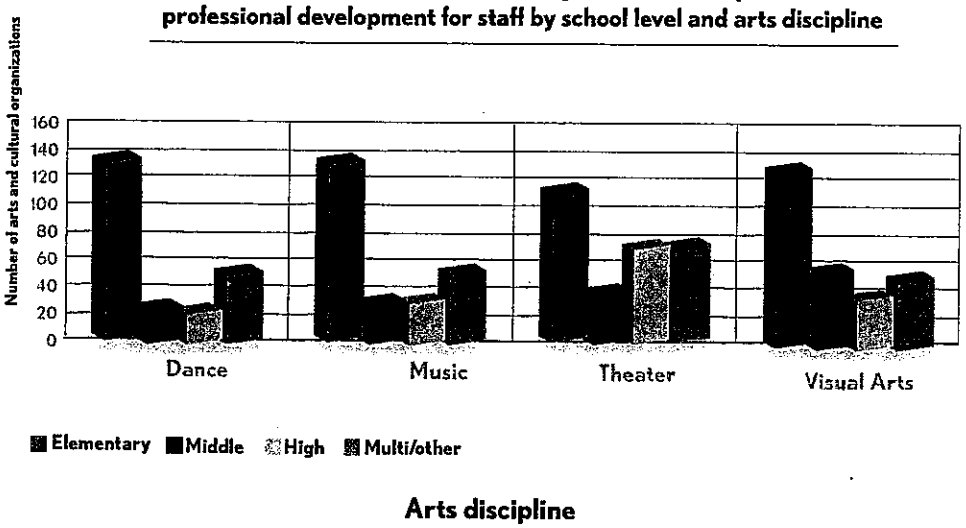
Number of arts and cultural organizations that provide direct instruction to students by school level and arts discipline



Arts and cultural organizations deliver professional development to teachers in all four arts disciplines.

Figure 19

Number of arts and cultural organizations that provide professional development for staff by school level and arts discipline



SPACE

PROGRESS: [illegible] the number of [illegible] all arts rooms increased [illegible]% and the total number of arts rooms increased [illegible]%

The ideal physical environment for arts learning is one that is dedicated to the arts discipline and is appropriately and comfortably equipped with the specific equipment and supplies needed to optimize students' experiences. New York City schools have a variety of space constraints and space is often difficult to come by. These constraints affect the arts. Lack of available in-school arts space was one of the top three challenges to implementing arts education reported by all schools in our 2006 – 2007 Arts Education Survey. When schools share campuses, they also typically share arts facilities. School building councils address these issues internally, and some schools turn to their communities for additional space.

ARTS SPACES OVERALL

According to the School Construction Authority, 92% of our school buildings have arts rooms.

- There are 1,068 school buildings with arts rooms out of a total of 1,167 school buildings. Some schools have more than one arts-related room. In all, there are 3,187 arts rooms in our schools.
- Although a school may have an equipped arts room, the room may not be dedicated for arts use or it may be used for multiple purposes. On average, each school building has three dedicated arts classrooms. Seventy-one percent (832 out of 1,167) of our school buildings have dedicated arts rooms.

DANCE STUDIOS

Of the 537 schools that have dance programs, 27% have dedicated and well-equipped space, including sprung floors, mirrors, and barres.

MUSIC CLASSROOMS

Of the 877 schools that have music programs, 37% have dedicated and well-equipped space for general music[11], 41% have dedicated and well-equipped space for instrumental music, and 32% have dedicated and well-equipped space for vocal music.

VISUAL ARTS CLASSROOMS

Of the 957 schools that have visual arts programs, 59% have dedicated and well-equipped space for visual arts classrooms.

- 10% of schools that have visual arts programs have appropriate space for design, 7% have appropriate space for ceramics, and 6% of schools that have visual arts programs have appropriate space for photography.

THEATER SPACES

Of the 504 schools that have theater programs, 18% have dedicated and well-equipped theater classrooms. In addition, 5% have blackbox theaters[12] and 70% have auditoriums.

11. General music is a broad-based study of music that includes music making, literacy, connections to world cultures, community resources and careers, and life-long learning.
12. A blackbox theater is a simple, unadorned performance space, usually a large square room with black walls and a flat floor.

PARENT INVOLVEMENT

Research and common sense tell us that when parents are involved in schools, students are able to learn more. The arts have been shown to engage parents and families in the school's culture and increase their involvement in their children's education. Our Learning Environment Surveys, which started in the 2006 – 2007 school year, recognize the importance of parents in school communities and their potential to help schools and students succeed.

PARENT INVOLVEMENT

In our 2006 – 2007 Arts Education Survey, more than 75% of schools reported parent involvement in arts activities.

- Parent involvement is more likely in the early grades, with 80% of elementary schools reporting parent involvement in the arts through in-school activities.
- Parent involvement includes attending or helping with student exhibits, theater and dance performances, and music concerts (see Table 3).
- 40% of schools reported parent involvement in the arts through attending out-of-school activities sponsored by schools. These activities may include visits to museums, or attending concerts and performances out of the school building (see Table 3).

WHAT PARENTS WANT

The 2006 – 2007 Learning Environment Survey asked parents to cite the single most important improvement they would like their school to make.

- 5.4% of parents chose more or better arts programs. In addition, 19% chose more or better enrichment programs and 13% chose more or better hands-on learning—two areas that include arts programs and instruction.

WHAT PARENTS THINK

On the 2006 – 2007 Learning Environment Surveys, parents perceived the arts opportunities their children are offered as less than what the students themselves reported they receive before, during, or after the school day. Parents of children in pre-kindergarten through grade 5 report more available arts classes than parents of children in grades 6 through 12.

Parents are involved in a variety of arts activities at schools including attending in-school and out-of-school events, workshops, donating materials, sponsoring fundraising activities, and volunteering.

Table 3. **Percent of schools where parents have great or moderate involvement in various arts programs at the school by type of program and school level**

Type of involvement	Elementary	Middle	High	Multi Grade/ Other	Total
Attend in school activities	86%	73%	51%	83%	77%
Attend out of school activities	42%	36%	39%	34%	40%
Volunteering	30%	27%	29%	34%	30%
Donating materials	23%	19%	24%	23%	23%
Attend workshops	32%	30%	29%	35%	32%
Sponsor fundraising	25%	18%	22%	24%	22%

NEXT STEPS

This is our first *Annual Arts in Schools Report*. Using these baseline data from 2006 – 2007, a targeted set of strategies have been formulated to assist schools in expanding students' access to and participation in the arts. The success of this endeavor will depend on our continued collaboration with the arts and cultural community and the university community to build the quality of arts instruction across all schools as articulated in the *Blueprint for Teaching and Learning in the Arts*. We will improve our schools' ability to track students' progress in the arts and provide the means to ascertain the quality of arts education programs and services so that in future years we will be able to ensure our students receive a rich and robust arts education. The strategies that will be implemented going forward include the following:

Expand Student Access to and Participation in the Arts. Our findings clearly point to the necessity of expanding student access to and participation in arts education opportunities from preK-12.

■ ELEMENTARY SCHOOLS

Key findings: Although elementary schools are providing arts opportunities to students, all four arts disciplines are not available in every school and not every student is participating in these opportunities. At the elementary level, arts education is delivered through a collaborative approach and can be taught through a combination of certified arts teachers, classroom teachers, and community arts resources. Targeted strategies for elementary schools include the following:

- *New Blueprint-based units for classroom teachers.* The Office of the Arts and Special Projects (OASP) will create a set of *Blueprint*-based curriculum units in all four arts disciplines for use in grades K-6. OASP will introduce these units through a corresponding professional development series for elementary classroom teachers.

- *Blueprint toolkits.* These toolkits will include sample instructional schedules, *Blueprint*-based units of study including assessments, an enhanced guide to arts and cultural services, and facilitated visits to schools demonstrating best practices in arts instruction, management of arts programs, and partnerships with arts and cultural organizations.

- *Seminars for school leaders in developing and managing arts programs.* OASP will collaborate with the School Support Organizations (SSOs) to provide school leaders and school-based arts education liaisons[15] with supports needed to build arts programs, prioritize and optimize school resources, and expand access to arts learning for all students. Targeted seminars for school leaders will help address space, scheduling, and staff constraints (the three main challenges that principals report as impediments to achieving universal arts education), as well as developing and managing arts partnerships with arts and cultural service providers.

- *Annual arts and cultural services fairs for school leaders.* These programs showcase New York City's extensive arts and cultural organizations and the services that schools can purchase to bolster their arts instructional programs.

15. Arts education liaisons are the school-based coordinators of arts education activities and programs. They serve as the conduit for information about the arts.

MIDDLE SCHOOLS

Key findings: There are still too many students who do not consistently complete courses in the arts and meet State requirements at the middle school level. While over three quarters of our schools provide instruction in two required disciplines, not every student is receiving this instruction. At the same time, although the number of certified arts teachers has increased overall in the past four years, at the middle school level the number of certified arts teachers has decreased. These issues will be addressed by:

- *Inclusion of the arts in the Middle School Initiative.* At the middle school level, schools participating in the DOE's current Middle School Initiative will be offered arts consultation services and support for creating credit-bearing extended day courses in the arts. Additionally, as the DOE engages in more widespread reform efforts to improve achievement at the middle school level, the arts will be an important component of the resulting strategy.

- *Experts more easily available to schools.* OASP will issue a Pre-Qualification Solicitation (PQS) for professional development. The PQS for professional development will provide schools with a catalog of pre-approved experts (including arts and cultural organizations and other experts in scheduling, space, program evaluation and assessment, budgeting, and staffing) that schools can engage to help build and manage of effective arts programs.

HIGH SCHOOLS

Key findings: Forty-six percent of our students are graduating having exceeded the State requirements at the high school level, and 29% of our schools are offering 3- to 5-year sequences in the arts. To encourage even more schools to offer arts sequences the DOE will provide seminars for high schools to learn how to create these sequences and provide students with access to arts sequences. The DOE will also implement:

- *Twelth-grade arts exit exams.* The creation of commencement examinations in all four arts disciplines will ensure a consistent and rigorous course of study across all of our high schools. These exams will allow students who have taken a 3- to 5- year sequence and passed this test to graduate with a Regents Diploma with Advanced Designation through the Arts. In addition, we will also introduce a nationally-normed technical theater career and technical education exam that will allow students to graduate with a Regents Diploma that is certified in Career and Technical Education and go on to careers in theatrical trades as well as postsecondary theater programs.

CULTURAL ORGANIZATIONS

Key findings: Over 80% of our schools engage the services of our city's extraordinary arts and cultural organizations. In order to strengthen these relationships between schools and cultural organizations and nurture the growth of new partnerships, our school leaders need to become better consumers. Toward this end, the DOE has developed the following:

- *Annual Cultural Pass Program for school leaders and arts education liaisons.* The Cultural Pass provides school leaders and arts education liaisons with free general admission or other free services to more than 50 arts and cultural organizations across the City. This program acquaints school leaders with the services that are available to their schools and also encourages them to continue their own arts learning.

- *New York City Leadership Academy (NYCLA).* OASP will work with the NYCLA to convene a meeting of arts partners with aspiring and first-year principals so that they can build even more meaningful relationships with the arts community. NYCLA will also disseminate a best practices manual designed by OASP and the Arts Education Task Force to all aspiring and first-year principals.

■ ARTS TEACHERS

Key findings: As described earlier, the number of middle school arts teachers has decreased 11% between 2004-2005 and 2006-2007. In addition, the number of dance and theater teachers in our system represents only 2% of our total arts teachers. In order to achieve universal access to arts education in fulfillment of the State requirements we will work to increase the number of qualified, certified arts teachers available to all schools in general, and in particular to the middle schools. We also will focus on the areas of dance, music, and theater where certified teachers are fewest in number. Toward this end the DOE will:

- *Convene postsecondary working group.* The DOE has convened the deans and department heads of New York City's colleges and universities to explore opportunities to partner in the development of teachers with arts certification. The goal of these discussions is to form a working group to assist the DOE in increasing the number of certified arts teachers in our schools.

- *Bolster arts teacher pipeline.* We will build on the work we are currently doing to support the certification process for theater teachers in order to provide new solutions for dance and music teachers. This program also provides supports and resources for new theater teachers and grants to schools that hire these teachers to help offset their production costs.

■ BUDGETING AND SPACE

Key findings: Spending on arts education per pupil varies across schools. It is our goal to understand the real cost of per-pupil arts education so that schools can make effective decisions as they budget for their arts programs. In addition, OASP will provide a speaker series for principals on budgeting for the arts.

- *Disseminate model arts budgets.* We will create budget models for schools using examples from schools delivering comprehensive arts instructional programs. These models will be able to shared with other schools and at school intervisitations.

Key findings: While arts spaces have increased over the past three years, principals continue to site space as a barrier to implementing arts programs.

- *Identify community arts spaces.* We will continue to investigate space issues at our schools and work with the SSOs to identify community spaces that can be used as resources for our schools.

Ensure and Measure the Quality of Arts Education. While increasing student participation in and access to arts education is our primary goal based on baseline findings, we also want to ensure that the arts education students are receiving is of the highest quality. To accomplish this goal, the DOE will assist schools in establishing methods to measure the quality of arts education through the following three strategies:

- *Rubric for measuring quality arts education.* The Arts Education Task Force is working with New York University's Institute of Education and Social Policy to create a rubric for evaluating quality in arts education programs. This rubric will address both instructional practice and programmatic structure. As these quality metrics are introduced, future *Annual Arts in Schools Reports* will report on the quality of arts programming in our schools.

- *Best practice videos.* OASP will produce a series of best practices videos to provide school leaders and teachers with a demonstration of age-appropriate student outcomes in arts education at each school level and in each arts discipline.

- *Blueprint-based student assessments.* OASP will create sample student *Blueprint*-based assessments that more fully articulate the student outcomes for teaching and learning in the four arts disciplines in the fifth- and eighth-grade benchmark years. Principals and teachers will be able to use these tools to develop teacher-prepared assessments that will allow schools to measure student progress.

Measure Progress. We will continue to hold schools accountable for arts education and collect and report on our progress. We will accomplish this in the following ways:

- *Annual Arts in Schools Reports* – both this system-wide report and the individual school reports posted on each school's Web site – will allow the public (including parents, teachers, and community members) to understand how and to what extent each school is providing all students with access to arts education. This new information will allow principals to make informed decisions about arts education.

- *Accountability Measures.* In addition, we will continue to include the arts as a key component of the DOE accountability system. As outlined in ArtsCount, the arts will be included on the following components:

-Principal Performance Review

-Parent, Student, and Teacher Learning Environment Survey

-School Quality Review

- *Data Collection Consultancy.* We will identify an independent partner to work with the DOE on data collection for the 2007-2008 *Annual Arts in Schools Report* and Annual Arts Education Survey in order to establish a system for longitudinal data collection, including indicators of quality.

The second *Annual Arts in Schools Report* will cover 2007-2008, our current school year. When we issue the next Report, we will be able to draw comparisons between years and analyze progress made. We look forward to the many exciting ways our schools will expand students' access to and participation in rigorous arts education.

METHODOLOGY

Methodology for the Annual Arts in Schools Aggregate and Individual School Reports

The *Annual Arts in Schools Reports* (Aggregate and Individual School Reports) are based on a combination of data sources which include: the Annual Arts Education Survey, Department of Education (DOE) databases, DOE Learning Environment Survey, and school verification of preliminary reports. This section describes (a) the data sources used during data analysis, (b) how data sources were used to produce the reports' data points, and (c) the school verification process.

STUDENT PARTICIPATION IN THE ARTS

Student Participation Data Sources

Annual Arts Education Survey 2006-2007

Each spring, all schools are asked to complete an Annual Arts Education Survey. The survey includes questions about student participation in arts courses provided by school-based staff and cultural organizations, arts sequences, student activities in the arts, certified teachers, spaces allocated for the arts, financial resources, parent engagement and support for the arts, challenges to providing arts education, professional development for arts teachers, and high-level student achievement in the arts.

Response rates by school level[15]

Level	Response Rate	N	Total
Elementary	73%	453	617
Middle School	67%	147	219
High School	74%	144	195
Multi-Grade/Other[16]	92%	195	213
Total	75%	939	1244

High School Scheduling and Transcripts (HSST)

Many schools with students in grades 6 -12 enter their scheduling information into the HSST voluntary database system. The system tracks student registration in all subject areas, including the arts. It is the most widely used scheduling system for New York City high schools.

- 80% of schools with students in grades 9-12 use HSST.
- 29% of schools with students in grades 7-8 use HSST

15. All new schools, conversion programs, and charter schools have been excluded.
16. The Multi-grade/Other category includes early childhood centers (75% response rate), middle school/high schools (58% response rate), elementary school/middle schools (47% response rate), and special education schools (76% response rate).

Automate the Schools (ATS)

Many schools with students in grades 6-8 enter their scheduling information into the ATS database system, although in 2006-2007, they were not required to do so. The system also tracks student registration in all subject areas, including the arts. It is the most widely used scheduling system for New York City middle schools.

- 67% of schools with at least one student in grades 7-8 use ATS.

All new schools, conversion programs, and charter schools have been excluded.
The Multi-grade/Other category includes early childhood centers (75% response rate), middle school/high schools (58% response rate), elementary school/middle schools (47% response rate), and special education schools (76% response rate).

Learning Environment Survey

The Learning Environment Survey is an annual survey, first administered in the 2006 – 2007 school year. It collects information from all New York City public school teachers, parents, and students in grades 6-12 on school-level academic expectations, communication, engagement, safety, and respect. In 2006-2007, 95% of schools had enough survey responses to allow full, equal weighting of student, parent, and teacher perceptions. The surveys include questions about participation in the arts and access to arts courses and activities.

Student Participation Data Analysis

- Student arts participation for grades PreK-6 is calculated based on Annual Arts Education Survey responses about student participation in arts courses by school-based staff and cultural organizations. The percentages of schools offering all four art forms to all grades are based on comparisons of grade offerings to reported participation of students in each grade in visual art, music, dance, and theater courses.

- Student arts participation for grades 7-8 is based on ATS and HSST course registration and Annual Arts Education Survey responses about student participation in arts courses and activities through cultural organizations. The percentages of middle school graduates meeting State requirements by eighth grade are based on the percentages of 2006-2007 eighth grade students registered for at least one credit in each of two arts disciplines during grades 7 and 8.

- Student arts participation for grades 9-12 is based on HSST course registration and Annual Arts Education Survey responses about student participation in arts activities through cultural organizations. The percentages of students meeting and exceeding state requirements are based on the percentages of 2006-2007 high school graduates registered for at least two credits of visual art, music, dance, or theater during grades 9-12.

- Arts sequence information was collected through the Annual Arts Education Survey.

- In addition to the Annual Arts Education Survey data, we have incorporated Learning Environment Survey data on the individual school reports.

ARTS EDUCATION RESOURCES

Resources Data Sources

Human Resources Database

The Division of Human Resources (DHR) of the Department of Education tracks licensed teachers' annual school placements and provided 2006-2007 data for visual arts, music, dance, and theater teachers.

Budget Data

The Division of Budget Operations and Review (DBOR) collects information from schools on all budgeted dollars through the Galaxy data system. Schools input budgeted expenditures, including arts staffing, services, and supplies. Galaxy inputs do not capture actual spending and cannot be considered definitive expenditures.

The accuracy of aggregate and individual budget reporting depends upon the specificity of wording used by schools while entering items. Arts expenditures entered under general categories would not be captured as budgeted arts expenses. Similarly, many school-level expenses do not have art-specific titles, but contribute to arts programs. For example, common branches elementary teachers frequently spend substantial periods of time teaching art, but those teachers would not be considered arts expenditures through Galaxy.

Resources Data Analysis

- Numbers and percentages of licensed arts teachers are based on two sources: the Division of Human Resources licensed arts teacher data and responses on the Annual Arts Education Survey. Any inconsistencies between the data sources were rectified during principals' responses during the data verification process.

- Arts spending was calculated using Galaxy data. The personnel spending data incorporate a 27% fringe rate.

- Numbers and percentages of allocated spaces and appropriately equipped arts classrooms are based on Annual Arts Education Survey responses.

Data Verification

Schools had two opportunities to review and verify their individual *Annual Arts in Schools Reports*. During these reviews, schools which had not previously completed Arts Education Surveys were given the opportunity to provide information for those data points.

The first data verification process yielded corrections from 42% of schools, and the second data verification process yielded

corrections from an additional 27% of schools. Eighty-five percent of schools had either originally completed an Annual Arts Education survey or sent corrections during the data verification process. If schools did not complete an Annual Arts Education Survey or provide feedback during at least one of the two data verification processes, they were excluded from the analyses in this report. Therefore, the population used to calculate all statistics was 1,079 schools or 85% of the total eligible population. Although the excluded schools were given opportunities to view their reports, we were unable to conclude that their lack of response meant that all survey-based sections of their reports should be considered "zeros".

Individual school data used for the aggregate report may not exactly match the data provided on individual school reports. This discrepancy exists because we did not accept individual school revisions for the aggregate data set after February 12, 2008, but continued to alter individual school reports after that cut-off date. We do not anticipate significant changes in aggregate percentages based on school-level revisions due to our substantial sample size.

APPENDIX

APPENDIX

Appendix 1.

Grade Level	State & City Requirements and Guidelines
PreK - K	Each school operating a pre-kindergarten or kindergarten program shall establish and provide an educational program based on and adapted to the ages, interests, and needs of the children. Learning activities in such programs shall include dramatic play, creative art, and music activities.
Grades 1 - 3	**NYSED REQUIREMENTS GRADES 1-3[2]** During grades 1 through 3, all students shall receive instruction that is designed to facilitate their attainment of the State elementary learning standards in the arts, including dance, music, theater, and visual arts. NYSED GUIDELINES GRADES 1-3 In grades 1 through 3, 20% of the weekly time spent in school should be allocated to dance, music, theater, and visual arts. In New York City, this is the equivalent of approximately 186 hours throughout the entire school year equally allocated between dance, music, theater, and visual arts.
Grades 4 - 6	**NYSED REQUIREMENTS GRADES 4-6[3]** During grades 4, 5, and 6, all students shall receive instruction that is designed to facilitate their attainment of the State Intermediate learning standards in the arts, including dance, music, theater, and visual arts. NYSED GUIDELINES GRADES 4-6 In grades 4, 5, and 6, 10% of the weekly time spent in school should be allocated to dance, music, theater, and visual arts. In New York City, this is the equivalent of approximately 93 hours throughout the entire school year equally allocated between dance, music, theater, and visual arts.
Grades 7 - 8	**NYSED REQUIREMENTS GRADES 7-8** Except as otherwise provided herein, all students shall be provided instruction designed to enable them to achieve, by the end of 8th grade, State intermediate learning standards in the arts, including one half-unit of study in the visual arts and one half-unit of study in music. In New York City, one half-unit is the equivalent of approximately 55 hours of instruction by a certified arts teacher. New York City allows schools to offer any two of the four arts disciplines to their students to fulfill the grade 7-8 requirement.
Grades 9 - 12	**NYSED REQUIREMENTS GRADES 9-12** New York State graduation requirements for the arts include one unit in the arts (dance, theater, visual arts, and/or music). One unit is defined as 180 minutes per week throughout the school year, or the equivalent. In New York City, two credits is the equivalent of one unit.
Availability of Arts Sequences	A public school district shall offer students the opportunity to complete a three- or five-unit sequence in the arts (music, dance, theater, or visual arts).

APPENDIX 1 FOOTNOTES

1. The State Requirements & Guidelines listed are derived from the Summary of the Arts Provisions and New York State Standards, Provisions in the Part 100 of the Regulations of the Commissioner of Education. (C.R. 100.3) Summary of the Arts Provisions are derived from the New York State Standards, Provisions in the Part 100 of the Regulations of the Commissioner of Education. Requirements have the force and effect of law. Policy statements indicate the basis from which the Education Department carries out the intent of the Requirements. Guidelines are provided as recommendations and should not be interpreted as requirements.
2. Grades 1– 6: 186 instructional days/year; 5 instructional hours/day = 93 total instructional hours/year in grades 1 – 4. State guidelines recommend 20% of total instructional time to be equivalent of 93 hours per year; 186 Instructional Days/Year; 5 instructional hours/day = 93 total instructional hours/year.
3. *Ibid*
4. Since there are requirements for arts instruction in grades 5 – 6 (C.R. 100.4(b)(1)(v)) it is not appropriate to meet the grade 7 – 8 required instruction in grade 6.
5. Grades 7 – 8: 186 instructional days/year; unit of study equals 180 minutes/week; ½ unit of study = 36 minutes/day for 93 days (½ year or semester) which equals 55.8 hours of instructional time/year or the equivalent.
6. Grades 9 – 12: One unit of instruction is the equivalent of 180 minutes of instruction per week; ½ unit is the equivalent of 90 minutes/week throughout the year which equals 18 minutes/day for 180 days which equals 54 hours.
7. The DOE is considered one school district by the NYSED.

Appendix 2.

ARTS EDUCATION TASK FORCE

Andrew Ackerman	Children's Museum of Manhattan
Jody Arnhold	Dance Education Laboratory
William Bassell	Long Island City High School
Mary M. Brabeck	New York University
Thomas Cahill	Studio in a School
Sarah Calderon	NYC Department of Education
David Dik	Metropolitan Opera Guild
Amy Dorfman	The Shubert Foundation
Pierre Dulaine	Dancing Classrooms
Stephanie Dua	The Fund for Public Schools
Sharon Dunn	NYC Department of Education
Deborah Effinger	Bronx Theatre High School
Carol Fineberg	CF Associates
Tom Finkelpearl	Queens Museum of Modern Art
Peter Gelb	The Metropolitan Opera
Clive Gillinson	Carnegie Hall
Thelma Golden	The Studio Museum of Harlem
Radiah Harper	Brooklyn Museum
Karen Brooks Hopkins	Brooklyn Academy of Music
Caroline Kennedy	The Fund for Public Schools
Richard Kessler	Center for Arts Education
Joel I. Klein	NYC Department of Education
Kate D. Levin	NYC Department of Cultural Affairs
Julia C. Levy	Roundabout Theatre Company
Tim Lord	DreamYard
Sharon Luckman	Alvin Ailey American Dance Theatre
S. Zuri McKie	Jamaica Center for Arts and Learning
Scott Noppe-Brandon	Lincoln Center for the Performing Arts
Bonnie Rosenberg	Office of the Mayor, Out-of-School Time Initiative
Jerrold Ross	St. John's University
Laurie Schopp	VH-1 Save the Music Foundation
John G. Schultz	Young Audiences New York
David Shookhoff	Manhattan Theatre Club
Lorie A. Slutsky	New York Community Trust
Sonnet Takahisa	World Trade Center Memorial Foundation
Shirley Taylor	Apollo Theater Foundation, Inc.
Steve Tennen	Arts Connection
Joseph P. Versace	Alliance for the Arts
George Young	P.S. 46, Arthur Tappan School