



Evaluation Plan for Turnaround Arts Evaluation

Presented to

The President's Committee on the Arts and the Humanities

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1. Introduction and Background

This document presents the evaluation plan for the *Evaluation Study of Turnaround Arts, SY 2016*. The evaluation is being conducted, under contract to the Americans for the Arts (AFTA), by the Shaffer Evaluation Group (SEG).

The section below provides background information on the Turnaround Arts initiative as understood by the evaluator.

1.1 Turnaround Arts Program Design: Pillars Key Characteristics

Turnaround Arts is built on the principle that schools seeking to use the arts as part of a successful turnaround must: 1) build a high-quality arts education program with the following pillars as core assets; and 2) must intentionally mobilize those assets to target larger school objectives. The pillars are described below with key indicators for third year performance for each pillar recently articulated by the Turnaround Arts staff. (President's Committee on the Arts and the Humanities, 2015)

1.1.1 Principal

The Turnaround Arts school principal is an internal and external advocate and strategist for the arts program and expands use of the arts to address broader school issues.

1. Makes strong and consistent statements to families, staff, students, and public about importance and rationale of including the arts as a key part of the school's reform approach on platforms such as school website, newsletters, staff meetings, meetings with districts and press coverage.
2. Prioritizes time and funding for arts education expansion and improvements, including increasing amount of arts programming in school and ensuring there is scheduled time in the school schedule for regular staff collaboration, instructional planning, and teacher training in arts integration.
3. Expands arts offerings in one or more ways (e.g. hiring additional arts specialists, bringing in teaching artists, or facilitating arts experiences for students on or off site).
4. Sets clear and appropriate expectations and accountability for minimum levels of arts integration across the school and classrooms.
5. Leads arts leadership team and staff in yearly development of a strategic arts plan, and periodic discussions throughout the year.

1.1.2 Arts Specialists

Arts specialists are credentialed arts teaching staff who provide rigorous, sequential, and weekly (or more frequent) standards-based instruction to students during the school day and collaborate with staff regularly to develop arts integration.

1. Credentialed arts staff provides rigorous, sequential, and weekly (or more frequent) standards-based instruction to students during the school day and collaborate with staff regularly to develop arts integration.
2. Hired in sufficient quantity and quality to adequately serve entire student population in a variety of disciplines, including an overall ratio of 400 students per arts specialist or less, and preferably at least two disciplines.

3. Deliver in-school, sequential, standards-based arts instruction to every child for a minimum of one full class period per week, preferably more.
4. Tasked with catalyzing arts integration work by non-arts teachers by modeling or collaborating lessons and instructional strategies (e.g. leads staff meetings or professional development sessions, receiving additional stipend and time off teaching to act in arts integration coach or coordinator role, receives specialized training in peer coaching and leadership, etc.).
5. Produce at least two high-quality student performances and exhibitions per year for the school and broader communities.

1.1.3 Classroom Teachers

Classroom teachers (non-arts) integrate the arts into other core content instruction and collaborate with arts educators.

1. Majority of non-arts teaching staff regularly integrates arts content and instructional strategies; some work is aligned with Common Core, state standards and other academic standards, teachers use arts in their classrooms in increasing amounts and at increasing levels of sophistication as time progresses.
2. Majority of teachers capitalize upon professional development opportunities to learn new strategies and collaborate and share with colleagues.
3. Majority of teachers exhibit enthusiasm, determination, and teamwork towards developing the arts in their classroom and school.
4. Display student learning through the arts in in well-executed hallway and classroom exhibits that connect arts activities with academic objectives.

1.1.4 Teaching Artists and Community Arts Organizations

Artists from the community and local organizations perform and exhibit for students and work regularly with students and teachers to enrich and enhance learning.

1. Multiple high quality art integrated artist residencies that include at least five hours of teaching artist-led instruction and in total serve at least half of student body yearly.
2. Provide students project-based experiences in the arts, including culminating performances and exhibitions; Perform or exhibit high-quality arts to students at school or out in the community that develop students' aesthetic and artistic appreciation.
3. Classroom teachers are provided with rubrics or guidelines to plan and integrate residency content with non-arts content and to impart host teachers with new arts integration skills or instructional approaches to use beyond the artist's involvement.
4. Teaching artists are experienced and trained in classroom techniques, come from well-established community cultural organizations or teaching artist programs.

1.1.5 Parents, Community, and School District

Community stakeholders, defined by Turnaround Arts as the school district, parents, and the general community, provide an extended community that visibly supports and contributes to arts efforts.

1. High percentage of parents are highly involved in the school through attending performances and participating in arts projects, events, and leadership opportunities –attendance at arts events and participation in school related arts committees or projects increases over time.
2. Relationships with community organizations (local art organizations, museums, universities, and businesses that support arts activities) are strong and ongoing, increase in number and depth over time.
3. District officials work with schools to develop synthesis between district-led goals and approaches with targeted use and expansion of the arts.
4. District provides resources to support the school and build a robust program, such as additional staff, funding, expertise, support for arts specialists, and professional development.
5. District provides needed flexibility and autonomy to schools in such areas as scheduling, staffing, and funding to support growth of their arts approach.

1.1.6 Comprehensive Strategic Approach

The school exhibits an ongoing approach and mindset leverages the arts for targeted whole school improvement via shared leadership, strategic planning, an improved school reputation, and self-evaluation.

1. An Arts Leadership Team works in the school, led by an Arts Team Leader and representatives of staff, meets at least monthly to develop arts assets and oversee the implementation of the Strategic Arts Plan.
2. A Strategic Arts Plan is developed by the arts team, and revisited at least annually, with some whole staff input, to prioritize development of arts programming for specific, high-leverage outcomes.
3. Communications efforts are undertaken to rebrand the school to improve reputation and increase pride.
4. Turnaround Artist visits are designed strategically to increase student and teacher morale, impact student outlook, and improve perception of the school.
5. A maximizing mindset is exercised to constantly seek additional ways to target arts endeavors to increase positive outcomes for students, as reflected in the Strategic Arts plan and Arts Leadership Team discussions.
6. Formative and summative assessment and evaluation tools measure growth in targeted areas and guide decision-making about deploying arts assets to have maximum and specific benefit.

1.1.7 Professional Development

Training and teacher support in the arts and arts integration is an ongoing and embedded activity.

1. Opportunities for high-quality, scaffolded, and effective professional development sessions in arts integration are provided for all teachers at least twice per year.
2. Instructional support and coaching for classroom teachers is made available to boost implementation of arts integration strategies and lessons.
3. Regular time for teacher collaboration and planning are built into the schedule to apply new information and provide feedback and support.

4. Teachers share student work and sample lessons within or across grade levels at least twice per year to refine use of the arts and encourage increased depth of instruction.

1.1.8 School Environment

School atmosphere and culture celebrates creativity and artistic achievement, including performances and exhibitions by students, arts traditions, and beautified physical spaces.

1. Plentiful opportunities for all students to perform and exhibit their artistry are offered, including at least 2 annual art events and traditions.
2. Risk taking, focus, joy, and creativity are developed and validated through school statements and teacher attitudes (e.g. banners and posters in the school, statements or emphases during assemblies, publicly rewarding exemplary students and/or teacher in these areas, etc.).
3. Student work is displayed attractively and consistently, is highly visible, and informs viewers about artistic and other learning outcomes.
4. Schools develop artistic traditions and routines to infuse the arts into school life (e.g. morning meeting, assemblies, classroom routines, etc.).

1.2 Turnaround Arts Program Design: School Expectations

In addition to the pillars, there are specific programmatic requirements, also referred to as “expectations for Turnaround Arts schools,” which participating schools are expected to meet. There are a basic set of requirements for schools in their first year of participation (Year 1 Expectations) and enhanced requirements for second-year participants (Year 2 Expectations). While they are based on the pillars, they provide more specific guidance on what is expected from participating schools during the initial years of implementation. These expectations are described in Appendix A of the Turnaround Arts Handbook. (President’s Committee on the Arts and the Humanities, 2015) A summary of school-level expectations is presented below.

1.2.1 Summer Retreat

School staff attendance at Turnaround Arts Summer Retreat (Principal + 2 teachers) – Year 1 and 2 (optional)

1.2.2 Arts Leadership Team

Evidence of Arts Leadership team, including designation of an Arts Team Leader and participation of blend of arts specialists, classroom teachers, and administrators - Year 1, 2

1.2.3 Strategic Plan

Evidence of creation/updating of Strategic Plan – Year 1, 2

1.2.4 Minimum Arts Instruction Time

Minimum 45 minutes of arts instruction from arts specialist for every student – Year 1, and increased time per student in Year 2

1.2.5 Professional Development

Evidence of professional development in arts integration to key staff – Year 1, and refinement of training to explicitly connect to desired academic outcomes and Common Core standards (or applicable state standards)—Year 2

1.2.6 Staff Planning/Collaboration Time

Evidence of time provided for staff collaboration, planning and training for arts integration – Year 1, continuing in Year 2

1.2.7 Arts Integration Instruction

Evidence of “minimum level” of arts integration from non-arts teachers – Year 1, and increased expectations and minimum levels for classroom teachers to integrate the arts into their content and for arts specialists to integrate academic content into arts instruction – Year 2.

1.2.8 Beautification of School Environment through Students’ Art

Evidence of use of student work and color to beautify school spaces and establish annual events and performances for students to perform and exhibit their work – Year 1, and expand efforts through “increasingly meaningful and articulate displays, performances and exhibitions of student work” – Year 2.

1.2.9 School-Level Leadership Planning for the Arts

Evidence that principal and staff are “Examining how the arts are and can be used in their school on a regular basis—Year 1, and evidence of “strategic” use of the arts to address key challenges at the school – Year 2

1.2.10 Parent Engagement

Evidence of opportunities for active parent involvement in arts events and programs – Year 1, and expansion of efforts for parent involvement – Year 2

1.2.11 Communications

Evidence of creation of communications strategies around the arts to mobilize community and generate positive press – Year 1; “refining and promoting external messages about the transformative impacts of the arts and related positive school developments” and “communicating with district and other educational stakeholders about positive developments within the school and the support they need to continue their work—Year 2.

1.2.12 External Partnerships/Teaching Residencies

Evidence of cultivation of relationships with local arts organizations, museums, universities, and businesses to bring in teaching artists, provide PD, and support arts activities—Year 1; and evidence of use of teaching artists to “augment instruction and follow best practices to ensure residencies are high-quality and integrated into larger school or instructional objectives” – Year 2

1.3 Participating Schools/Local Programs

Based on information provided by the Turnaround Arts project staff, there are currently 49 schools participating in this program. Three cohorts are represented in the program, with the oldest cohort, also known as the Pilot Phase schools,

entering the program as early as 2011, and cohorts 2 and 3 joining respectively in 2014 and 2015. When there is a cluster of schools within a region, there is a local program director (LPD) supporting the Turnaround Arts schools; note that there are four Turnaround Arts schools without a LPD. While the majority of participating schools may be classified as elementary, there are six secondary schools participating in the program and several schools that span both elementary and secondary grade levels. An overview table that describes each cohort is presented below.

Exhibit 1. Participating School Cohorts					
School Name	Grade Levels	School District	City	State	Local Program Organization
Cohort 1					
Findley Elementary School	PreK-5	Des Moines Public Schools (PS)	Des Moines	IA	Turnaround Arts: Des Moines
King Elementary School	PreK-8	Portland PS	Portland	OR	
Lame Deer Jr. High School	7-8	Lame Deer PS	Lame Deer	MT	
Noel Community Arts School	6-12	Denver PS	Denver	CO	
Orchard Gardens K-8 Pilot School	K-8	Boston PS	Boston	MA	
Savoy Elementary School	PK3- Grade 5	DC PS	Washington	DC	District of Columbia Public Schools
ReNEW Cultural Arts Academy	PreK-8	ReNEW Schools	New Orleans	LA	Turnaround Arts: Louisiana
Roosevelt School	PreK-8	Bridgeport PS	Bridgeport	CT	Bridgeport Public Schools
Cohort 2					
Burbank Elementary	TK-5	San Diego Unified School District (USD)	San Diego	CA	Turnaround Arts: California
Martin Luther King Jr. Elementary	TK-6	Compton USD	Compton	CA	
Warren Lane Elementary	TK-6	Inglewood USD	Inglewood	CA	
Hoopa Valley Elementary	K-8	Klamath-Trinity Joint USD	Hoopa	CA	
Barton Elementary	K-6	San Bernardino City Schools	San Bernardino	CA	
Avenal Elementary	TK-6	Reef-Sunset USD	Avenal	CA	
Meadow Homes Elementary	TK-5	Mt. Diablo USD	Concord	CA	
Burbank Elementary	K-6	Hayward USD	Hayward	CA	
Fremont-Lopez Elementary	K-8	Stockton USD	Stockton	CA	
Mary Chapa Academy	TK-5	Greenfield Union School District (SD)	Greenfield	CA	
Herzl School of Excellence	PreK-8	Chicago PS	Chicago	IL	Turnaround Arts: Chicago
Johnson School of Excellence	PreK-8	Chicago PS	Chicago	IL	
Chalmers School of Excellence	PreK-8	Chicago PS	Chicago	IL	
Warren G. Harding Middle School	6-8	Des Moines PS	Des Moines	IA	Turnaround Arts: Des Moines
Cattell Elementary	K-5	Des Moines PS	Des Moines	IA	
Madison Elementary	PreK-5	Des Moines PS	Des Moines	IA	
Oak Park Elementary	K-5	Des Moines PS	Des Moines	IA	
Bethune School	PreK-5	Minneapolis PS	Minneapolis	MN	
Northport Elementary	K-5	Robbinsdale Area Schools	Brooklyn Center	MN	Turnaround Arts: Minnesota

Red Lake Middle School	6-8	Red Lake Warriors SD	Red Lake	MN	
Northside Elementary	K-5	St. James Public Schools	St. James	MN	
Cohort 3					
East Flatbush Community Research School	6-8	New York City Department of Education (DOE)	Brooklyn	NY	NYC Department of Education
Ebbets Field Middle School	6-8	New York City DOE	Brooklyn	NY	
P.S. 165 Ida Posner	PreK-8	New York City DOE	Brooklyn	NY	
Lew Wallace	PreK-8	New York City DOE	Brooklyn	NY	
Mary M. Bethune Elementary	K-5	Broward County PS	Hollywood	FL	Turnaround Arts: Broward County, Broward County Public Schools
Walker Elementary	PreK-5	Broward County PS	Fort Lauderdale	FL	
Lake Forest Elementary	PreK-5	Broward County PS	Pembroke Park	FL	
Kalihi Kai Elementary	K-5	Hawai'i State DOE	Honolulu	HI	Hawaii Department of Education
Waianae Elementary	PreK-6	Hawai'i State DOE	Waianae	HI	
Kamaile Academy Public Charter School	K-6	Hawai'i State DOE	Waianae	HI	
Barnum School	PreK-8	Bridgeport PS	Bridgeport	CT	Bridgeport Public Schools
Hall School	PreK-6	Bridgeport PS	Bridgeport	CT	
Hallen School	PreK-6	Bridgeport PS	Bridgeport	CT	
Tisdale School	PreK-8	Bridgeport PS	Bridgeport	CT	
Bunker Hill	PK3-Grade 8	DC PS	Washington	DC	District of Columbia Public Schools
Moten	PK3-Grade5	DC PS	Washington	DC	
Noyes	PK3-Grade 5	DC PS	Washington	DC	
Turner	PK3-Grade 5	DC PS	Washington	DC	
Dvorak School of Excellence	PreK-8	Chicago PS	Chicago	IL	Turnaround Arts: Chicago
McDonogh City Park Academy	PreK-8	ReNEW Schools	New Orleans	LA	Turnaround Arts: New Orleans

2. Evaluation Plan

The evaluation plan below first situates the evaluation within previous evaluation efforts. It then describes the study's overall design, data sources, and data collection efforts, analysis, and reporting.

2.1 Purpose of Evaluation Study and its Relationship to the Pilot Evaluation

An evaluation of the Turnaround Arts pilot was conducted by Booz Allen Hamilton with the support of faculty from the University of Chicago Urban Education Institute. The 2015 report articulated the theory of action and program pillars for Turnaround Arts; used a comprehensive evaluation design that addressed both program implementation and outcomes; and evaluated the hypothesis that strategically implementing high-quality and integrated arts education programming in high-poverty, chronically underperforming schools adds significant value to school-wide reform. Key indicators addressing implementation included time students were engaged in arts instruction, use of the arts in non-arts classrooms, implementation of key strategies associated with the Turnaround Arts pillars, and strategic mobilization of the arts toward school improvement goals. Key outcome indicators included student achievement in student achievement in math and reading, school climate, student attendance, and discipline actions, including suspensions and disciplinary referrals. The earlier evaluation study relied on a broad set of data including school surveys, interviews and focus groups with school staff, classroom observations, and analysis of attendance, discipline, and student achievement data. As an exploratory study of program implementation and outcomes, it made a significant contribution in establishing the worth of the program design and identifying appropriate outcomes for future measurement.

The proposed evaluation design differs from the past study in that its primary purpose is to monitor the performance of Turnaround Arts participating sites and schools and to document effective practices. Given its current lifecycle stage, it is appropriate to support the growth of Turnaround Arts through performance monitoring as it expands beyond the initial 8 pilot schools to 49 schools in 2015. The proposed evaluation design maintains a strong emphasis on implementation, tracking alignment with the Turnaround Arts pillars and programmatic requirements (e.g., strategic plan, hours of arts instruction) and monitoring outcome indicators previously measured in the pilot evaluation study. The collected data will allow PCAH to track the scope and reach of the program on an ongoing basis and monitor how Turnaround Arts schools are performing academically and on broad reform and climate indicators, both against themselves over time and other Priority schools in particular. Data will be used to flag problem sites where clusters of schools are showing signs of poor performance and/or low compliance so that Turnaround Arts staff can intervene. Data will also be used to identify exemplary sites that demonstrate strong compliance and performance and to document their practices with the intent of replicating their success in other sites. By reducing the qualitative data collection, the evaluation design is scaled to accommodate the growth of the program.

2.2 Logic Model

Through a collaborative logic modeling exercise facilitated with the Turnaround Arts staff team and a review of the logic model developed by the previous evaluation team, a draft logic model was developed (Exhibit 2). The logic model was used as the basis for the evaluation questions and the evaluation framework.

Exhibit 2: Turnaround Arts Logic Model

Program Inputs	School Actions (<i>Pillars</i>)	Key Outputs (Years 1-3)	Short-Term Outcomes (Yr 2)	Intermediate Outcomes (Yr 3)	Long-Term Impacts (Yr 4)
<p>Financial Investments:</p> <p>TA funding: \$40,000 grant in Year 1; \$20,000 grant in Year 2; includes funds to offset costs of Summer Retreat attendance</p> <p>TA ECE grants</p> <p>In-kind resources provided by national partners</p> <p>Time donated by high-profile TA artists</p> <p>Local funding, including support of 1 FTE arts specialist</p> <p>Local partnerships</p> <p>TA Non-Financial Support:</p> <p>TA technical assistance, training, communications support, and artist coordination</p> <p>Parameters for program practice ("pillars) and requirements in using the arts to aid school improvement (e.g., minimum arts instructional time)</p> <p>Coordination and support provided by local program office</p>	<p>Principal advocates and strategizes for the arts program; expands use of the arts to address broader school issues.</p> <p>Arts specialists provide rigorous, sequential, and weekly (or more frequent) standards-based instruction to students during the school day and collaborate with staff regularly to develop arts integration.</p> <p>Classroom teachers (non-arts) integrate the arts into other core content instruction and collaborate with arts educators.</p> <p>Teaching artists from the community and local organizations perform and exhibit for students and work regularly with students and teachers to enrich and enhance learning.</p> <p>School district, parents, and the general community provide an extended community that visibly supports and contributes to arts efforts.</p> <p>Comprehensive strategic approach taken to leverage the arts for targeted whole school improvement via shared leadership, strategic planning, an improved school reputation, and self-evaluation.</p> <p>Professional development in the arts and arts integration is an ongoing and embedded activity.</p> <p>School environment celebrates creativity and artistic achievement, including performances and exhibitions by students, arts traditions, and beautified physical spaces</p>	<p>Attendance at Summer Retreat (Year 1)</p> <p>Creation and updating of Strategic Plan (Years 1-3)</p> <p>Accomplishes programmatic requirements (1.2; Years 1-2)</p> <p>Meets key Pillars characteristics (1.1; Year 3)</p>	<p>Improvement in student attendance</p> <p>Reduction in student disciplinary referrals</p> <p>Reduction in student suspensions</p> <p>Improvement in teachers' perception of family engagement, school climate, and school's physical environment</p> <p>Increase in collaboration between arts specialists and classroom teachers</p>	<p>Improvement in % proficient on state tests in math and reading, outperforming comparison schools</p>	<p>Increased school district focus and investment in arts education</p> <p>Exit from turnaround status</p>

2.3 Evaluation Questions

The evaluation will meet its objectives by addressing specific research questions across the Turnaround Arts cohorts. Note that long-term impacts are not addressed by this evaluation design since they fall outside of the scope of the current contractual period.

2.3.1 Implementation

1. What is the scope and reach of Turnaround Arts?
2. To what degree do the Turnaround Arts schools implement the pillars as defined by the President’s Committee for the Arts and the Humanities?
3. What are the implementation characteristics of schools with high levels of outcome achievement? What can we learn about effective practices from these schools?
4. What are the implementation characteristics of schools with low levels of outcome achievement? What can we learn about ineffective practices from these schools?

2.3.2 Outcomes

5. To what extent has student achievement improved in reading and mathematics at Turnaround Arts schools compared to their past history and to other Priority schools within their district and state?
6. To what extent have other reform indicators (attendance, suspensions/disciplinary referrals, school climate) improved at Turnaround Arts schools and to other Priority schools within their district?

2.4 Evaluation Framework

To answer these research questions, this evaluation study will simultaneously explore the implementation and outcomes of Turnaround Arts. The evaluation will use quantitative and qualitative data and analysis to examine implementation and outcomes. Exhibit 2 displays the study’s research questions by, data sources and the analytic approach to be used.

Exhibit 2. Evaluation Research, Data Sources, and Analyses		
Research Questions	Data Source(s)	Analytic Approach
Implementation		
1. What is the scope and reach of Turnaround Arts? <i>This research question probes as to the number of schools, the distribution of schools across the nation, the number of</i>	Turnaround Arts School Profile:	Descriptive analysis

Exhibit 2. Evaluation Research, Data Sources, and Analyses

Research Questions	Data Source(s)	Analytic Approach
<i>teachers participating in professional development, and the number of students enrolled in participating schools.</i>		
<p>2. To what degree do the Turnaround Arts schools implement the pillars as defined by the President’s Committee for the Arts and the Humanities?</p> <p><i>This research question probes as to the degree of implementation using the key Pillars indicators for all schools and the expectations for schools for first and second year schools.</i></p>	<p>Turnaround Arts School Profile</p> <p>Pillars Self-Assessment</p> <p>Teacher Survey</p>	Descriptive analysis
<p>3. What are the implementation characteristics of schools with high levels of outcome achievement? What can we learn about effective practices from these schools?</p> <p><i>To respond to this research question, implementation data gathered through Research Question #2 is examined for schools with high performance on the outcome indicators (see Research Questions #5 and 6). Additional information collected through supplemental data/reports and LPD interviews is also examined.</i></p>	<p>Turnaround Arts School Profile</p> <p>Pillars Self-Assessment</p> <p>Teacher Survey</p> <p>Standardized Data Report</p> <p>Supplemental Data/Reports</p> <p>LPD Interviews</p>	<p>Descriptive analysis;</p> <p>Qualitative analysis</p>
<p>4. What are the implementation characteristics of schools with low levels of outcome achievement? What can we learn about ineffective practices from these schools?</p> <p><i>To respond to this research question, implementation data gathered through Research Question #2 is examined for schools with low performance on the outcome indicators (see Research Questions #5 and 6). Additional information collected through supplemental data/reports and LPD interviews is also examined.</i></p>	<p>Turnaround Arts School Profile</p> <p>Pillars Self-Assessment</p> <p>Teacher Survey</p> <p>Standardized Data Report</p> <p>Supplemental Data/Reports</p> <p>LPD Interviews</p>	<p>Descriptive analysis;</p> <p>Qualitative analysis</p>
Outcomes		
<p>5. To what extent has student achievement improved in reading and mathematics at Turnaround Arts schools</p>	<p>Standardized Data Report</p> <p>State Report Cards</p>	Descriptive analysis

Exhibit 2. Evaluation Research, Data Sources, and Analyses

Research Questions	Data Source(s)	Analytic Approach
compared to their past history and to other Priority schools within their district and state?		
6. To what extent have other reform indicators (attendance, suspensions/disciplinary referrals, school climate) improved at Turnaround Arts schools and to other Priority schools within their district?	Standardized Data Report Teacher Survey	Descriptive analysis

Research question 5 requires the use of a comparison cohort. Turnaround Arts schools are either School Improvement Grant (SIG)-recipient or SIG-eligible public schools and are located across the country primarily in regional clusters (“sites”). Comparison cohort schools will be identified using a similar approach to that used for the last Turnaround Arts evaluation study. Schools will be identified at the district level whenever possible so as to minimize differences due to geography, funding, local policy, and other variables. The primary factors for selection will be receipt of / eligibility for a School Improvement Grant (SIG), part of the same school district of the Turnaround Arts schools, and the same school grade level (i.e., elementary, middle). A request will be sent to the LPD to identify comparison schools using these criteria. All schools meeting these criteria at the district level will be shared with the evaluator, with the evaluator making the final selection of up to three comparison schools.

In cases where the number of SIG-recipient schools in a district at the same grade level is two or fewer, then at least one comparable school at the state level will be identified that also shares with the Turnaround Arts school grade level and SIG-recipient or SIG-eligible status. Other factors will also be examined in an effort to select a similar school, including student count, percentage of students enrolled in free/reduced lunch, and student race/ethnicity. These schools will be identified by the evaluator using state-level information about SIGs as well as school-level report cards published by the state.

2.5 Sampling Strategy

No sampling strategy will be used for the majority of this evaluation, since performance monitoring of all sites/schools is a primary objective of this study. However, research questions 3 and 4 require an extreme case stratified sampling strategy to identify “outlier” schools from across program cohorts with high levels or low levels of performance on outcomes. To identify these outlier schools, performance on short-term outcomes (attendance, suspensions/disciplinary referrals, school climate) will be examined for schools in their first or second year of participation and intermediate-term outcomes (math and reading achievement) will be examined for schools in their third or more year of participation. Schools with the highest and the lowest performance (i.e., the greatest degree of change) on at least one indicator will be identified. To provide equal representation across cohorts, the two highest-performing and the two lowest-performing schools within each cohort will be identified for a total of up to 12 schools profiled in response to research questions 3 and 4.

2.6 Data Sources/Methods

The primary sources of data for Turnaround Arts performance monitoring include the following instruments/methods. Copies of instruments are shared in Appendix A.

2.6.1 School Profile form

A revised version of this form will collect principal-reported data on programmatic requirements and selected outcome indicators for this study. This form is submitted by the principal to the Turnaround Arts project staff each October/November. Project staff will submit the data for each school to the evaluator within two weeks of receipt. A revised school profile form is included in Appendix A to this evaluation plan.

2.6.2 Pillars Self-Assessment form

A revised version of the existing form that collects principal-reported data on each Pillar of the Turnaround Arts model will be used as a data source. This form is completed by principals at the start and finish of each school year and is submitted to Turnaround Arts project staff. Selected indicators identified by staff as the key indicators for each pillar will be monitored across each academic year (fall/spring) and also across years. Project staff will submit the data for each school to the evaluator within two weeks of receipt.

2.6.3 Teacher Survey

A new teacher survey will be administered beginning in winter 2016. This survey will include a scale from an existing valid and reliable climate survey (School Climate Survey, Revised Edition (School Staff version), Yale Child Study Center School Development Program, 2002), selected question items from questionnaires used in the recent NCES study on Arts Education in Public Elementary and Secondary Schools (2012), and question items intended as a secondary data source for key Pillars indicators. The survey will be set up as an online form by the evaluator and will be administered by school principals to their staff through coordination with the LPD or school principal during a three-week period. The evaluator will monitor response rates by schools and will provide updates to the LPD (copied to Kathy Fletcher, Turnaround Arts team) on a weekly basis and more frequently as needed during the final week of administration.

2.6.4 Standardized Data Report

A template form will be used to collect school-level data from local program directors (LPDs) or school principals on key outcome indicators (achievement, disciplinary referrals/suspensions, student achievement) for participating schools and other Priority schools annually in August each year.¹ The evaluator will monitor response during the three-week period of administration and will provide updates to Kathy Fletcher, Turnaround Arts team (copied to the LPDs) on a weekly basis and more frequently as needed during the final week of administration.

2.6.5 Supplemental Data/Reports

The evaluator will request from LPDs or school principals supplemental data and reports produced by the school, district, local program organization, and/or other external organizations that provide additional evidence about Turnaround Arts schools. This may include internal or external evaluation reports and district

¹ In 2015, this form will be distributed in November.

climate survey data. There is no standard form for this data collection. This data request will accompany the call for standardized data in August each year.

2.6.6 Local Program Director Interviews

The evaluator will conduct informal interviews with LPDs associated with schools identified as “outliers” – schools with exemplary performance and compliance data or schools that are facing challenges. The purpose of these interviews is to identify unique conditions that are contributing to challenges or successes with performance/compliance. For example, a change in school leader or new school-wide intervention can have a profound effect on either performance or compliance. Each interview discussion guide will be customized according to the schools’ performance to assess the reasons for the high or low performance.

2.6.7 State Report Cards

For student achievement data for comparison cohort schools located outside of the district, the evaluator will access school-level report cards that are publicly available through state department of education websites.

2.7 Data Collection Schedule

The schedule for data collection by research question is summarized in Exhibit 3 below.

Exhibit 3: Data Collection Schedule		
Research Questions	Data Source(s)	Timeline
Implementation		
1. What is the scope and reach of Turnaround Arts?	Turnaround Arts School Profile	Nov 2015 Oct 2016 Oct 2017
2. To what degree do the Turnaround Arts schools implement the pillars as defined by the President’s Committee for the Arts and the Humanities?	Turnaround Arts School Profile Pillars Self-Assessment Teacher Survey	School Profile – See schedule for Research Question #1 Pillars Self-Assessment - Nov 2015/May 2016 Oct 2016/May 2017 Oct 2017/May 2018 Teacher Survey – March 2016 March 2017 March 2018
3. What are the implementation characteristics of schools with high levels of outcome achievement? What can we learn about effective practices from these schools?	Turnaround Arts School Profile Pillars Self-Assessment Teacher Survey	School Profile, Pillars Self-Assessment, and Teacher Survey – See schedule for Research Question #2 Standardized Data Report and Supplemental Data/Reports –

Exhibit 3: Data Collection Schedule

Research Questions	Data Source(s)	Timeline
	Standardized Data Report Supplemental Data/Reports LPD Interviews	Nov 2015 Aug 2016 Aug 2017 LPD Interviews: Jan 2016 Jan 2017 Jan 2018
4. What are the implementation characteristics of schools with low levels of outcome achievement? What can we learn about ineffective practices from these schools?	Turnaround Arts School Profile Pillars Self-Assessment Teacher Survey Standardized Data Report Supplemental Data/Reports LPD Interviews	See schedule for Research Question #3
Outcomes		
5. To what extent has student achievement improved in reading and mathematics at Turnaround Arts schools compared to their past history and to other Priority schools within their district and state?	Standardized Data Report State Report Cards	Standardized Data Report and State Report Cards – Nov 2015 Aug 2016 Aug 2017
6. To what extent have other reform indicators (attendance, suspensions/disciplinary referrals, school climate) improved at Turnaround Arts schools?	Standardized Data Report Teacher Survey	Standardized Data Report– Nov 2015 Aug 2016 Aug 2017 Teacher Survey – March 2016 March 2017 March 2018

2.8 Report Schedule

The schedule for reporting is summarized in Exhibit 4 below.

Exhibit 4: Report Schedule

Report Title	Response to Research Questions	Due Date
Fall Data Snapshot	Research Questions #1, #5, #6 (except climate data)	Dec 2015 Dec 2016 Dec 2017
Insight Report	Research Questions #3, #4	Feb 2016 Feb 2017 Feb 2018
Spring Data Snapshot	Research Questions #2, #6 (climate data only)	May 2016 May 2017 May 2018
Annual Report	All Research Questions	Dec 2016 Dec 2017
Final Report	All Research Questions	Jul 2018

2.9 Approach to Informed Consent/Protection of Human Subjects

While this evaluation predominantly involves performance monitoring that should not require informed consent, the inclusion of a teacher survey will require an informed consent strategy and possibly an IRB review within some participating districts. An informed consent statement has been added to the introduction of the teacher survey with an option to “opt out” of the survey clearly presented. There shall be no repercussions for a teacher’s decision to opt out of the survey. The opt out option will be conducted via the online survey tool so that principals are not aware of this decision made by a teacher. Data collected through the survey will be collected anonymously, and the data will only be shared in aggregated form outside of the evaluation team and the President’s Committee on the Arts and the Humanities.

Should a participating school district require a review of the evaluation research, the evaluator will assist the LPD or principal in preparing a research package that incorporates a copy of this evaluation plan.

2.10 Design Issues and Risk Mitigation Strategy

The primary risk to the evaluation plan is a late or absent response from LPDs or schools to the data collections outlined in 2.7. To mitigate this risk, the evaluator shall use a clear communications strategy for announcing the evaluation strategy, issuing data collection calls, monitoring response rates, and following up as necessary. The key actions associated with this strategy are outlined below:

2.10.1 Evaluator Introduction and Announcement of Data Collection Schedule

The evaluator will join the November monthly conference call with the LPDs that is led by Kathy Fletcher for the primary purpose of being introduced to the LPD community and introducing the annual schedule of data collection. The schedule and copies of the updated forms will be provided by email and uploaded to the Turnaround Arts internal website immediately prior to the call.

2.10.2 Individual Data Calls

With the exception of forms administered by the project staff (School Profile, Pillars Self-Assessment), the announcement of each major data call will occur via the initiative's "nuts and bolts" monthly email with an appropriate URL "pointer" to the appropriate form. A three-week period will be allowed to respond to the data call. Responses to the data call will be monitored weekly for the first two weeks and then daily for the final week. Evaluators will follow up with LPDs/schools that have not responded by email by week 3 at least once by email and then by telephone. Updates on response rates will be shared with Kathy Fletcher should staff action be required.

3. Appendix A: Instruments

3.1 Turnaround Arts Teacher Survey

Page 1

INTRODUCTION

Your school is participating in Turnaround Arts, a national initiative that brings arts education programs and supplies to a group of the lowest-performing elementary and middle schools in the country. These resources help schools improve attendance, parent engagement, student motivation and academic achievement. Led by the President's Committee on the Arts and the Humanities, a White House advisory committee on cultural issues, together with the US Department of Education, the National Endowment for the Arts, local partners, and several private foundations, Turnaround Arts works across the country, with schools in 27 school districts and 15 states. As part of Turnaround Arts, schools receive an array of arts education services designed to increase their chances of success, engage their community and raise the visibility of their achievements.

As a teacher working in a Turnaround Arts school, we invite you to participate in this annual survey. The survey asks questions related to the implementation of Turnaround Arts and also questions that will help the evaluator assess the climate of your school. The survey should take about 20 to 25 minutes to complete. There are no "right" or "wrong" answers to any of the questions.

This survey collects information anonymously. The results of this study may be used in reports, presentations and publications, but the researcher will not identify you.

Your participation in the study is voluntary and nonparticipation will not have any negative impact on you or your school. In fact, completing this survey will enable the President's Committee on the Arts and Humanities to continue to improve this initiative. The survey's overall results on school climate will be shared with your principal. You can quit the survey at any time.

If you have questions about this survey, please contact Dr. Patricia Moore Shaffer, Lead Evaluator for Turnaround Arts, Shaffer Evaluation Group, at patricia.shaffer@shafferevaluation.com.

If you wish to participate in this study, please continue.

Page 2:

Demographic Information

1. Please identify your school [dropdown menu]
2. How many years have you worked at your present school? [numeric field]
3. What grade(s) do you teach or work with? [multiple selection]
 - a. Kindergarten

- b. Grade 1
 - c. Grade 2
 - d. Grade 3
 - e. Grade 4
 - f. Grade 5
 - g. Grade 6
 - h. Grade 7
 - i. Grade 8
 - j. Grade 9
 - k. Grade 10
 - l. Grade 11
 - m. Grade 12
4. Please indicate your current position. [forced response]
- a. Classroom teacher [forced logic – proceed to page 3]
 - b. Arts specialist [forced logic – proceed to page 4]
 - c. Paraprofessional [forced logic – proceed to page 5]
 - d. Non-instructional professional staff [forced logic – proceed to page 5]
 - e. Administrator [forced logic – proceed to page 5]
 - f. Other, please specify. [forced logic – proceed to page 5]

Page 3:

Classroom Teachers

1. Provide the following information about professional/staff development activities in the last 12 months, excluding training received as a student teacher.

In Column A, indicate how many total hours, if any, you spent in professional development activities in which the following content areas were a major focus. SCALE: None; 1-8; More than 8

In Column B, for any content area in which you had professional development activities, indicate to what extent you believe it has improved your classroom teaching. SCALE: Not at all; Small Extent; Moderate Extent; Great Extent

- a. Applied study in one of the arts or arts education
 - b. Developing knowledge about the arts (e.g., historical, cultural, analytical)
 - c. Connecting arts learning with other subject areas
 - d. Research on the arts and student learning (e.g., arts and cognition)
2. In the last 12 months, how frequently have you participated in the following activities related to your teaching?
- SCALE: At Least Once a Week; 2 to 3 Times a Month; Once a Month; A Few Times a Year; Never
- a. Common planning period with the arts specialist(s) at your school

- b. Seeking help from the arts specialist(s) about how to integrate the arts into a lesson or unit of study that you teach
 - c. Collaborating with the arts specialist(s) on designing and teaching an interdisciplinary lesson or unit of study that includes the arts
 - d. Attending/observing classes that the arts specialist(s) teach(es) to your students
 - e. Common planning period with other classroom teachers
 - f. Participating in site-based management or school improvement teams or leadership councils
3. Do you agree or disagree with each of the following statements about arts instruction at this school?

SCALE: Strongly Agree; Somewhat Agree; Somewhat Disagree; Strongly Disagree

- a. I consider instruction in the arts an important part of the school's curriculum
 - b. Students look forward to instruction or activities that involve the arts
 - c. Arts specialists should be responsible for arts instruction
4. In the last 12 months, how frequently have you participated in each of the following activities related to the arts instructional program in your classroom?

SCALE: Never; A Few Times a Year; Once a Month; 2 to 3 Times a Month; At Least Once a Week

- a. Incorporating music into instruction in other subject areas
- b. Incorporating visual arts into instruction in other subject areas
- c. Incorporating drama/theatre into instruction in other subject areas
- d. Incorporating dance into instruction in other subject areas
- e. Teaching thematic units that integrate various subjects, including the arts
- f. Using prepackaged curriculum materials or textbooks to teach the arts
- g. Teaching arts education through virtual field trips using technology

Page 4:

Arts Specialists

1. Are you a full-time teacher?
- a. Yes
 - b. No
2. Which arts discipline do you primarily teach? [forced selection]
- a. Dance
 - b. Theater
 - c. Media Arts
 - d. Music
 - e. Visual Arts
3. How many minutes per week do you spend teaching your arts class? Please respond by grade level. If you teach more than one section or class per grade, please report the average number of minutes per week for one section or class.

- a. Kindergarten
 - b. Grade 1
 - c. Grade 2
 - d. Grade 3
 - e. Grade 4
 - f. Grade 5
 - g. Grade 6
 - h. Grade 7
 - i. Grade 8
 - j. Grade 9
 - k. Grade 10
 - l. Grade 11
 - m. Grade 12
4. How many arts classes or sections did you teach during your most recent week of teaching? [numeric field]
5. In the last 12 months, how frequently have you participated in the following activities related to your teaching at this school? [forced selection]

SCALE: At least once a week; 2 to 3 times a month; Once a month; A few times a year; Never

- a. Common planning period with regular classroom teachers
 - b. Common planning period with other arts specialists at this school
 - c. Consulting with classroom teachers to help them integrate your arts subject into a lesson or unit of study that they teach
 - d. Consulting with other teachers to integrate another subject into an arts lesson or unit of study that you teach
 - e. Collaborating with other teachers on designing and teaching an interdisciplinary lesson or unit of study that includes your arts subject
 - f. Participating in site-based management or school improvement teams or leadership councils
6. Which of the following statements describe your instructional program in the arts at this school? [forced selection]

SCALE: Yes; No; Don't know

- a. It is based on a written, sequential, local (or district) curriculum guide
 - b. It is aligned with your state's standards or the National Standards for Arts Education
 - c. It is integrated with other arts subjects
 - d. It is integrated with other academic subjects
7. Do you agree or disagree with the following statements about arts instruction at this school?

SCALE: Strongly Agree; Somewhat Agree; Somewhat Disagree; Strongly Disagree

- a. Parents support me in my efforts to educate their children
- b. The administration supports me in my work
- c. Students are motivated to do well in my arts class
- d. Community organizations/groups support my efforts to educate students
- e. I have received training in integrating the arts across subjects

Page 5:

We would like to know about how Turnaround Arts has impacted your school. Please indicate how strongly you agree or disagree with each statement by filling in one of the five responses.

SCALE: SA= Strongly Agree A=Agree NS=Not Sure D=Disagree SD=Strongly Disagree

1. The school principal is an internal and external advocate and strategist for the arts program and expands use of the arts to address broader school issues.
2. The school's Arts Specialists provide rigorous, sequential, and weekly (or more frequent) standards-based instruction to students during the school day and collaborate with staff regularly to develop arts integration.
3. Classroom teachers (non-arts) integrate the arts into other core content instruction and collaborate with arts educators.
4. Artists from the community and local organizations perform and exhibit for students and work regularly with students and teachers to enrich and enhance learning.
5. The school district, parents, and the general community provide an extended community that visibly supports and contributes to arts efforts.
6. My school exhibits an ongoing approach and mindset that leverages the arts for targeted whole school improvement via shared leadership, strategic planning, an improved school reputation, and self-evaluation.
7. Training and teacher support in the arts and arts integration is an ongoing and embedded activity.
8. My school's atmosphere and culture celebrates creativity and artistic achievement, including performances and exhibitions by students, arts traditions, and beautified physical spaces.

Page 6:

We would like to know how you feel about the climate of your school. Please indicate how strongly you agree or disagree with each statement by filling in one of the five responses.

SCALE: SA= Strongly Agree A=Agree NS=Not Sure D=Disagree SD=Strongly Disagree

1. The principal sets the direction for this school.
2. Students at this school are unwilling to learn.
3. Students here fight a lot.
4. Parents rarely attend school activities.
5. Students at this school have good self control.
6. It is clear that the principal facilitates and guides the management process in the school.
7. Non-teaching staff are given opportunities to express their views on important matters.

8. The walls of this school are usually in good condition.
9. Teachers are often disrespected by students.
10. Student are treated the same regardless of race.
11. The behavior of children at this school is good.
12. This school is usually clean and tidy.
13. At this school, teachers help students feel good about themselves.
14. The principal has little contact with the teachers.
15. Staff at this school believe that very few of their students will make it to college.
16. There is good community involvement in the life of the school.
17. Our students are willing and eager to learn.
18. Generally this school is well maintained.
19. Students are treated the same regardless of social class.
20. At this school, staff members agree that there is little hope of a good future for their students.
21. Most staff at this school expect many of their students to go on to college.
22. Parents are given opportunities to express their views on important matters.
23. Teachers at this school generally try to accommodate the different learning styles of the children.
24. Non-teaching staff are asked to help with decisions on school matters.
25. Male and female students seem to benefit equally well from instruction.
26. Most staff here agree that many students at this school will not complete high school.
27. Parents visit the school on a regular basis.
28. The principal is a problem solver.
29. It is easy to guide the behavior of the students at this school.
30. Students at this school do not care about learning.
31. Rules are frequently broken by students.
32. Teachers at this school expect many of their students to pursue some kind of higher education beyond high school.

33. The principal is an instructional leader in the school.
34. The principal provides constructive feedback to teachers about their performance.
35. Students, regardless of race, seem to benefit equally well from instruction.
36. Staff at this school see a bright future for their students.
37. Students are orderly.
38. Administrators here respect the teachers.
39. Students here are caring people.
40. Teachers are given opportunities to express their views on important matters.
41. Teachers at this school are committed to helping students learn.
42. This school has a bright and pleasant appearance.
43. Parents attend Parent-Teacher Association meetings.
44. At this school, students help one another.
45. Male and female students are treated equally well.
46. Professional non-teaching staff play an active role in decision-making groups.
47. There are often broken windows or doors at this school.
48. At this school, parents frequently volunteer to help on special projects.
49. Rules are obeyed by students.
50. At this school, teachers find ways to motivate their students to learn.
51. Teachers at this school try to make school work exciting for students.
52. Community members are unsupportive of school activities.
53. Members of the community work closely with school staff to improve the school.
54. There is good discipline at this school.

Page 7:

Thank you for your participation in this Turnaround Arts survey.

3.2 School Profile

Form cells highlighted in pink have been modified or added to this form.

Name and email of person filling out this form:	
GENERAL INFORMATION	
School Name	
School Address: Street address	
School Address: City	
School Address: State	
School Address: Zip Code	
School contacts (Name, position, email address, telephone):	
Principal contact information (Name, email address, telephone):	
Grade levels:	-
# of enrolled students:	
Student demographics: % free and reduced lunch:	
Student demographics: % race/ethnicity:	
Link to the school calendar:	

Link to roster of teachers:	
Link to most recent school report card:	
If SIG recipient, SIG year started:	-
SIG model:	
If completed, what year did the SIG grant end?	
Annual SIG grant amount:	
Year first joined Turnaround Arts program:	
PRINCIPAL	
Years of experience:	
Arts background, if any:	
Total amount of school operating budget:	
Total amount of operating budget used for arts education program:	
SCHEDULING OF THE ARTS	
Total minutes of all arts instruction by grade level per week:	
Total minutes of instruction from arts specialists by grade level per week:	

Total minutes of instruction provided by teaching artists, by grade level per week:	
List arts clubs or activities are provided during out-of-school time:	
INSTRUCTIONAL LEADERSHIP	
Is regularly scheduled time for arts specialist and classroom teacher collaboration provided? (y/n, details)	
Are minimum levels of arts integration expected from the entire staff? (y/n, details)	
PUBLIC BRANDING	
Link to description of arts program on school website:	
Describe other ways school makes arts program visible to broader community:	
Describe how and to whom the school has shared with the community information about the transformative impacts of the arts and related positive school developments:	
ARTS SPECIALISTS	
How many certified arts teachers are on staff?	
How many arts teachers on staff are not certified?	
Please list each full-time teacher's name, the grade levels they teach, and their artistic discipline:	

How many certified arts teachers are on staff part time?	
Please list each part-time teacher's name, the grade levels they teach, their artistic discipline, and their hours per week:	
Principal's estimation of % of arts specialists actively integrating core content into instruction:	
TEACHING ARTISTS AND COMMUNITY ARTS ORGANIZATIONS	
How many teaching artists and arts organizations are working in the school?	
Which artistic disciplines are represented?	
<p>Teaching Artists & Organizations: For each, please list name of organization, discipline, number of instructors, description of involvement, number and grade levels of students and duration of residency. Please note if involvement includes teacher coaching, PD, co-teaching, student instruction, and presentation(s) to parent or community groups.</p>	<p><i>EXAMPLE</i> NAME: Shakespeare in the Schools TYPE: Student Instruction DISCIPLINE: Drama, theater, costume design NUMBER OF ARTISTS: 10 SCHEDULE: 1 hour per week for 6 weeks RECIPIENT GROUP: Two 4th grade and two 5th grade classes ESTIMATED # OF STUDENTS SERVED: 95 NATURE OF CONTRIBUTION: Provided instruction in the arts to students during the school day, performed for assembled students, worked with principal or arts leadership to develop planning for the arts. Presented a play. Four workshops: costume design; character design; saw a Shakespeare play. LENGTH OF RELATIONSHIP: 2 years</p>

	NAME: TYPE: DISCIPLINE: NUMBER OF ARTISTS: SCHEDULE: RECIPIENT GROUP: ESTIMATED # OF STUDENTS SERVED: NATURE OF CONTRIBUTION: LENGTH OF RELATIONSHIP:
	NAME: TYPE: DISCIPLINE: NUMBER OF ARTISTS: SCHEDULE: RECIPIENT GROUP: ESTIMATED # OF STUDENTS SERVED: NATURE OF CONTRIBUTION: LENGTH OF RELATIONSHIP:
	NAME: TYPE: DISCIPLINE: NUMBER OF ARTISTS: SCHEDULE: RECIPIENT GROUP: ESTIMATED # OF STUDENTS SERVED: NATURE OF CONTRIBUTION: LENGTH OF RELATIONSHIP:
What is the common planning practice for all partnerships and residencies? Provide details.	
CLASSROOM TEACHERS	
How many classroom (non-arts) are employed at your school?	
Principal's estimation of % of classroom (non-arts) teachers actively integrating the arts into instruction:	

COMMUNITY, PARENTS, DISTRICT	
NON-ARTS COMMUNITY SUPPORT	
Partner organizations and description of their involvement:	
Individuals and description of their involvement:	
PARENT INVOLVEMENT VIA THE ARTS	
Are attendance rates at arts events tracked? (y/n and details)	
Changes in parent attendance rates at arts events over year/over time (general/anecdotal):	
Please list the frequency (often, sometimes, seldom, or never) of the listed categories of parent and community volunteer support.	Assist with arts instruction: Accompany class on arts field trips: Attend school arts events on/off school premises: Serve in a committee for a arts/dance/music/drama event in class or outside school: Help to publicize an arts event: Share opinions regarding their children's arts education needs: Assist with before or after school programs: Raise funding for the arts: Other:
DISTRICT AND THE ARTS	
Principal's impression of district support for the arts at your school (scale of 1-10, 10 being highly supportive):	

Examples of district support of the arts in your school, not including FTE (teacher coaching, PD, increased autonomy, other opportunities):	
What is the expected FTE site allocation from the district for the arts?	
Has your district increased its FTE allocation to hire arts specialists for your school?	
Standardized or district-wide assessments in the arts?	
STRATEGIC ARTS PLANNING	
If not a new participant, has your Strategic Arts Plan been updated this school year? Y/N	
What year(s) are covered by the Plan's Arts Targets?	
Describe the process used to develop each section of the plan. Who participated in the creation of each section? Has the final been shared with staff?	
ARTS TEAM LEADERSHIP	
List Arts Team Leader and his/her position	
List other Arts Team Members and their positions (e.g., arts specialists, classroom teachers, administrators)	
What is their meeting frequency/schedule?	
Does the Principal regularly attend their meetings?	

What are the responsibilities of the Arts Team?	
Is there a designated Arts Coordinator for the school?	
SUSTAINABILITY	
What are the school's sources of funding?	
What are the sources of funding for arts specialists salaries?	
How do you fund your teaching artists?	
How are trips, materials, and activities paid for?	
PROFESSIONAL DEVELOPMENT	
TURNAROUND ARTS SUMMER RETREAT	
Was your school represented at the Turnaround Arts Summer Retreat? (y/n)	
If yes, list the names and positions (e.g., teacher, administrator) of participating staff	
WHOLE STAFF PD	
Are the arts regularly addressed at staff meetings? (y/n)	

<p>Please summarize each category of arts-focused PD for the year: presenter or coordinator, frequency and duration, participants, summary of content and perceived impact.</p>	<p>Presenter: Frequency: Duration: Participants: Summary of content: Perceived impact: Connection to Common Core or state standards? (y/n):</p>
	<p>Presenter: Frequency: Duration: Participants: Summary of content: Perceived impact: Connection to Common Core or state standards? (y/n):</p>
	<p>Presenter: Frequency: Duration: Participants: Summary of content: Perceived impact: Connection to Common Core or state standards? (y/n):</p>
	<p>Presenter: Frequency: Duration: Participants: Summary of content: Perceived impact: Connection to Common Core or state standards? (y/n):</p>
<p>How many teachers and arts specialists participated in at least one arts-focused PD session this year?</p>	
<p>Is whole-school PD in arts required/supported? (y/n, details)</p>	

Please estimate the number of arts-focused PD sessions attended by your whole staff.	
% of teachers who participated in on-site, arts-focused PD this year:	
Approx. % of teachers who participated in off-site, arts-focused PD this year:	
SCHOOL ENVIRONMENT	
SCHOOL PERFORMANCES	
Please describe your annual student performances and exhibitions, including their season or month.	
Additional student performances/exhibitions held this year:	
Please list grade level or whole-school arts events, in which parents participate in an arts activity alongside students.	
Please describe professional arts performances or experiences for students (i.e., assemblies or trips to theatres), including season or month.	
SCHOOL PUBLIC SPACES	
Is artwork displayed in the hall consistently?	
Do displays connect to/articulate standards in the arts? Please describe an example.	

Do displays connect to/articulate standards in other subjects? Please describe an example.	
Please list other improvement/beautification related to arts, such as murals, sculptures, and banners.	
ARTS FACILITIES	
Which arts disciplines have designated studio or practice spaces?	
Where are performances and/or exhibits usually held?	
OTHER	
EXTENDED DAY LEARNING	
School day start and end times:	
Additional minutes added to day (list by grade level, if necessary):	
Estimated % of students who attend extended day:	
Are extended day activities integrated as part of school day or a separate program? Please describe.	
Is the extended day mandatory? Please provide specifics about required participation.	

3.3 Pillars Self Assessment

Date: _____ School: _____

Completed By: _____

Levels of Development:

1	2	3	4	5
Undeveloped	Emergent	Established	Developed	Maximized

PILLAR	LEVEL: 1-5	NOTES - CURRENT	IDEAS FOR DEVELOPMENT
Principal An internal and external advocate and strategist for the arts in the school targets and expands use of the arts to address broader school issues.			
Makes strong and consistent statements to families, staff, students, and public about importance and rationale of including the arts as a key part of the school's reform approach on platforms such as school website, newsletters, staff meetings, meetings with districts and press coverage.			
Prioritizes time and funding for arts education expansion and improvements, including increasing amount of arts			

<p>programming in school and ensuring there is scheduled time in the school schedule for regular staff collaboration, instructional planning, and teacher training in arts integration.</p>			
<p>Expands arts offerings in one or more ways (e.g. hiring additional arts specialists, bringing in teaching artists, or facilitating arts experiences for students on or off site)</p>			
<p>Sets clear and appropriate expectations and accountability for minimum levels of arts integration across the school and classrooms.</p>			
<p>Leads arts leadership team and staff in yearly development of a strategic arts plan, and periodic discussions throughout the year.</p>			
<p>Arts specialists</p> <p>Credentialed arts staff provide rigorous, sequential, and weekly (or more frequent) standards-based instruction to students during the school day and collaborate with staff regularly to</p>			

develop arts integration.			
Hired in sufficient quantity and quality to adequately serve entire student population in a variety of disciplines, including an overall ratio of 400 students per arts specialist or less, and preferably at least two disciplines.			
Deliver in-school, sequential, standards-based arts instruction to every child for a minimum of one full class period per week, preferably more.			
Tasked with catalyzing arts integration work by non-arts teachers by modeling or collaborating lessons and instructional strategies (e.g. leads staff meetings or professional development sessions, receiving additional stipend and time off teaching to act in arts integration coach or coordinator role, receives specialized training in peer coaching and leadership, etc.)			
Produce at least two high-quality student performances and exhibitions per year for			

the school and broader communities			
<p>Non-Arts Classroom Teachers</p> <p>Educators integrate the arts into other core content instruction and collaborate with arts educators.</p>			
<p>Majority of non-arts teaching staff regularly integrates arts content and instructional strategies; some work is aligned with Common Core, state standards and other academic standards, teachers use arts in their classrooms in increasing amounts and at increasing levels of sophistication as time progresses.</p>			
<p>Majority of teachers capitalize upon professional development opportunities to learn new strategies and collaborate and share with colleagues</p>			
<p>Majority of teachers exhibit enthusiasm, determination, and teamwork towards developing the arts in their classroom and school</p>			

<p>Display student learning through the arts in in well-executed hallway and classroom exhibits that connect arts activities with academic objectives.</p>			
<p>Teaching Artists</p> <p>Artists from the community and local organizations perform and exhibit for students and work regularly with students and teachers to enrich and enhance learning.</p>			
<p>Multiple high quality art integrated artist residencies that include at least five hours of teaching artist-led instruction and in total serve at least half of student body yearly.</p>			
<p>Provide students project-based experiences in the arts, including culminating performances and exhibitions; Perform or exhibit high-quality arts to students at school or out in the community that develop students' aesthetic and artistic appreciation</p>			

<p>Classroom teachers are provided with rubrics or guidelines to plan and integrate residency content with non-arts content and to impart host teachers with new arts integration skills or instructional approaches to use beyond the artist's involvement</p>			
<p>Teaching artists are experienced and trained in classroom techniques, come from well-established community cultural organizations or teaching artist programs</p>			
<p>Parents, Community, and District</p> <p>An extended community visibly supports and contributes to arts efforts.</p>			
<p>High percentage of parents are highly involved in the school through attending performances and participating in arts projects, events, and leadership opportunities – attendance at arts events and participation in school related arts committees or projects increases over time.</p>			

<p>Relationships with community organizations (local art organizations, museums, universities, and businesses that support arts activities) are strong and ongoing, increase in number and depth over time</p>			
<p>District officials work with schools to develop synthesis between district-led goals and approaches with targeted use and expansion of the arts</p>			
<p>District provides resources to support the school and build a robust program, such as additional staff, funding, expertise, support for arts specialists, and professional development</p>			
<p>District provides needed flexibility and autonomy to schools in such areas as scheduling, staffing, and funding to support growth of their arts approach</p>			
<p>Comprehensive Strategic Approach</p> <p>An ongoing approach and mindset leverages the arts for targeted whole school improvement via</p>			

<p>shared leadership, strategic planning, an improved school reputation, and self-evaluation.</p>			
<p>An Arts Leadership Team works in the school, led by an Arts Team Leader and representatives of staff, meets at least monthly to develop arts assets and oversee the implementation of the Strategic Arts Plan.</p>			
<p>A Strategic Arts Plan is developed by the arts team, and revisited at least annually, with some whole staff input, to prioritize development of arts programming for specific, high-leverage outcomes.</p>			
<p>Communications efforts are undertaken to rebrand the school to improve reputation and increase pride</p>			
<p>Turnaround Artist visits are designed strategically to increase student and teacher morale, impact student outlook, and improve perception of the school</p>			
<p>A maximizing mindset is exercised to constantly seek additional ways to</p>			

<p>target arts endeavors to increase positive outcomes for students, as reflected in the Strategic Arts plan and Arts Leadership Team discussions</p>			
<p>Formative and summative assessment and evaluation tools measure growth in targeted areas and guide decision-making about deploying arts assets to have maximum and specific benefit</p>			
<p>Professional Development</p> <p>Training and teacher support in the arts and arts integration is an ongoing and imbedded activity.</p>			
<p>Opportunities for high-quality, scaffolded, and effective professional development sessions in arts integration are provided for all teachers at least twice per year.</p>			
<p>Instructional support and coaching for classroom teachers is made available to boost implementation of arts integration strategies and lessons</p>			

<p>Regular time for teacher collaboration and planning are built into the schedule to apply new information and provide feedback and support</p>			
<p>Teachers share student work and sample lessons within or across grade levels at least twice per year to refine use of the arts and encourage increased depth of instruction</p>			
<p>School Environment</p> <p>School atmosphere and culture celebrates creativity and artistic achievement, including performances and exhibitions by students, arts traditions, and beautified physical spaces</p>			
<p>Plentiful opportunities for all students to perform and exhibit their artistry are offered, including at least 2 annual art events and traditions</p>			
<p>Risk taking, focus, joy, and creativity are developed and validated through school statements and teacher attitudes (e.g. banners and posters in the school,</p>			

statements or emphases during assemblies, publicly rewarding exemplary students and/or teacher in these areas, etc.)			
Student work is displayed attractively and consistently, is highly visible, and informs viewers about artistic and other learning outcomes			
Schools develop artistic traditions and routines to infuse the arts into school life (e.g. morning meeting, assemblies, classroom routines, etc.)			

3.4 Standardized Data Report Form

Math Achievement: Enter % of students pass/proficient on the state math test for the Turnaround Arts School and up to three comparison schools within the same district that are SIG-recipients or SIG-eligible.

SCHOOL:

Grade	SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

DISTRICT PRIORITY SCHOOLS COHORT

COMPARISON SCHOOL #1:

Grade	SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

COMPARISON SCHOOL #2:

Grade	SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

COMPARISON SCHOOL #3:

Grade	SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

Reading Achievement: Enter % of students pass/proficient on the state reading test for the Turnaround Arts School and up to three comparison schools within the same district that are SIG-recipients or SIG-eligible.

SCHOOL:

Grade	SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

DISTRICT PRIORITY SCHOOLS COHORT

COMPARISON SCHOOL #1:

Grade	SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

COMPARISON SCHOOL #2:

Grade	SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

COMPARISON SCHOOL #3:

Grade	SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

Daily Attendance Rate: Enter daily attendance rate for the Turnaround Arts School and up to three comparison schools within the same district that are SIG-recipients or SIG-eligible

SCHOOL:

SY 2013-14	SY 2014-15	SY 2015-16	SY 2016-17	SY 2017-18

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DISTRICT PRIORITY SCHOOLS COHORT

COMPARISON SCHOOL #1:

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SY 2013-14 SY 2014-15 SY 2015-16 SY 2016-17 SY 2017-18

COMPARISON SCHOOL #2:

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SY 2013-14 SY 2014-15 SY 2015-16 SY 2016-17 SY 2017-18

COMPARISON SCHOOL #3:

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SY 2013-14 SY 2014-15 SY 2015-16 SY 2016-17 SY 2017-18

Suspensions: Enter the student enrollment and number of suspensions for the Turnaround Arts School and up to three comparison schools within the same district that are SIG-recipients or SIG-eligible.

SCHOOL:

of

Students **SY 2013-** **SY 2014-** **SY 2015-** **SY 2016-** **SY 2017-**
Enrolled **14** **15** **16** **17** **18**

	14	15	16	17	18

DISTRICT PRIORITY SCHOOLS COHORT

COMPARISON SCHOOL #1:

of

Students **SY 2013-** **SY 2014-** **SY 2015-** **SY 2016-** **SY 2017-**
Enrolled **14** **15** **16** **17** **18**

	14	15	16	17	18

COMPARISON SCHOOL #2:

**# of
Students
Enrolled** **SY 2013-
14** **SY 2014-
15** **SY 2015-
16** **SY 2016-
17** **SY 2017-
18**

COMPARISON SCHOOL #3:

**# of
Students
Enrolled** **SY 2013-
14** **SY 2014-
15** **SY 2015-
16** **SY 2016-
17** **SY 2017-
18**

Disciplinary Referrals: Enter the student enrollment and total number of disciplinary referrals for the Turnaround Arts School and up to three comparison schools within the same district that are SIG-recipients or SIG-eligible.

SCHOOL:

**# of
Students
Enrolled** **SY 2013-
14** **SY 2014-
15** **SY 2015-
16** **SY 2016-
17** **SY 2017-
18**

DISTRICT PRIORITY SCHOOLS COHORT

COMPARISON SCHOOL #1:

of

Students **SY 2013-** **SY 2014-** **SY 2015-** **SY 2016-** **SY 2017-**
Enrolled **14** **15** **16** **17** **18**

COMPARISON SCHOOL #2:

of

Students **SY 2013-** **SY 2014-** **SY 2015-** **SY 2016-** **SY 2017-**
Enrolled **14** **15** **16** **17** **18**

COMPARISON SCHOOL #3:

**# of
Students
Enrolled** **SY 2013-
14** **SY 2014-
15** **SY 2015-
16** **SY 2016-
17** **SY 2017-
18**