THE CREATIVE ADVANTAGE
YEAR 5 EVALUATION REPORT

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Executive Summary

The Creative Advantage is a city-wide initiative to establish equitable access to arts education for all students in Seattle Public Schools. It is made possible through a public-private partnership with Seattle Public Schools, the City of Seattle Office of Arts & Culture, Seattle Foundation, and community arts organizations. Implementation of The Creative Advantage began in 2013 in the Central Arts Pathway with 13 schools. Over the past five years, The Creative Advantage has expanded to over 40 schools throughout the district, with the goal of reaching all Seattle Public Schools.

During Year 5, the Central Arts Pathway was in its first year post-implementation, while the South-Southwest Arts Pathway was entering into its fourth and final year of implementation. Additionally, the Southeast Arts Region was engaging in their regional planning. A unique aspect of The Creative Advantage continued to be the importance of empowering each school, pathway, and region to structure the initiative in a way that best met the community's needs and resources.

The Creative Advantage continued to focus on several outcomes during the 2017-18 school year, including increasing access to high quality arts classes, increasing equitable opportunities throughout the district, impacting student learning, and supporting teachers in integrating the arts by providing focused professional development. During this fifth year of implementation, The Creative Advantage evaluation focused on three research questions:

> Question 1: To what extent does student participation in the arts change over time?
> Question 2: To what extent does the use of 21st Century Skills and culturally responsive instruction change over time?
> Question 3: What are the emerging promising practices?

The Creative Advantage continued to promote the arts as a critical component of basic education for all students in Seattle. As part of the evaluation process, researchers conducted classroom observations at all pathway schools to explore the impact of The Creative Advantage on 21st Century learning, instructional practices, and student engagement. These school visits, in addition to interviews with program leaders and school stakeholders, revealed a wide range of procedures, practices, and levels of engagement present during the 2017-2018 school year.

Elementary Outcomes. Student participation in the arts continued to grow throughout SPS during Year 5. Specifically, at the elementary school level, arts access increased by 35-percentage points in 2017-18, bringing SPS to an overall percentage of 94.4% of elementary schools (or K-8 equivalent) having access to high quality arts. Taken together, SPS has expanded from 35 elementary/K-5 schools receiving arts in 2013-14 to 68 in 2017-18, resulting in a 44-percentage point increase in elementary grade level arts access since the beginning of the initiative. This reflects an increase in types of art offered and overall minutes students within SPS receive. Beyond an increase in arts minutes, many teachers shared the belief that the culture of their buildings had been shifted over

the past 4 years, and the presence of the arts was more fully felt, in common spaces and classrooms. Evidence of this shift included more arts integration in classrooms, student artwork displayed throughout the school, increased teacher efficacy to support and include the arts, and improved student engagement and ability to attend when provided opportunities to express themselves creatively.

Secondary Outcomes. At the secondary level, promising outcomes were most notable in the Central Arts Pathway during Year 5. Specifically, four out of the five racial groups (Asian-52%; Hispanic/ Latino/ Latina-50%; Other-61%; and White-74%) had 50% or more of students who met the Seattle K-12 Arts plan recommendation of two arts credits or more for graduation. The South-Southwest and Southeast pathways showed that the majority of students across racial groups did not meet the two credit criteria. In addition to number of arts credits, art equity patterns were examined. Art equity patterns show school-wide representations of students in arts classes by race/ethnicity and discipline. These indexes center around an index score of 100 which is used as a mark of full and equitable distribution of a group within an arts discipline. Bars on the index which fall below the central mark of 100 illustrate a population that is under-represented in the given discipline; bars which rise above the mark of 100 illustrate a population that is over-represented. In general, when looking at art equity patterns by race, the majority of groups remained within their baseline designation of being either over-represented or under-represented. However, within the Central and South-Southwest Arts Pathway's, the majority of cases where representation changed over time, was from under-representation to over-representation. Suggesting a positive shift in historically under-represented groups.

21st Century Skills and Cultural Relevance. Overall, the presence of 21st Century skills during classroom observations, increased within and across the pathways compared to baseline. The Central Arts Pathway, while showing a decrease in their post-implementation year, increased by 16-percentage points over time, and the South-Southwest Arts Pathway showed an overall gain of 20-percentage points. The 21st Century Skills, as defined by SPS, are skills and learning dispositions critical to success in school, career, and life. These include Creative Thinking, Critical Thinking, Communication Skills, Collaboration Skills, and Perseverance Skills. During 2017-2018, the majority of classrooms across pathways continued to show evidence of culturally relevant practices: Central Arts Pathway (54%), South-Southwest Arts Pathway (63%), and Southeast Arts Pathway (62%). The strongest indicators observed within classrooms focused on creating a clear and relevant purpose, in addition to a supportive and challenging learning environment.

Promising Practices. The importance of increased exposure to the arts, the value of community partnerships, and increased student efficacy and confidence in making and using artwork to express themselves were the most notable promising practices during Year 5. Additionally, several art teachers spoke to their improved communication and relationships with classroom teachers in their buildings.

Conclusions. Program leaders continued to find the balance between prescriptive and flexible support regarding program implementation. Qualitative evidence has shown the need for pathways and schools to implement The Creative Advantage in ways that meet their unique needs. Along with this flexibility, program leaders have worked to continue building capacity within the district for the inclusion and sustainability of the arts for all students, despite their geographic location. Many of the processes and procedures being introduced have been designed to strengthen and extend the reach of The Creative Advantage with the goal of shifting culture and creating awareness, not just providing short term incentives.

The Creative Advantage Evaluation
YEAR 5 REPORT

INTRODUCTION

The Creative Advantage is a city-wide initiative to establish equitable access to arts education for all students in Seattle Public Schools (SPS). The Creative Advantage is made possible through a public-private partnership with Seattle Public Schools, the City of Seattle Office of Arts & Culture, Seattle Foundation, and community arts organizations. In addition to public-private partnerships, SPS has a strong Visual and Performing Arts (VPA) program as part of the District's Strategies and Partnerships Division. The VPA program provides dedicated support for the arts throughout the school district.

In 2011, a planning grant from the Wallace Foundation enabled the partnership to conduct a needs assessment around the state of arts education in Seattle Public Schools. This needs assessment found inconsistent access to arts education, especially for students qualifying for free and reduced lunch, students eligible for the transitional bilingual program, and students identifying as Black/ African American, Hispanic/ Latino/ Latina, or American Indian/Alaska Native. Vast discrepancies emerged in program offerings based on school resources.

To address these concerns, the Seattle K-12 Arts Plan was created and aims to provide equitable arts access throughout the district. The plan lays out specific benchmarks for the number of hours or credits each grade-band of students will receive in certificated arts instruction. The goal is to ensure that every student at every elementary, middle, and high school is getting consistent, high-quality, sequential instruction in the arts. For example, the goal at the elementary level is for every student to receive weekly instruction in music and visual art from a certificated teacher.

The plan also emphasizes the importance of 21st Century Skills developed through integrated arts instruction. Arts Integration is instruction that connects content and skills from the arts and other subject areas. This approach allows students to deepen their mastery of each subject and 21st Century skills of creative and critical thinking, collaboration, communication, perseverance, and growth mindset. As the comprehensive plan states, "SPS needs to be preparing its students to graduate with the skills needed to thrive in Seattle's strong creative economy as well as the many innovation driven companies of the region, such as Boeing, Microsoft, and Amazon.com" (p. 16). Finally, the plan focuses on creating access to school-community arts partnerships that increase student engagement and broaden their experiences in the arts. For a more thorough history and background on the Seattle K-12 Arts Plan, which is also called The Creative Advantage, please refer

to the Years 1, 2, 3, and 4 Evaluation reports, located on The Creative Advantage website (www.creativeadvantageseattle.org).

The Creative Advantage approach includes prioritizing increased arts access in the schools, engaging in regional and school arts planning with K-12 pathways, building community arts partnerships, providing comprehensive professional development, and conducting rigorous evaluation of the program to address emerging promising practices and continual improvement. The goals of The Creative Advantage are to ensure that every student in every school receives:

- High quality arts instruction that teaches sequential arts skills and techniques, develops 21st Century Skills, and is culturally responsive
- Instruction from certified arts teachers
- Integrated arts instruction
- Arts experiences through partnerships with community-based organizations and teaching artists
- Opportunities to connect arts to careers in high school

A key component of The Creative Advantage is the creation of regional arts plans for each of the district's nine designated pathways. SPS is organized into five regions, and each of these regions is further organized into one or two pathways. When The Creative Advantage launches into a new area, it engages either with one pathway or with both pathways in an entire region. The Central Arts Pathway (CAP) was the first area to implement The Creative Advantage, and the initiative began there in the spring of 2013. The South-Southwest Arts Pathway (SSWAP) began the initiative in 2014-15; and the Southeast Arts Pathway (SEAR), comprised of two pathways, began the initiative in 2016-2017. The remaining pathways will begin implementation on a staggered basis until all schools in the district have been reached (ARTS and SPS, 2013).

Following each regional planning period, school level planning begins. Each elementary, middle, and high school within the pathway assembles an arts team, including administrators, teachers, community partners and families. This team works with a Creative Advantage Arts Leadership Coach to develop a three-year arts vision for the school and an implementation action plan. These school level planning meetings continued to be recognized by program stakeholders as a strength of The Creative Advantage. Arts team leaders spoke candidly about their desire to have more time with these supports, specifically around how to engage classroom teachers, and create a sustainable arts team that was well supported by the school administration.

While the CAP schools were post-implementation in Year 5, the SSWAP schools continued to put their plans into practice during the 2017-2018 school year, and the SEAR schools completed their school level planning meetings.

Combined with the development of regional and school level arts plans, another essential component of The Creative Advantage is the Community Arts Partner roster, a searchable database of over 90 partners throughout the city. The individual teaching artists and organizations on The Creative Advantage website provide valuable arts learning opportunities for students throughout the city. Examples of organizational partners include Robert Fernandes, Jack Straw, STYLE, Sumayva Diop, and Arts Corps. Schools are provided a budget of $15,000 to hire arts partners that best fit their unique school and community needs. Art teams at each school are tasked with developing partnership priorities and selecting the most appropriate way to spend their funds in alignment with their arts plans. Funds that are not used may be carried over to the following academic year.

The purpose of this report is to outline and communicate the current status of The Creative Advantage and to present evaluation findings in the CAP post implementation, and the SSWAP in their final (4th) year of implementation (Table 1). Additionally, baseline data for schools in the SEAR are included. The report highlights programmatic successes, emerging promising practices, barriers to implementation, and contextual factors influencing the current and future arts pathways.

Table 1
Creative Advantage Four-Year Pathway Plans

2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Central Arts Pathway						
Year 1	Year 2	Year 3	Year 4			
Regional Planning	School Planning	School Implementation	School Implementation/ Sustainability Planning			
South-Southwest Arts Pathway						
	Year 1	Year 2	Year 3	Year 4		
	Regional Planning	School Planning	School Implementation	School Implementation/ Sustainability Planning		
Southeast Arts Pathways						
			Year 1	Year 2	Year 3	Year 4
			Regional Planning	School Planning	School Implementation	School Implementation/ Sustainability Planning

THE CREATIVE ADVANTAGE YEAR 5

A Focus on Change and Sustainability

Process Changes

In this fifth year of The Creative Advantage, program leaders continued to emphasize the need for communication and awareness regarding equitable arts access for all students throughout SPS. During a Fall 2018 interview, leaders from SPS and the Office of Arts & Culture shared their perspectives and experiences regarding the changes to The Creative Advantage since Year 1. In addition to expanding to new regions, program leaders noted that efforts to implement The Creative Advantage have evolved and become more individualized to each pathway. Leaders acknowledged that the diversity and uniqueness of each region in SPS has added to the richness of conversations around planning and implementation. The sense of community and relationship building has allowed The Creative Advantage to expand and grow from within, increasing buy-in and ownership. Program leaders have worked to increase their flexibility with how pathways receive and spend funding and are moving conversations towards a clear focus on career connected learning. Additionally, they are engaging in purposeful conversations about sustainability, racial equity, and fully funding arts education for all students.

Staffing Changes

Over the past five years program leaders have made shifts and changes to staffing to build capacity and expand their reach. In 2017-2018 The Creative Advantage added full time positions to keep up with the growth of the initiative and were successful in navigating system-wide changes to district leadership. The Office of Arts & Culture added full-time staff to focus on arts education and several members of their office dedicate a percentage of their time to supporting this work. In total, at the end of 2017-2018 there were 3.5 FTE in SPS dedicated to the arts education and 2.0 FTE from The Office of Arts & Culture, representing almost double the initial staffing numbers.

Programmatic Changes

Program leaders shared that during 2017-2018 they entered the second year for the Media Arts Skills Center summer course with the use of grant funds provided by Vulcan. The Media Arts Skills Center school year course will be fully implemented in 2018-2019. Program leaders felt the early success of this program was due in large part to the opportunity to "build foundational knowledge and interest" before full implementation. In addition to the Media Arts Skills Center course, program leaders noted shifts in programming to be more intentional regarding inequities in arts access, through a focus on culturally responsive teaching and data exploration to understand where the inequities exist. Program leaders intend to continue to design programming that addresses the disparities across the district, while also emphasizing the value of arts as part of basic education for all students.

Sustainability Efforts

Program leaders spoke to the need for "supports and systems in place for sustainability." During the 2017-2018 school year, the arts leadership coaches helped to facilitate a sustainability plan for each South-southwest school arts team and provide clear information on the supports no longer available following their final implementation year. While program leaders acknowledged there is more to learn regarding sustainability efforts, they also saw the value in engaging in these transparent conversations while schools were still embedded in the process. Some suggestions to sustain a focus on the arts from previous recommendations include an on-line arts team handbook, more professional development in arts integration, and exploring different communications strategies. This is an on-going process, and program leaders plan to continue developing a sustainability protocol during the 2018-2019 school year.

EVALUATION DESIGN

Methodology

This evaluation utilized a multiple-measures, mixed methods approach. The collection of both quantitative and qualitative data adds scope and breadth to the study, in addition to providing the ability to triangulate findings (Creswell & Creswell, 2017). Descriptions of the evaluation questions and data sources are provided below.

Evaluation Focus and Questions

For this Year 5 evaluation report, program leaders identified three specific areas for focused analysis. Two of these areas investigate the direct impact of the initiative while the third involves promising practices that are emerging as a result of the initiative and its influence. These were considered primary areas to evaluate in order to develop a full picture of the impact and reach of the initiative. Three research questions derived from these focus points. This report highlights data to support each of these focus points and corresponding research questions:

Focus 1: Impact on Arts Access
Question 1: To what extent does student participation in the arts change over time?

Focus 2: Impact on 21st Century Skills and Culturally Responsive Instruction
Question 2: To what extent does the use of both 21st Century Skills and culturally responsive instruction change over time?

Focus 3: Emerging Promising Practices
Question 3: What are the emerging promising practices?

Participants

At the time of this Year 5 evaluation, one SPS region was actively implementing the initiative, one region was in their first-year post-implementation, and one region was involved in planning. The first area to implement the initiative was the Central Arts Pathway (CAP), which is the Central Region's Washington Middle School Service Area. This region consists of 13 schools and began implementation during the 2012-2013 school year. Table 2 lists the schools that comprise the CAP. This was the first-year post-implementation for schools in this pathway following the completion of a year of regional planning, a year of school planning, and then two years of program/school implementation. Researchers were interested in understanding issues around sustainability of The Creative Advantage following the conclusion of the formal implementation process.

The second region implementing The Creative Advantage was the South-Southwest Arts Pathway (SSWAP). Schools in this pathway began initial pathway planning in 2014-2015, followed by school level planning in 2015-2016, and full program implementation in 2016-2017, and 2017-2018. This

Year 5 report explores the SSWAP's final year of program implementation. Table 3 lists the 10 schools that comprise the SSWAP.

The third region of The Creative Advantage initiative is the Southeast Arts Pathway (SEAR), which is comprised of two pathways. This group of schools began regional planning in both pathways in 2016-2017 and concluded their school level planning during the 2017-2018 school year. Table 4 lists the 21 schools within this region.

Table 2

Central Arts Pathway Schools

School Level	School
Elementary Schools	Bailey Gatzert Elementary School
	John Muir Elementary School
	Leschi Elementary School
	Lowell Elementary School
	McGilvra Elementary School
	Montlake Elementary School
	Stevens Elementary School
	Thurgood Marshall Elementary School
K − 8 School	Madrona K-8
Middle Schools	Meany Middle School (re-opened in 2017-18 school year)
	Washington Middle School
High Schools	Garfield High School
	Nova High School
	Seattle World School

Table 3

South-Southwest Arts Pathway Schools

School Level	School
Elementary Schools	Arbor Heights Elementary
	Concord International Elementary
	Highland Park Elementary
	Roxhill Elementary
	Sanislo Elementary
	West Seattle Elementary
K – 8 School	K-8 STEM at Boren (option)
Middle School	Denny International Middle School
High Schools	Chief Seattle International High School
	Interagency Southwest at Youngstown Cultural Arts Center (Moved to old Roxhill Elementary in 2018-19)

Table 4

Southeast Arts Pathways Schools

School Level	School
Elementary Schools	Beacon Hill International Elementary
	Dearborn Park International Elementary
	Dunlap Elementary School
	Emerson Elementary school
	Graham Elementary
	Hawthorne Elementary
	Kimball Elementary
	Maple Elementary
	Martin Luther King Jr. Elementary
	Rainier View Elementary
	Van Asselt Elementary
	Wing Luke Elementary
K − 8 Schools	Orca K-8
	South Shore K-8
Middle Schools	Aki Kurose Middle School
	Mercer International Middle School
High Schools	Cleveland STEM High School (option)
	Franklin High School
	Southeast Interagency at Columbia
	Rainier Beach International High School
	South Lake High School (option)

Data Sources

Focus Groups, Surveys and Interviews

Evaluators conducted site visits to the CAP and SSWAP schools to hold focus groups and interviews with arts team teachers and administrators during the spring of 2018. The use of semi-structured focus groups and interview protocols provided a qualitative perspective to allow evaluators to tell the story of The Creative Advantage evolving and adapting to meet the needs of diverse SPS communities. Additionally, evaluators met with program leaders throughout the academic year, and conducted a formal interview of program leaders in November 2018. Surveys focused on eliciting teacher perceptions regarding implementation and process were administered to community arts partners participating in The Creative Advantage, as well as to arts teachers within the school district.

STAR Classroom Observations®

Evaluators conducted observations in classrooms throughout the pathway schools. The STAR Classroom Observation Protocol®[1] is designed as a research instrument to measure the degree to which Powerful Teaching & Learning™ (cognitive, research-based instruction) is present during any given period of observation in a classroom. Through 12 Indicators, the STAR Protocol® efficiently assesses student learning in the areas of *Skills*, *Thinking*, *Application*, and *Relationships*. In addition, evaluators modified the existing protocol to include 21st Century Skills: *Creative Thinking, Critical Thinking, Collaboration, Communication,* and *Persistence.* Finally, BERC researchers, in collaboration with program leaders, aggregated four indicators on the protocol to develop a *Culturally Responsive* Component. STAR classroom observations were conducted in SEAR schools in Fall 2017 to establish a baseline. CAP and SSWAP schools were visited in Spring 2018.

Student Data

The BERC Group worked with SPS to obtain and analyze student level data, including achievement results, course taking patterns, discipline, and student absenteeism. This information is updated annually to provide a longitudinal perspective on the initiative.

Document Collection and Analysis

Evaluators collected and analyzed various documents related to the initiative, including the Seattle K-12 Arts Plan, previous research reports, survey data, internal evaluation feedback, in addition to, resources from The Creative Advantage and partner websites.

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[1] Researchers completed a validation study on the STAR Protocol in 2010. Report findings established content, concurrent, and construct validity. Good inter-rater reliability was also found using the Kappa reliability coefficient (.90) in addition to internal consistency (.92) using Cronbach's Alpha for the Indicators taken together. Furthermore, the STAR Protocol's single construct, Powerful Teaching and Learning™ (PTL), was found to show a positive contribution to student achievement beyond the effects of low income. Most notably, a unique contribution was found for PTL in predicting math achievement. About 7% of the variance in math achievement was explained by PTL (Baker, Gratama, Petersen, & Thompson, 2010).

EVIDENCE OF IMPACT

Focus 1: Impact on Arts Access

To what extent does student participation in the arts change over time?

During the 2017-2018 school year, program leaders and evaluators gathered data to measure the impact of The Creative Advantage on access to the arts in both CAP and SSWAP. Researchers also gathered baseline data for the SEAR. Evaluators conducted a transcript analysis to look at secondary course taking patterns, completed classroom observations at all pathway schools, and collected qualitative perspectives provided by program participants. Additionally, researchers looked at quantitative data points, including attendance and discipline, to identify any trends in data over time for Creative Advantage schools. These multiple data sources helped to inform the overall picture of Arts Access. Analyses of Elementary Arts Access, Secondary Course Taking Patterns, Academic and Behavioral Outcomes, and Arts Equity Indexes are presented here.

Elementary Arts Access

Evaluators and program leaders gathered data to explore access to high quality art courses at the elementary level and in what ways this access has changed since the beginning of the initiative. Specifically, elementary arts access was assessed across SPS, and included both elementary schools and Kindergarten through 5th grade of all K-8 schools. Table 5 and Figure 1 highlight a substantial increase in SPS elementary arts access since the 2013-14 school year. The percentage of SPS with arts access, show different patterns when disaggregated into elementary schools and K-8 schools. While the 2017-18 school year marks the highest percentage of arts access within the two school types, the elementary school level showed more moderate gains overtime while the K-8 school level showed larger increases and decreases in arts access across the five year time span. The difference in trends between the two school levels is mostly due to the smaller total number of K-8 schools (approximately 10) compared to elementary schools (approximately 60) within SPS.

During 2017-18, both school levels showed their highest gains, with elementary school arts access increasing from 62.7% to 96.8%, and K-5 increasing from 36.4% to 80%. Furthermore, the 2017-18 school year showed only two elementary schools (Cedar Park and Laurelhurst) and two K-8 schools (Louisa Boren STEM and TOPS) out of 72 did not report arts courses offered. Taken together, SPS has seen expanded from 35 elementary/K-5 schools receiving arts in 2013-14 to 68 in 2017-18, resulting in a 44-percentage point increase in elementary grade level arts access since 2013-14 (Figure 1).

Table 5

Percentage of Seattle Public Schools with Elementary Grade Level Arts Access

| School Level	2013–14	2014–15	2015–16	2016–17	2017–18
Elementary	47.5	51.7	48.3	62.7	96.8
K-8 (K-5 only)	70	55.6	40	36.4	80
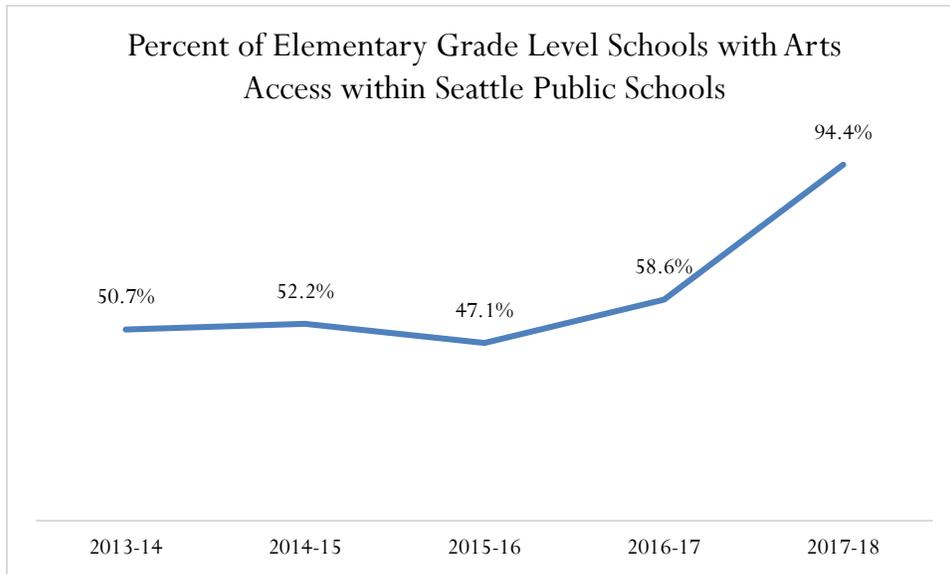
Figure 1.

Secondary Course Taking Patterns

Credits Earned by Class of 2018. To explore the extent to which student participation in the arts changed over time, researchers analyzed student transcripts to determine the number and types of arts courses taken at the secondary level. Figures 2 through 7 show the number of arts credits earned by the graduating class of 2018 within each pathway high school(s). The results were disaggregated by race.

Central Arts Pathway. Data from Garfield High School continued to show positive arts enrollment totals during the first post-implementation year of the CAP (Figure 2). Specifically, four out of the five racial groups (Asian-52%; Hispanic/ Latino/ Latina-50%; Other-61%; and White-74%) had 50% or more of students who met the Seattle K-12 Arts plan recommendation of two arts credits or more for graduation. The Seattle K-12 Arts plan recommends that, by 2020, students have at least four semesters (two credits) of high school level arts coursework by graduation. This goal aligns with the new state 24-credit graduation requirement, which raises the required number of arts credits for graduation from one to two.

However, transcript data also provided evidence of a continued pattern from previous years suggesting there are wide differences in credit earnings by racial group. At Garfield High School, White and Other[2] students earned three or more arts credits at approximately double the rate than Asian, Black, and Hispanic/ Latino/ Latina students earned these credits. Results also indicate that upon graduation, only 40% of Black/ African American students earned the minimum recommended number of two arts credits by graduation. Furthermore, 13% of Black/ African American students had earned fewer than one art credit by graduation.
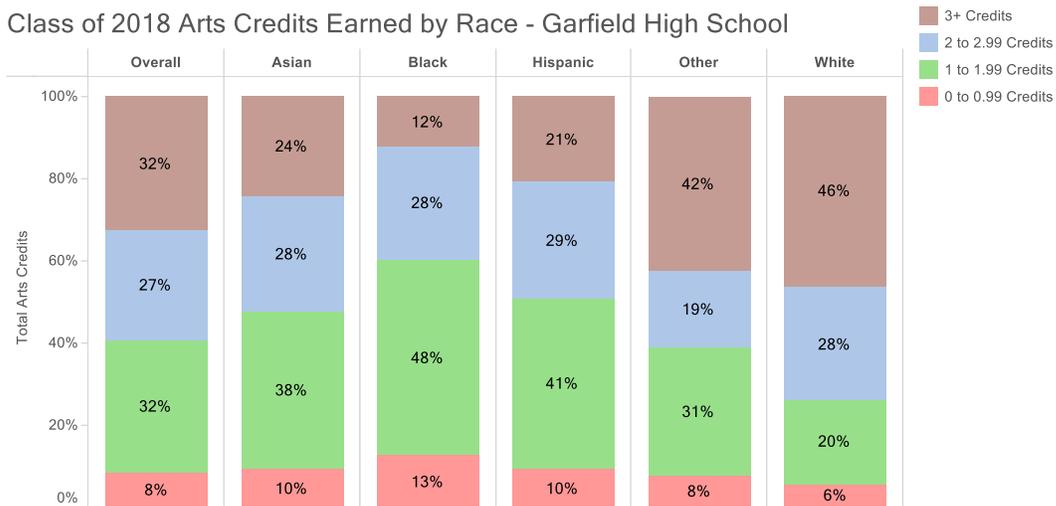

Figure 2.

South-Southwest Arts Pathway. Within the SSWAP 2017-18 implementation year, three-quarters of all Chief Sealth International High School students earned fewer than two arts credits (Figure 3). Specifically, the majority of students within each racial group earned between 1 to 1.99 credits. Most students did not meet the Seattle K-12 Arts plan recommendation of two arts credits by graduation and fewer than 33% of students in any racial group earned two credits or more in 2018. However, compared to last year, all racial groups showed an increase in percentage earning two or more arts credits, which indicates positive growth (see Year 4 report).

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[2] Other refers to students who identify as Native American, Pacific Islander, or mixed-race. Mixed-Race is the largest group of students represented within this category.

Class of 2018 Arts Credits Earned by Race - Chief Sealth International High School

Legend:
- 3+ Credits
- 2 to 2.99 Credits
- 1 to 1.99 Credits
- 0 to 0.99 Credits

	Overall	Asian	Black	Hispanic	Other	White
3+ Credits	9%	8%		10%		13%
2 to 2.99 Credits	17%	9%	15%	18%	23%	20%
1 to 1.99 Credits	57%	73%	59%	53%	48%	51%
0 to 0.99 Credits	18%	9%	24%	19%	23%	15%
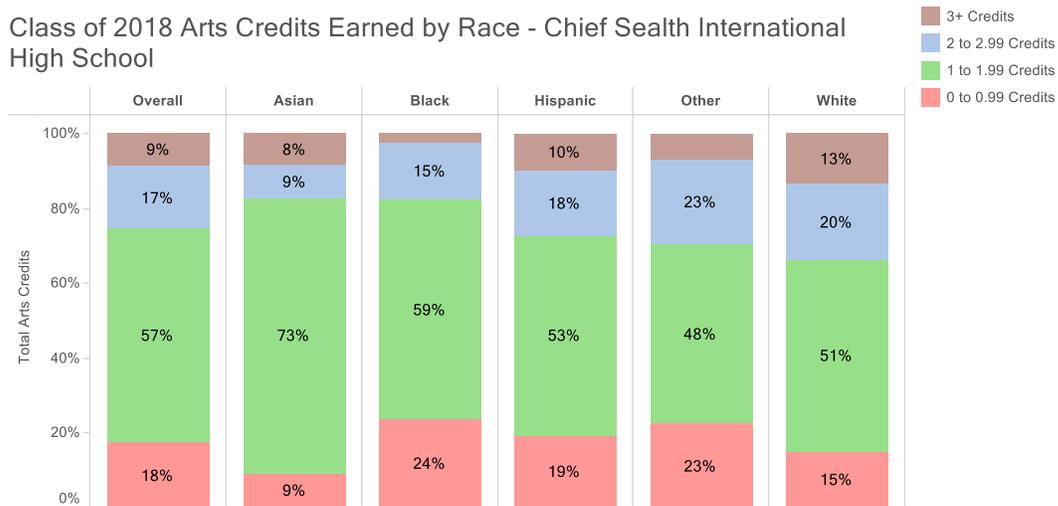
Figure 3.

Southeast Arts Pathways. Within the SEAR, four high schools are included in the baseline data for credits earned by the 2018 graduate class (Figures 4-7). Arts credits earned varies widely by school and by race. However, the majority of students at each high school do not meet the Seattle K-12 Arts plan recommendation of two arts credits by graduation. Within racial groups, the extent to which the two-arts credit recommendation is met varies from 0% (Asian students at South Lake High School) to 55% (Asian students at Rainier Beach High School).

Class of 2018 Arts Credits Earned by Race - Cleveland STEM High School

Legend:
- 3+ Credits
- 2 to 2.99 Credits
- 1 to 1.99 Credits
- 0 to 0.99 Credits

	Overall	Asian	Black	Hispanic	Other	White
3+ Credits	20%	22%	18%	23%	17%	21%
2 to 2.99 Credits	21%	27%	13%	23%	33%	
1 to 1.99 Credits	39%	32%	50%	37%	22%	53%
0 to 0.99 Credits	19%	19%	19%	17%	28%	21%
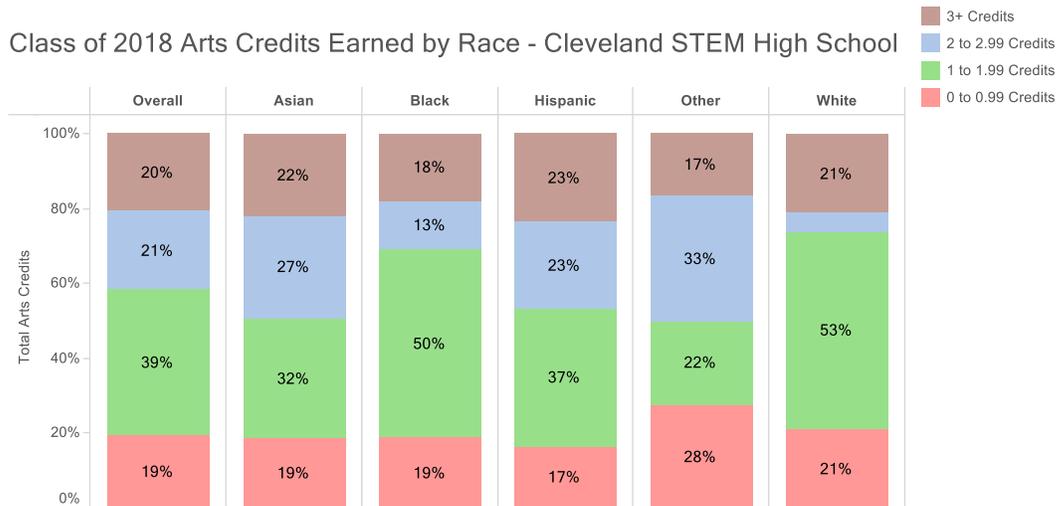
Figure 4.

Class of 2018 Arts Credits Earned by Race - Franklin High School

Legend:
- 3+ Credits
- 2 to 2.99 Credits
- 1 to 1.99 Credits
- 0 to 0.99 Credits

	Overall	Asian	Black	Hispanic	Other	White
3+ Credits	7%	7%		11%	8%	7%
2 to 2.99 Credits	16%	17%	16%	8%	13%	10%
1 to 1.99 Credits	53%	52%	53%	61%	50%	52%
0 to 0.99 Credits	25%	24%	26%	19%	29%	31%
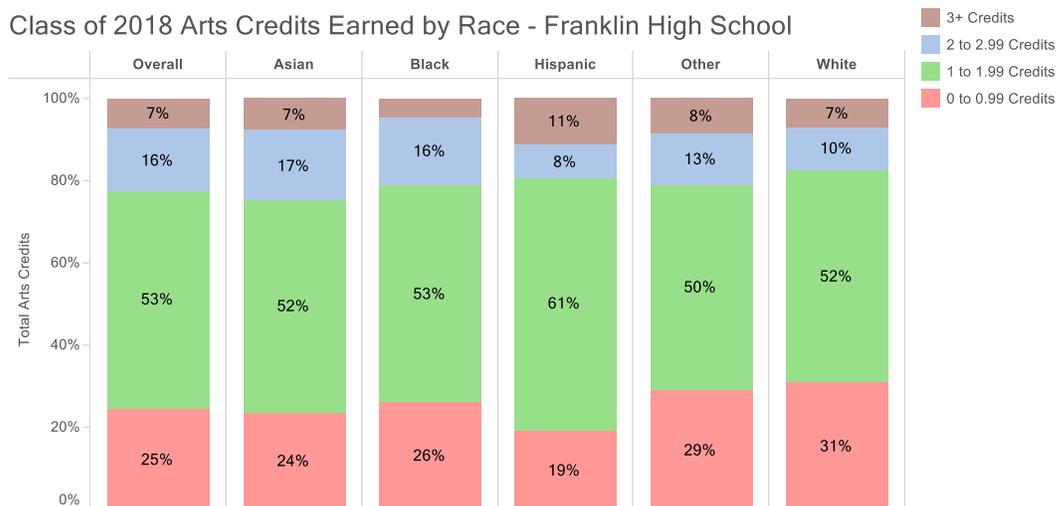
Figure 5.

## Class of 2018 Arts Credits Earned by Race - Rainier Beach High School
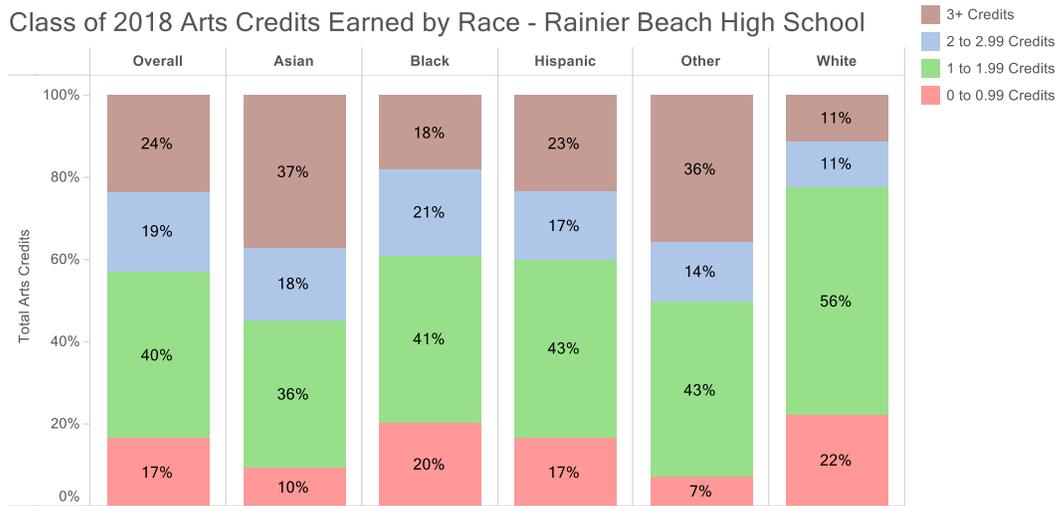
Figure 6.

Class of 2018 Arts Credits Earned by Race - South Lake High School
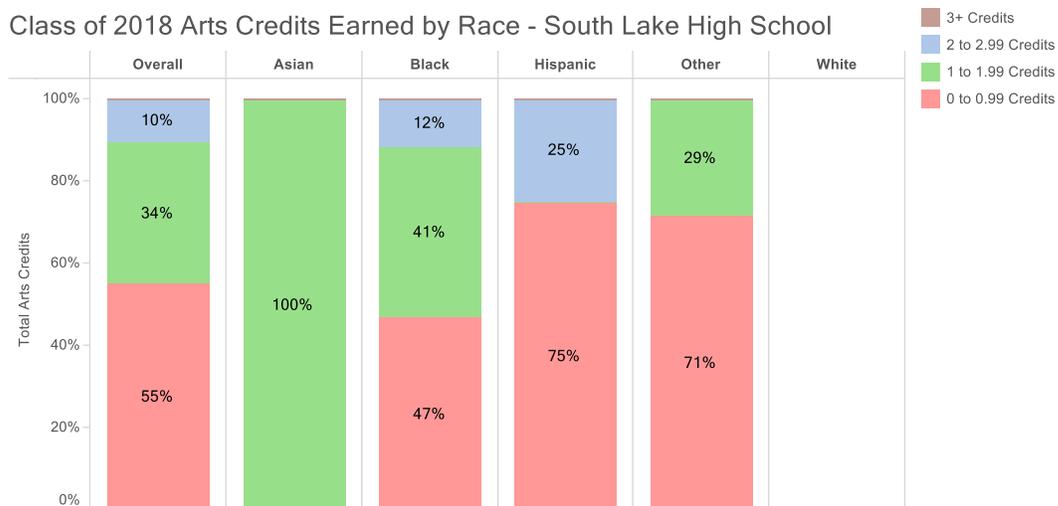

Figure 7.

Number of Students in Arts Courses Taken Over Time. In addition to credits earned by the graduating class of 2018, researchers looked at the number of arts courses taken by middle and high school students in the pathways over time (Figures 8-18) to determine if student participation in The Creative Advantage would impact the elective selection of arts courses in secondary school. It should be noted that course taking may be influenced by several factors, including the availability of courses and scheduling. Some of the variation in course taking over time may be influenced by these factors, unrelated to student interest.

Central Arts Pathway. Within the CAP, the overall number of art classes taken increased from last year, indicating there is some level of sustainability regarding FTE or course offerings during post-

implementation of the Creative Advantage Initiative (Figures 8-10). Washington Middle School experienced a large drop in arts classes in 2017-18, because the school population was split to support the addition of a new middle school, Meany Middle. Music continues to be the prominent art discipline taken by CAP students, however, there is a pattern of an increase in visual arts classes across schools and a decline in music, over the past two years.

Total # of Arts Classes Taken, by Year and Discipline - Garfield High School
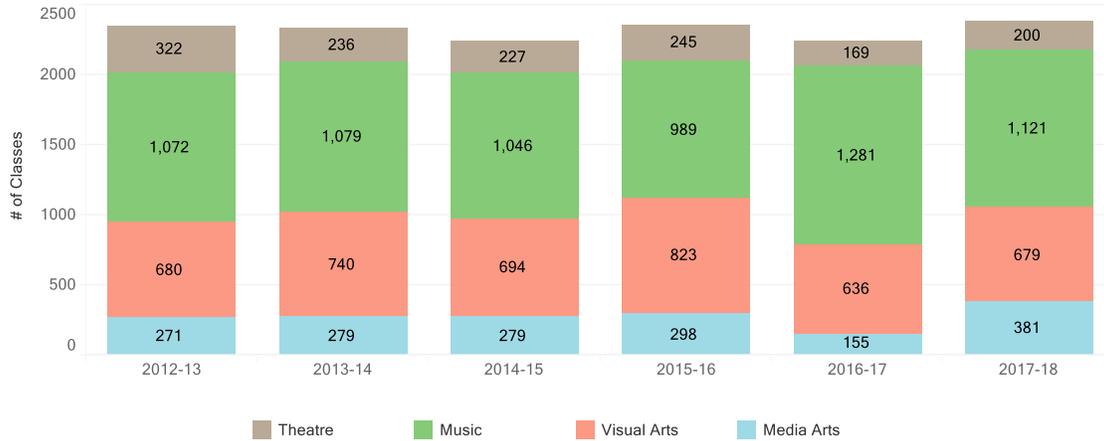
Figure 8.

Total # of Arts Classes Taken, by Year and Discipline - Meany Middle School
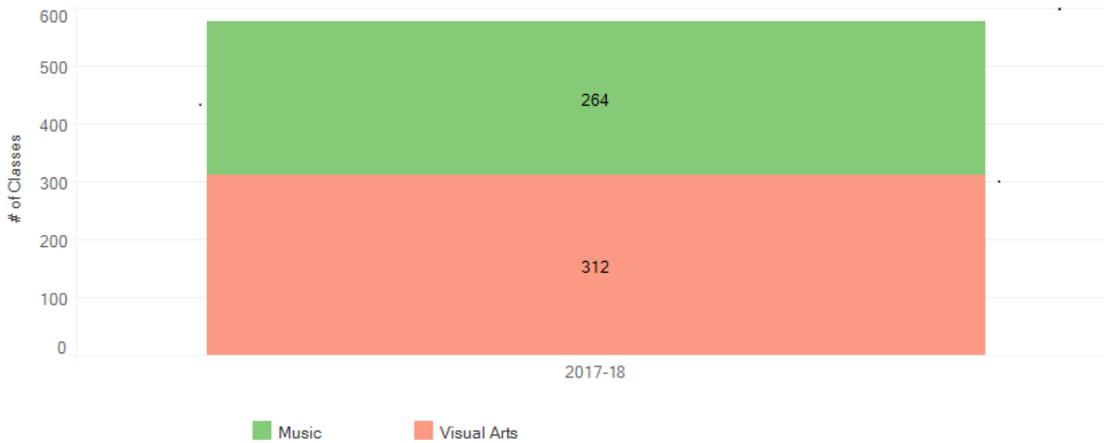
Figure 9.

Total # of Arts Classes Taken, by Year and Discipline - Washington Middle School
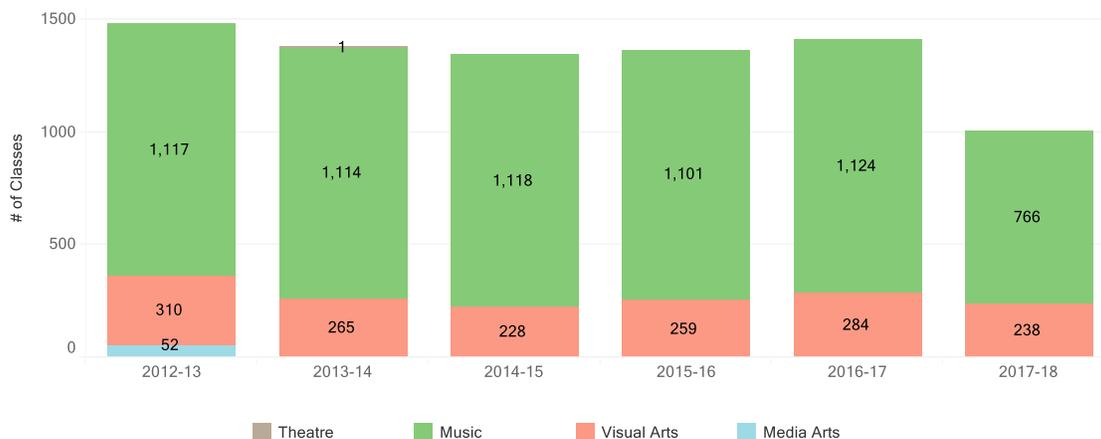

Figure 10.

South-Southwest Arts Pathway. During the 2017-18 academic year, the overall number of arts classes taken in the SSWAP slightly increased from the previous year. Additionally, the number of theatre classes taken decreased, due to discontinuation of the program in 2017-18, while visual arts classes increased. At the high school level (Figure 11), the total number of arts classes taken increased by 79, which highlights the first increase in art classes taken over the past six years. The arts disciplines of music, visual arts, and media arts increased during 2017-18, while theatre decreased to a single class. At the middle school level (Figure 12) a different pattern emerged, with an overall decrease in art classes, but a slight decrease in music classes. Specifically, Denny International Middle School continued a five-year pattern of decreased art classes, with classes decreasing by 63 during 2017-18. Additionally, during this implementation year, visual arts classes taken increased by 62, while the number of theatre classes decreased from 124 to 0.

Total # of Arts Classes Taken, by Year and Discipline - Chief Sealth International High School
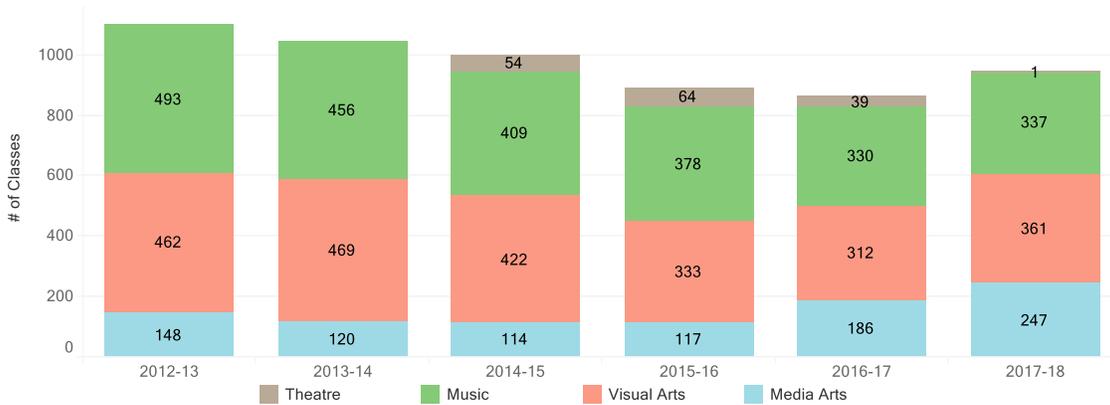

Figure 11.

Total # of Arts Classes Taken, by Year and Discipline - Denny International Middle School
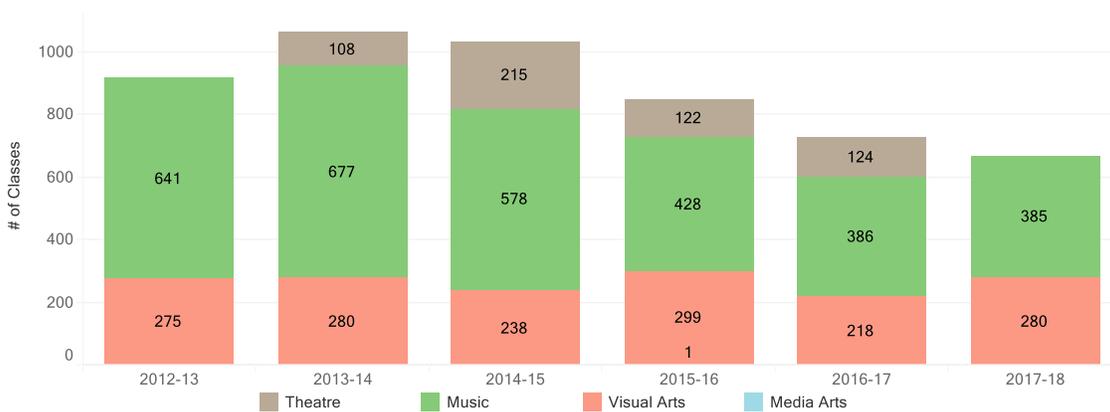
Figure 12.

Southeast Arts Pathways. There is a general trend of decline in the number of arts classes taken throughout the SEAR (Figures 13-18). Two exceptions include Rainier Beach High School and Mercer International Middle School, where the trend shows an increasing number of arts classes taken over time. In four out of the six schools comprising the SEAR, visual art represents the highest number of classes taken within a discipline. In contrast, theatre and media arts represent disciplines showing the greatest decline over time.

Total # of Arts Classes Taken, by Year and Discipline - Cleveland STEM High School

Year	Theatre	Music	Visual Arts	Media Arts
2012-13		343	489	375
2013-14	46	333	495	450
2014-15	19	295	485	337
2015-16	26	349	446	166
2016-17	28	292	487	256
2017-18	22	239	448	279

■ Theatre ■ Music ■ Visual Arts ■ Media Arts
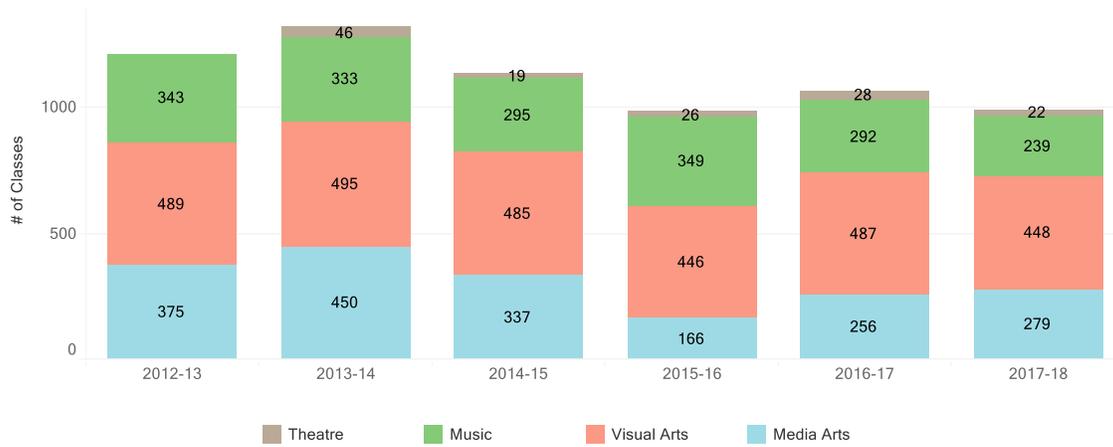
Figure 13.

Total # of Arts Classes Taken, by Year and Discipline - Franklin High School

Year	Theatre	Music	Visual Arts	Media Arts
2012-13	74	398	632	217
2013-14	74	330	633	184
2014-15	163	163	735	178
2015-16	123	181	744	222
2016-17	219	122	669	256
2017-18	190	119	528	126

■ Theatre ■ Music ■ Visual Arts ■ Media Arts
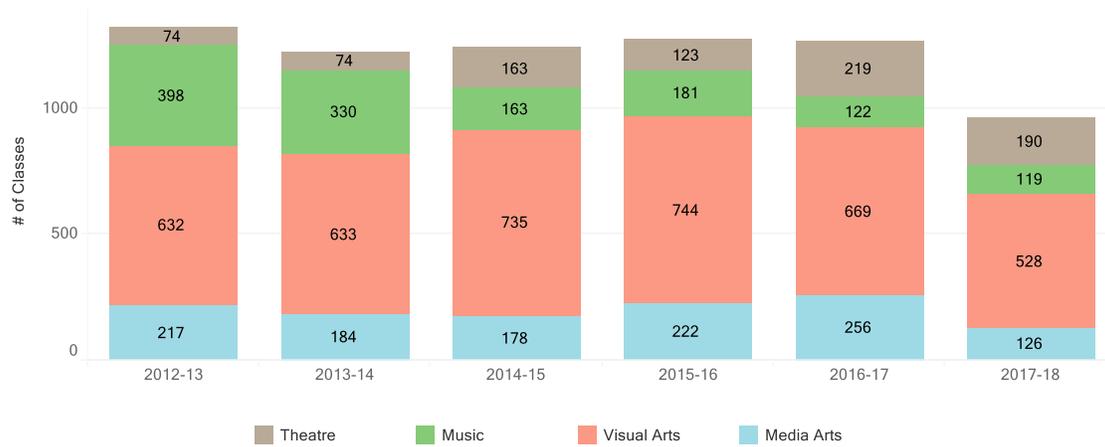
Figure 14.

Total # of Arts Classes Taken, by Year and Discipline - Rainier Beach High School
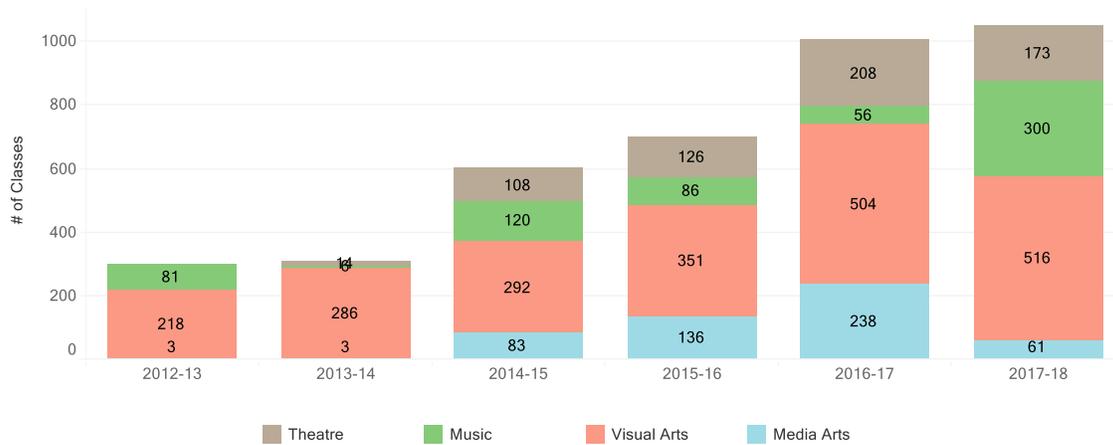

Figure 15.

## Total # of Arts Classes Taken, by Year and Discipline - South Lake High School
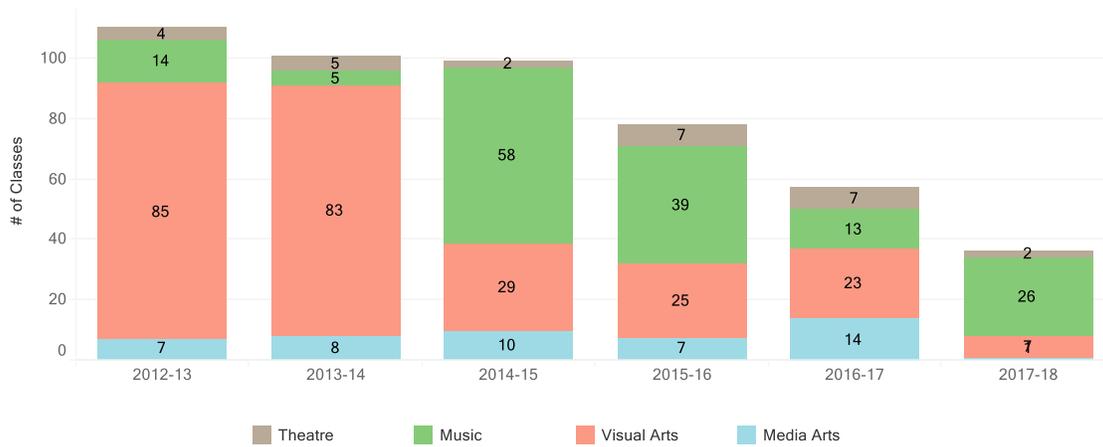
Figure 16.

Total # of Arts Classes Taken, by Year and Discipline - Aki Kurose Middle School
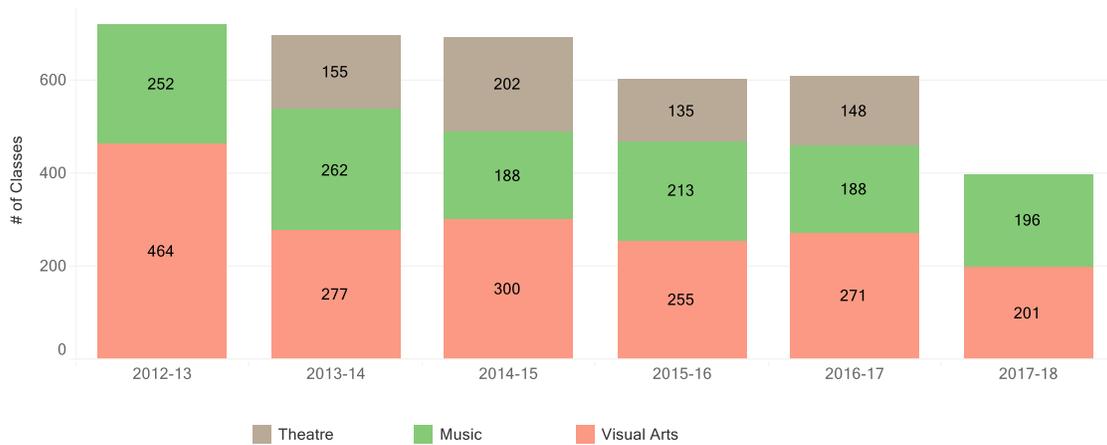
Figure 17.

Total # of Arts Classes Taken, by Year and Discipline - Mercer International Middle School
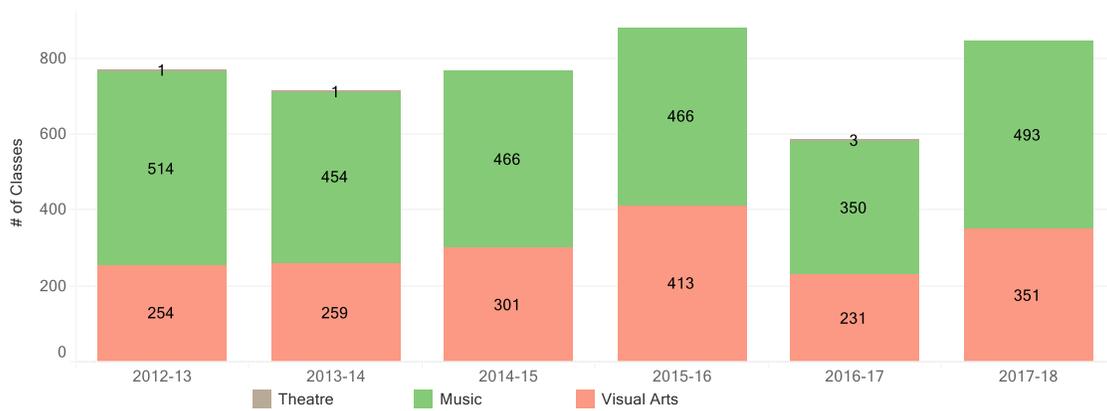
Figure 18.

Secondary Academic and Behavioral Outcome Data

Attendance. Researchers also analyzed secondary student attendance data for Creative Advantage Pathways, and SPS overall (Figures 19-21). Figure 19 compares the average days absent for secondary schools in the CAP with the rest of SPS. Over the last four years, SPS students have had a slightly higher rate of absences than students in the CAP.
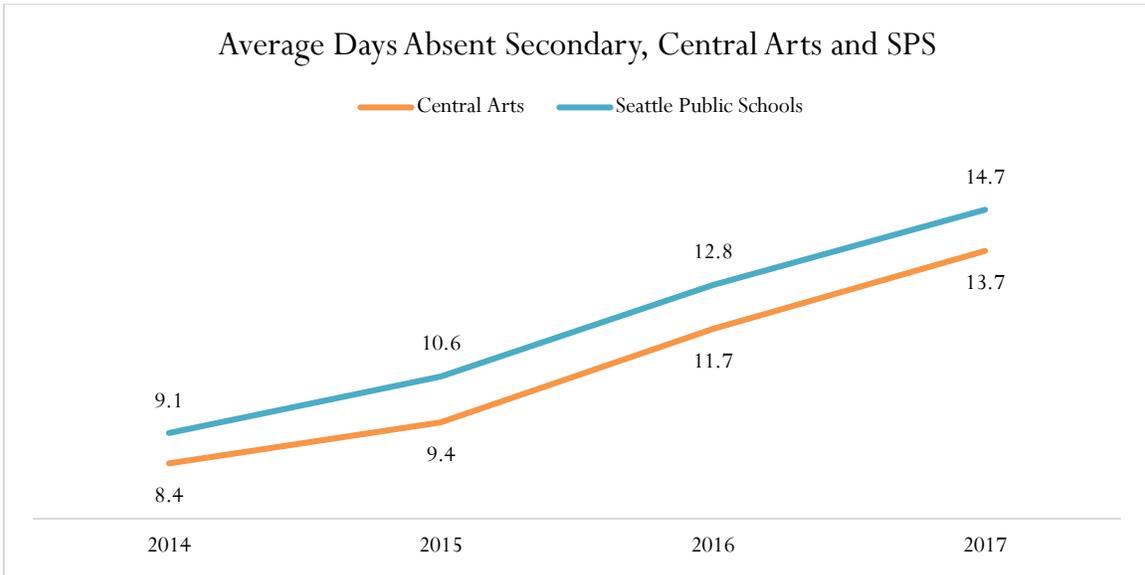
Figure 19.

Figure 20 compares the average days absent for secondary schools in the SSWAP to the rest of SPS. Since 2014, the SSWAP secondary schools have seen more student absences than the rest of the Seattle Public secondary schools, with the highest gap occurring in 2017.
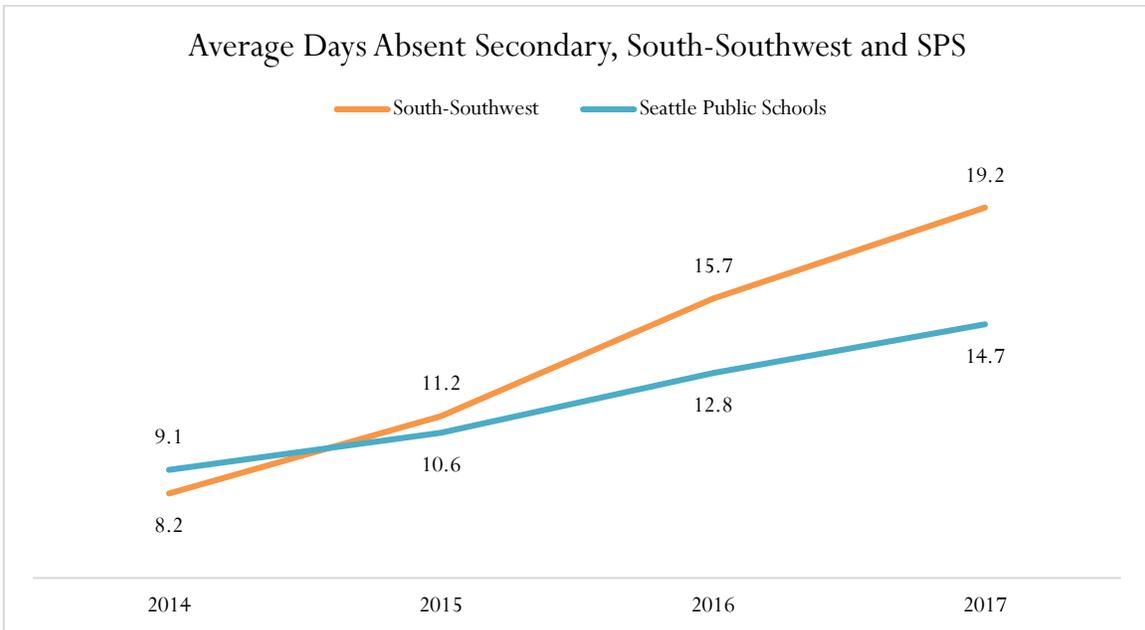

Figure 20.

Figure 21 compares the average days absent for secondary schools in the SEAR to the rest of SPS. The SEAR secondary school absence rate has slightly overtaken Seattle Public secondary schools since 2016.

Average Days Absent Secondary, Southeast and SPS
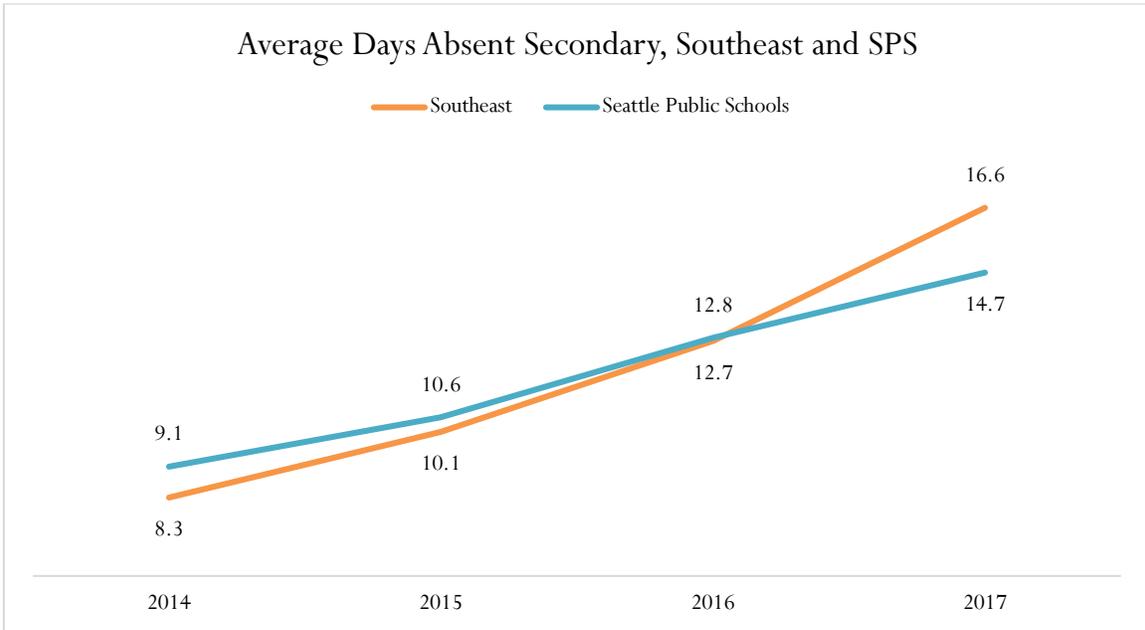
Figure 21.

Discipline. Figures 22-24 shows the percent of students that received a discipline referral for the CAP, SSWAP, and SEAR compared to the rest of SPS. Discipline incidents included office referrals, suspensions, and expulsions and the values presented represent the percentage of students of the overall population that received at least one of these referrals throughout that school year. The CAP and SSWAP had lower rates of discipline referrals than the district, while the SEAR saw an increase over three years that surpassed the rest of the district. The CAP had a consistently lower rate of discipline referrals than the district as a whole, though both groups have seen a slight decrease since 2015. Though the SSWAP also had a lower rate of referrals than the district over the last three years, the rate has increased over that time as well. Since 2015, the SEAR has seen an increase in the percentage of discipline incidents while the school district has seen a slight decrease. In the latest year of reporting, there was a 3% gap between the pathway and the district.

Figure 22.

Figure 23.

Percent of Students with Discipline Incident, Southeast Pathway and SPS

Southeast — Seattle Public Schools

	2014	2015	2016	2017

Southeast: 7.7%, 5.8%, 7.0%, 9.1%
Seattle Public Schools: 4.6%, 7.4%, 6.6%, 6.0%
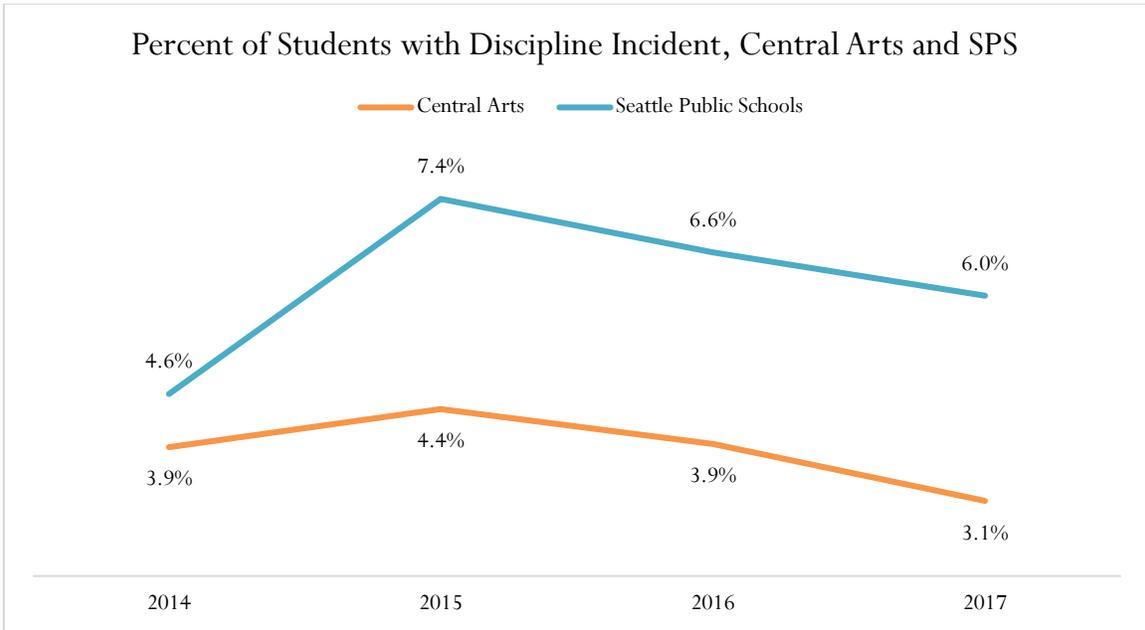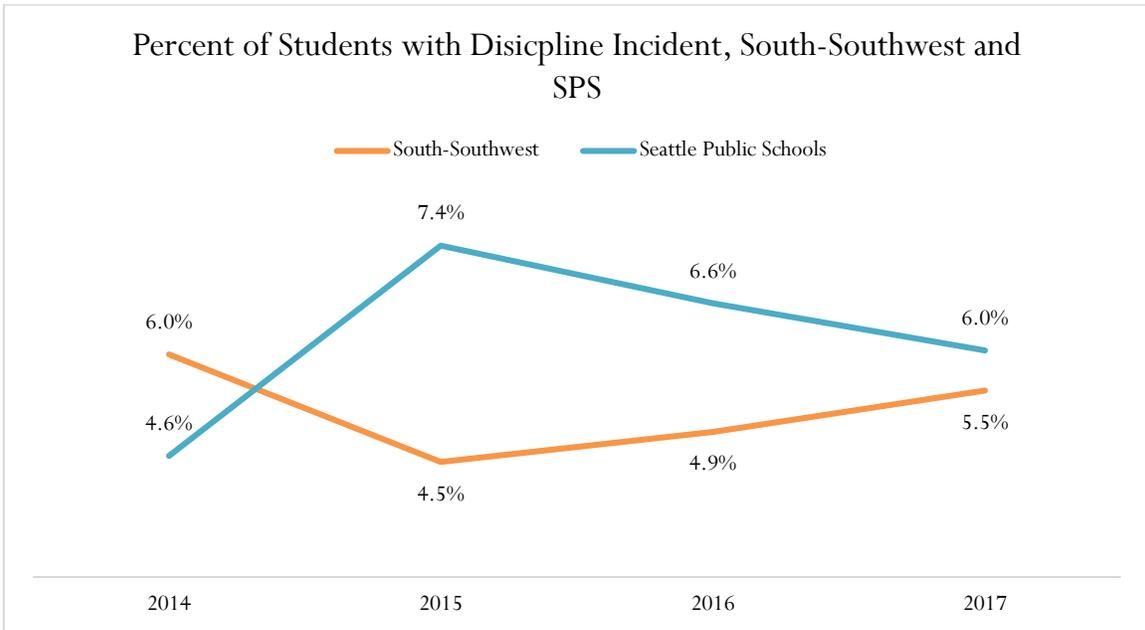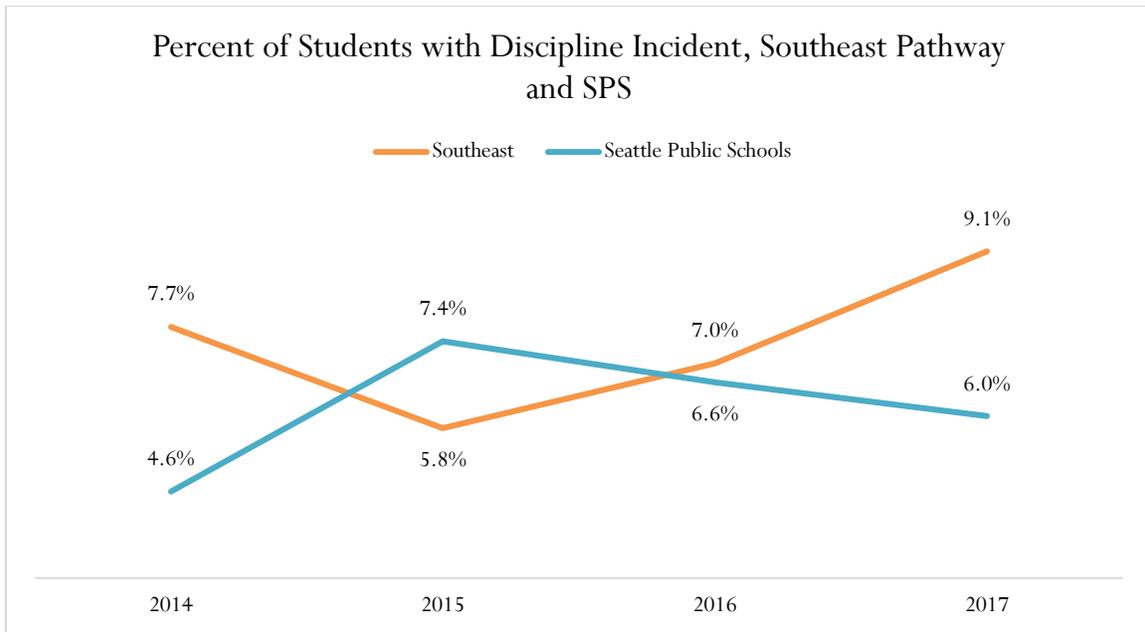
Figure 24.

Arts Equity Indexes

One way to understand racial equity in the arts in schools is to determine the distributions of student groups within arts disciplines and analyze these distributions for over- and under-representations by race/ethnicity. Student race/ethnicity is categorized as Asian, Black, Hispanic/ Latino/ Latina, Other, and White. The "Other" categorization includes students who identify as Native American, Pacific Islander, or mixed-race. Mixed-race is the largest demographic of students identifying as "Other." Ethnic/ racial groups were included in the "Other" category when the sample size was too small to reliably report on. In future reports, ethnicity categorizations will be modified to reflect the changes being implemented in SPS.

The BERC Group collected and organized this data into equity indexes, which show school-wide representations of students in arts classes by race/ethnicity and discipline. These indexes center around an index score of 100 which is used as a mark of full and equitable distribution of a group within an arts discipline. Bars on the index which fall below the central mark of 100 illustrate a population that is underrepresented in the given discipline; bars which rise above the mark of 100 illustrate a population that is over-represented. Figures 25 through 46 display index scores for CAP, SSWAP, SEAR middle and high schools over time, and these indexes are disaggregated by race and discipline.

Each school has two index charts, one for music and one for visual arts, although the district offers courses in dance, media arts, and theater as well. The disciplines of music and visual arts have been selected for this report because they have the greatest number of course offerings and the largest

student enrollment in SPS.[3] Analyses specific to each school/pathway appears above the corresponding school indexes. A discussion of pathway trends precedes school level discussions to provide overall context for the arts equity indexes in relation to the Creative Advantage initiative.

Central Arts Pathway Equity Indexes. During the 2017-18 school year, the CAP arts pathway equity indexes represent the first year of post implementation results, as this pathway is now in the sustainability phase. Data from the CAP indexes highlight outcomes from baseline (2014-2015), implementation (2016-2017), and post-implementation (2017-18). When looking at patterns by race, the majority of groups remained within their baseline designation of being either over-represented (e.g., White students in music at Garfield High School) or under-represented (Hispanic/ Latino/ Latina students in music at Washington Middle School). Of the four cases (out of 20) where a group changed their representation between pre and post implementation, two cases were historically under-represented groups (Hispanic/ Latino/ Latina students) moving from under-representation to over-representation, while the other two cases, comprised historically over-represented groups (White and Asian students) moving from over-representation to under-representation. One case, White students moving to under-representation in visual arts at Garfield High School, occurred during the 2017-18 school year. Overall, when shifts in representation did occur within the CAP, they represented movements that challenged historical norms.

Across arts disciplines, visual art continues to show more equitable representation by race compared to music over time. However, between disciplines, groups tend to have consistent over-representation in either visual arts or music, but not both. For example, Black/ African American students show a pattern of under-representation in music and over-representation in visual arts across schools, over time.

Garfield High School Equity Indexes. Across the equity indexes all groups maintained or increased in their level of equitable representation with the exception of Hispanic/ Latino/ Latina and Asian students taking music, during 2017-18. Music equity patterns continued to follow previous years, with students within the Other and White groups maintaining over-representation and students within the Asian, Black, and Hispanic/ Latino/ Latina groups showing under-representation. Within the under-represented groups, Black/ African American students made a small increase towards more equitable representation while Asian and Hispanic/ Latino/ Latina students experienced a decrease. Visual art index outcomes during 2017-18 represent the most equitable course taking patterns across the last six years, with all races showing only slight over or under representation. Students in the Hispanic/ Latino/ Latina group showed the greatest amount of change with a decrease in visual arts.

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[3] Indexes for dance, theater, and media arts are available. Please contact project leaders for more information; akquerns@seattleschools.org

Music Index by Race - Garfield High School
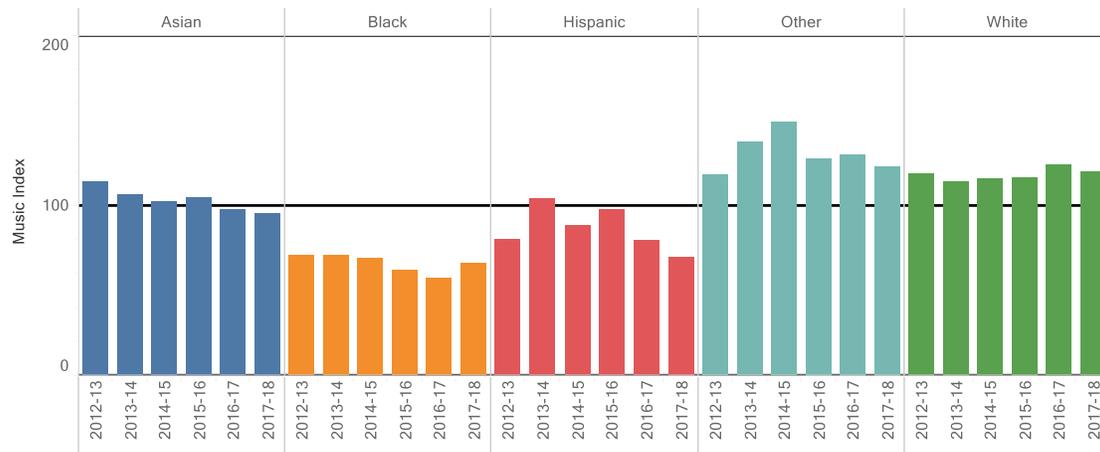
Figure 25.

Visual Arts Index by Race - Garfield High School
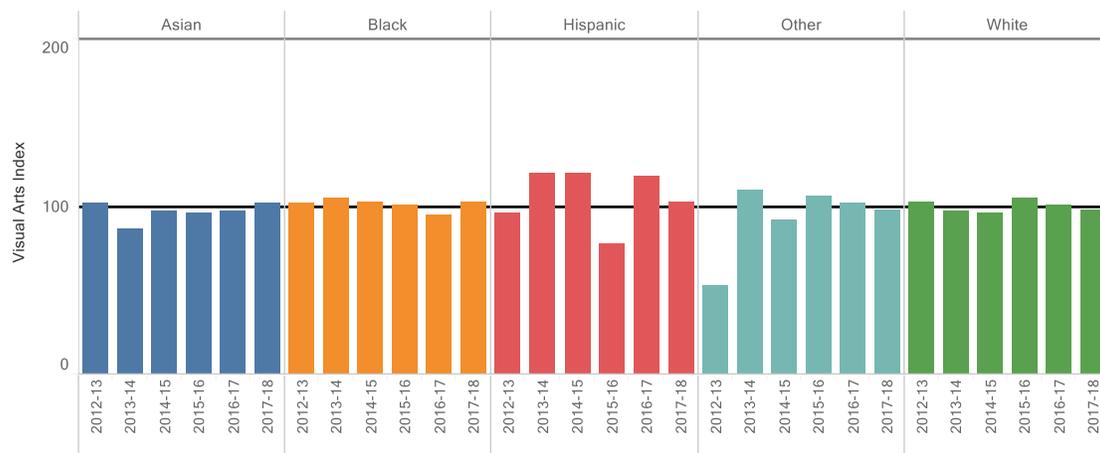
Figure 26.

Meany Middle School Equity Indexes. Last year, the district reopened a middle school (Meany Middle School) by splitting the Washington Middle School student population. As a result, the 2017-18 school year represents the first year of available data for Meany Middle School. Overall, Black/ African American and Hispanic/ Latino/ Latina students show under-representation across both indexes, while Other and White students are over-represented (slightly for visual arts), and Asian students show a mixed pattern of under-representation in music and over-representation in visual arts. This pattern does not map onto past data from Washington Middle School, where the majority of these students were previously enrolled.

When comparing the arts disciplines, music shows a greater discrepancy by race at Meany Middle School. Specifically, Hispanic/ Latino/ Latina students show the lowest representation at approximately (75%) compared to the Other group of students showing approximately 150% (over-representation) in music (Figure 27).

Music Index by Race - Meany Middle School
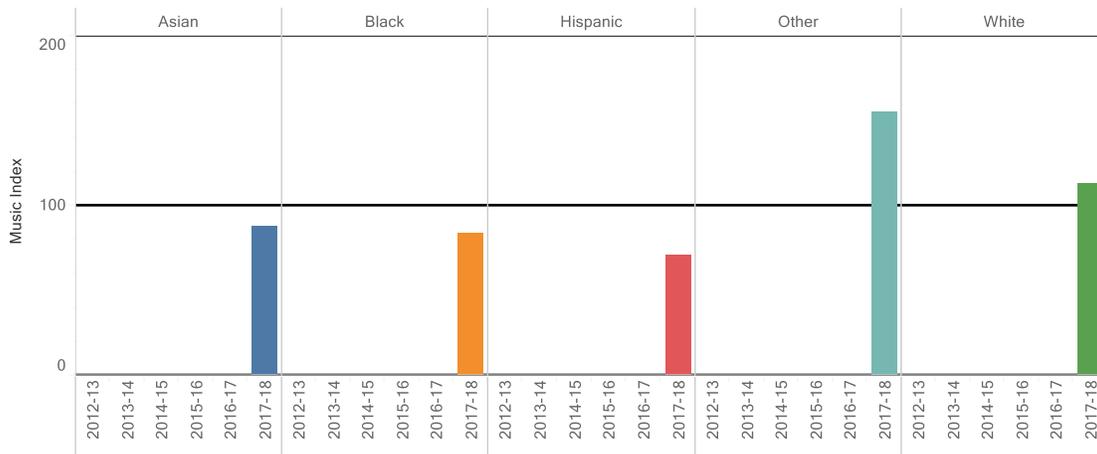
Figure 27.

Visual Arts Index by Race - Meany Middle School
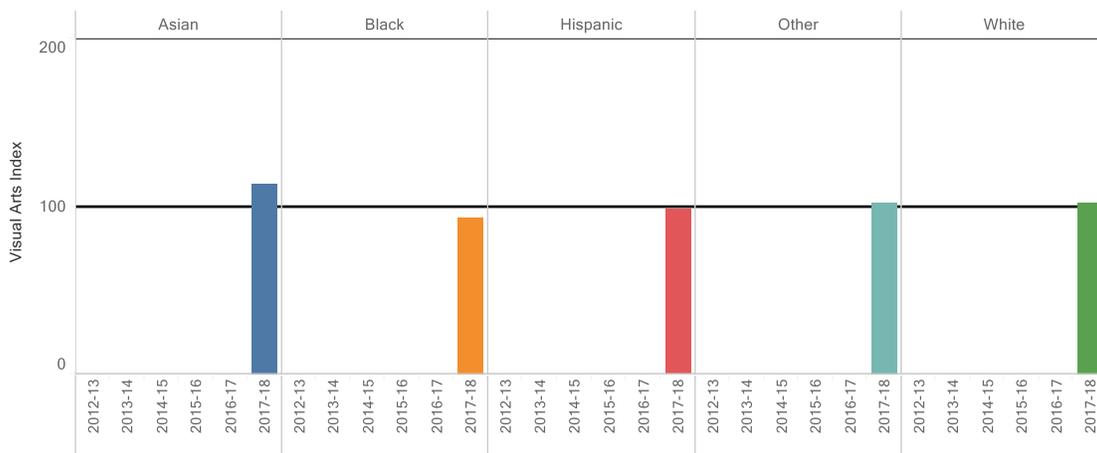
Figure 28.

Washington Middle School Equity Indexes. Across the six years of data, equity across and within the arts has become generally less equitable for all groups, with the exception of Asian students, who comprise the most equitable representation for music and visual arts at Washington Middle School. Equity patterns across arts disciplines show a reverse pattern for each group, not including Asian students. Specifically, Black/ African American and Hispanic/ Latino/ Latina students show

consistent under-representation in music and over-representation in visual arts, while White and Other students show the opposite trend.

Music Index by Race - Washington Middle School
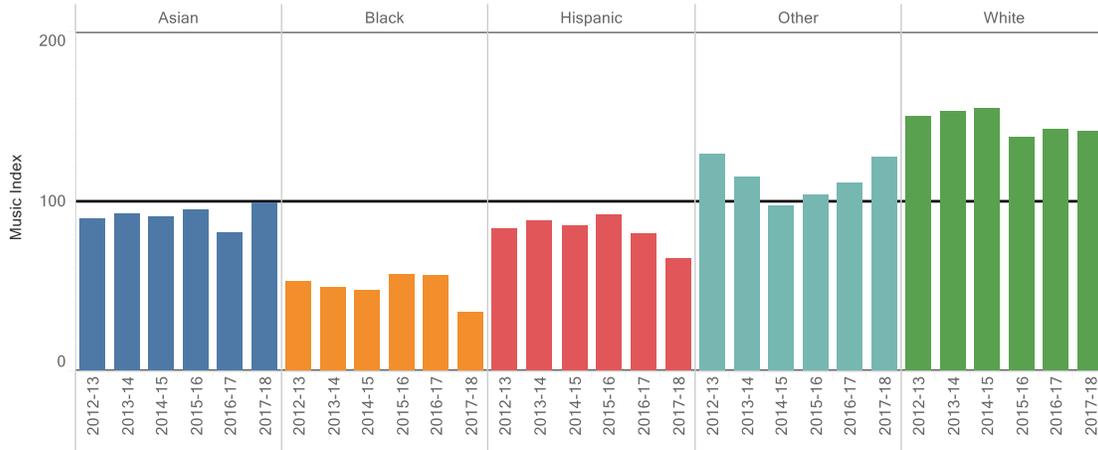
Figure 29.

Visual Arts Index by Race - Washington Middle School
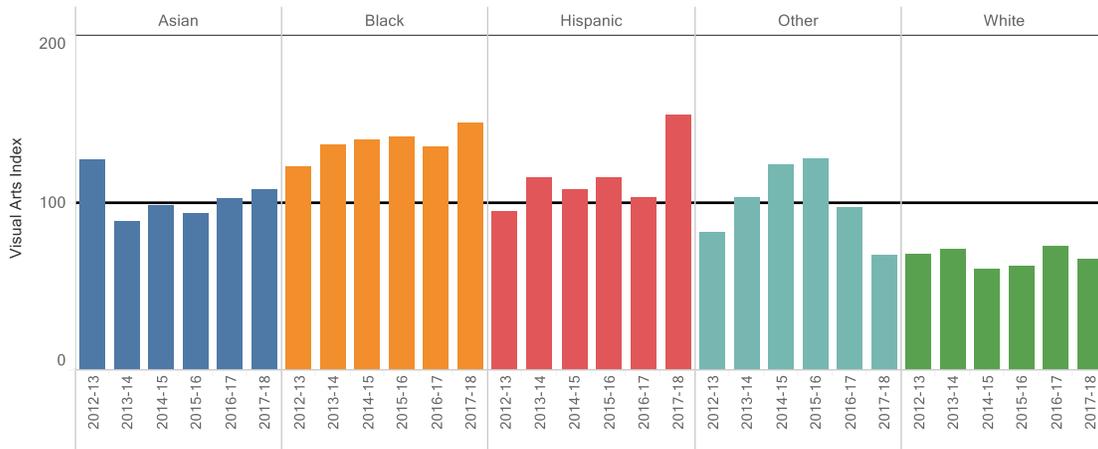
Figure 30.

South-Southwest Arts Pathway Equity Indexes. Data from the SSWAP indexes highlight outcomes from baseline and implementation. When looking at patterns by race, the majority of groups remain within their pre-implementation designation of being either over-represented (e.g., Asian students in music at Denny Middle School; Figure 33) or under-represented (Hispanic/ Latino/ Latina students in music at Denny Middle School; Figure 33). Of the eight cases (out of 20) where a group's representation changed over time, the majority of groups moved from under-representation to over-representation. Additionally, students within the Other groups experienced a change in their designation across all categories (i.e., by disciplines and schools), over time. As a

result, the Other students' arts equity pattern during the 2017-18 school year is the opposite of what it was during baseline. Furthermore, the Other group appears to have the most equitable access to the arts during 2017-18.

Regarding consistent over-representation and under-representation, patterns indicate that Asian students are the most over-represented, while Black/ African American and Hispanic/ Latino/ Latina students are the most under-represented. The pattern of over/under-representation was specific to each group. For example, Black/ African American students were consistently over-represented in visual arts and under-represented in music. In contrast, Hispanic/ Latino/ Latina students showed a mixed pattern of over/under-representation within disciplines but showed consistent over-representation at the high school level and under-representation at the middle school level.

Regarding specific art disciplines, music and visual art show patterns that are more similar within schools than between disciplines. Specifically, while the groups that experience over/under-representation within music and visual arts varied, the severity of over/under-representation is more similar between disciplines at the school level, than within a specific discipline. For example, music and visual arts indexes show more equity across groups at Chief Sealth High School (Figures 31 & 32), compared to indexes at Denny International Middle School (Figures 33 & 34).

Chief Sealth High School Equity Indexes. In recent years, Chief Sealth High School indexes show less pronounced inequity across and within the arts, indicating a positive shift towards equitable representation. While there is still persistent inequity for some groups (Black/ African American students' over-representation in visual arts and under-representation in music), the level of inequitable representation is within a smaller range. Specifically, during the past two years no group has shown a large over or under-representation across the arts.

Within music during the 2017-18 school year, representation was mixed with two groups showing over-representation (i.e., Asian and Hispanic/ Latino/ Latina students), two groups showing under-representation (i.e., Black/ African American and Other students) and White students showing equitable representation. Within visual arts, the majority of groups were over-represented (i.e., Black, Hispanic/ Latino/ Latina, and Other students). Across groups, Hispanic/ Latino/ Latina students showed over-representation across disciplines while all other groups showed a mixed pattern.

Music Index by Race - Chief Sealth International High School
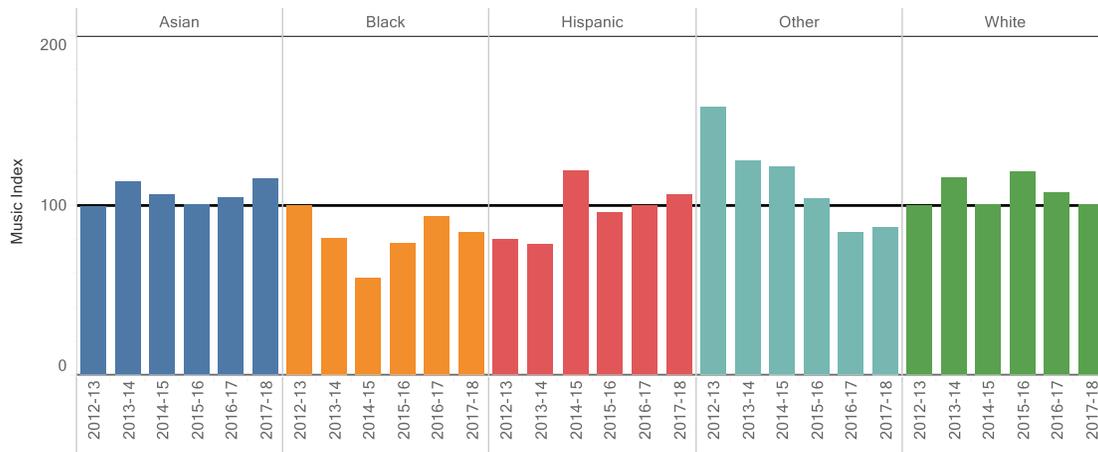
Figure 31.

Visual Arts Index by Race - Chief Sealth International High School
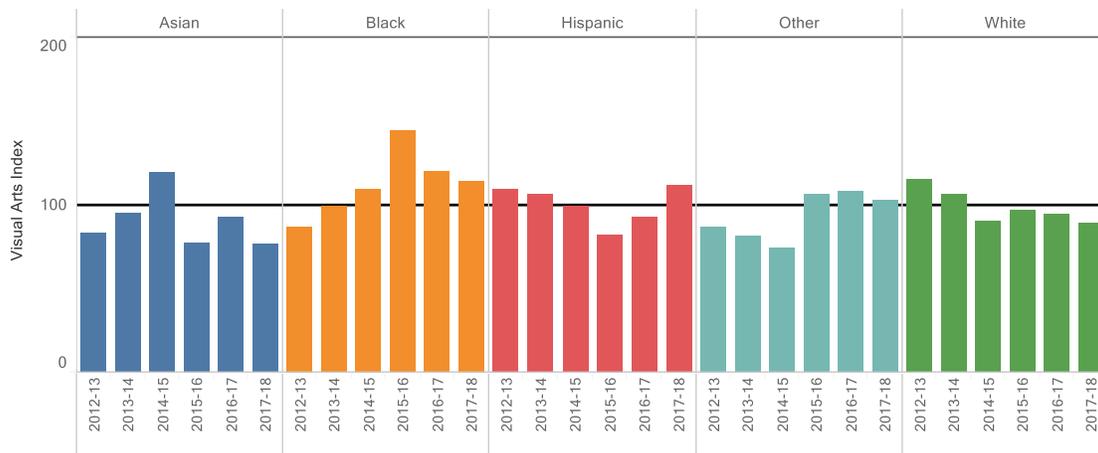
Figure 32.

Denny International Middle School Equity Indexes. Patterns over time indicate student groups maintained their representation within the arts, with the exception of the Other students, who switched their pattern of representation from under to over-representation and vice versa within music and visual arts. Specifically, Asian and White students maintained over-representation across all six years (except 2014-15 for Asian students in visual arts) and Hispanic/ Latino/ Latina students were under-represented across disciplines and over time. Additionally, Black/ African American students showed persistent under-representation in music and over-representation in visual arts over time. Across time, groups generally became less equitable, meaning there was more equitable representation for each group during the first year of data collection (2013-14) compared to the most recent year of data collection (2017-18). Within disciplines, Black/ African American students continued to be the most under-represented group in music, while Hispanic/ Latino/

Latina students continued to be the most under-represented group in visual arts. Asian students showed the strongest shift in equitable representation within both disciplines during 2017-18.

Music Index by Race - Denny International Middle School
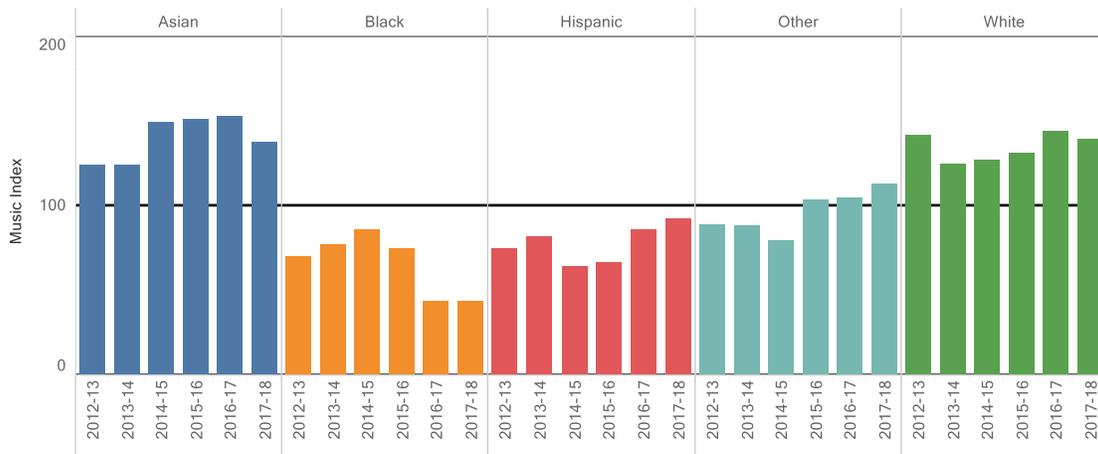
Figure 33.

Visual Arts Index by Race - Denny International Middle School
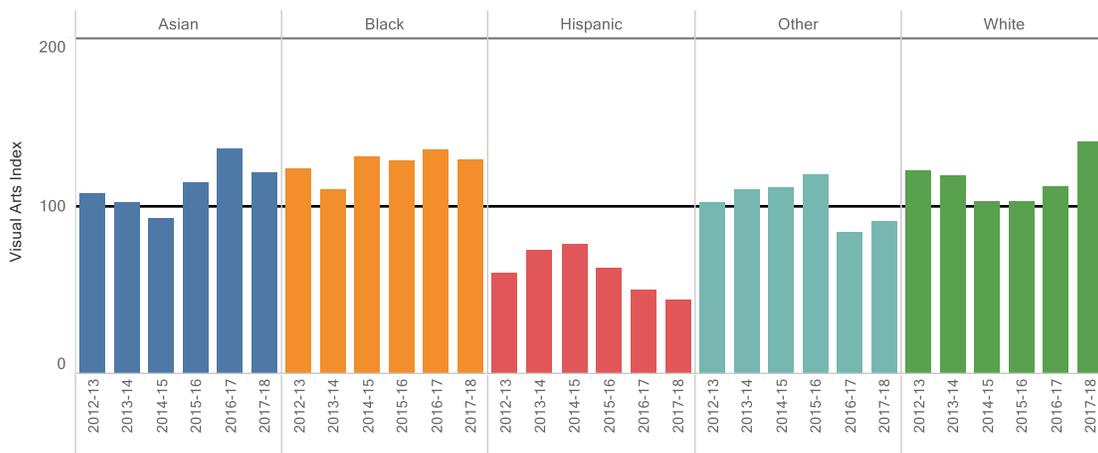
Figure 34.

Southeast Arts Pathways Equity Indexes. Equity indexes for the SEAR schools represent six years of baseline data. This section highlights themes found at the high school and middle school levels. Future reports will detail school level differences as program implementation begins.

High School Equity Indexes. When compared to baseline data for high schools within the CAP and SSWAP, the four high schools (Figures 35– 42) comprising the SEAR show more inequitable baseline data. Inequitable representation within the arts is particularly prominent within music, while visual arts shows higher levels of equitable representation among groups. Overall, Black/

African American students represent the most inequitable representation across high schools and disciplines, while Asian, Other, and White students are generally over represented.

Music Index by Race - Cleveland STEM High School
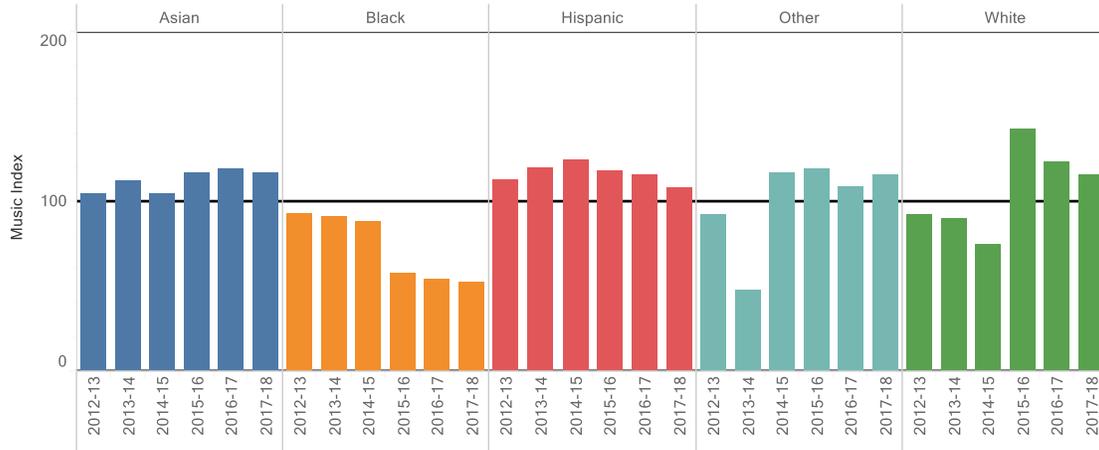
Figure 35.

Visual Arts Index by Race - Cleveland STEM High School
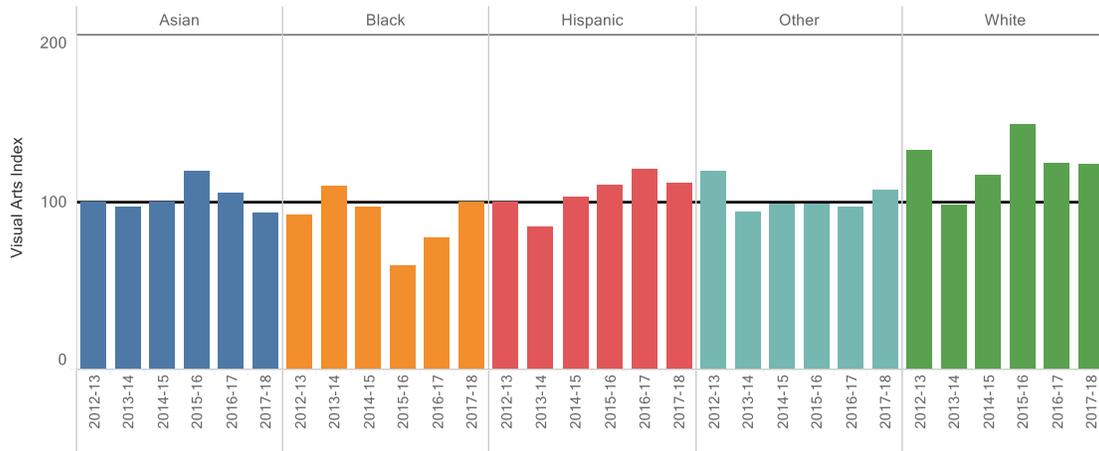
Figure 36.

Music Index by Race - Franklin High School
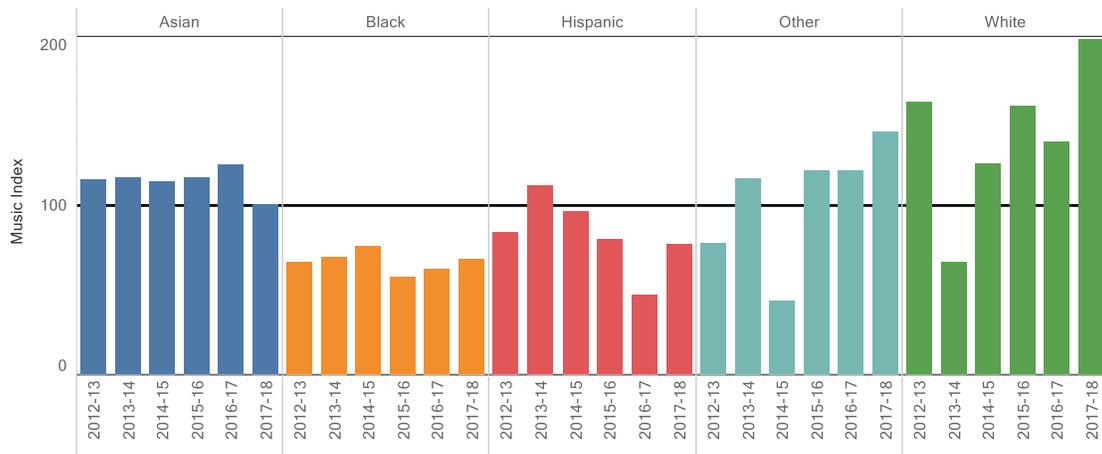
Figure 37.

Visual Arts Index by Race - Franklin High School
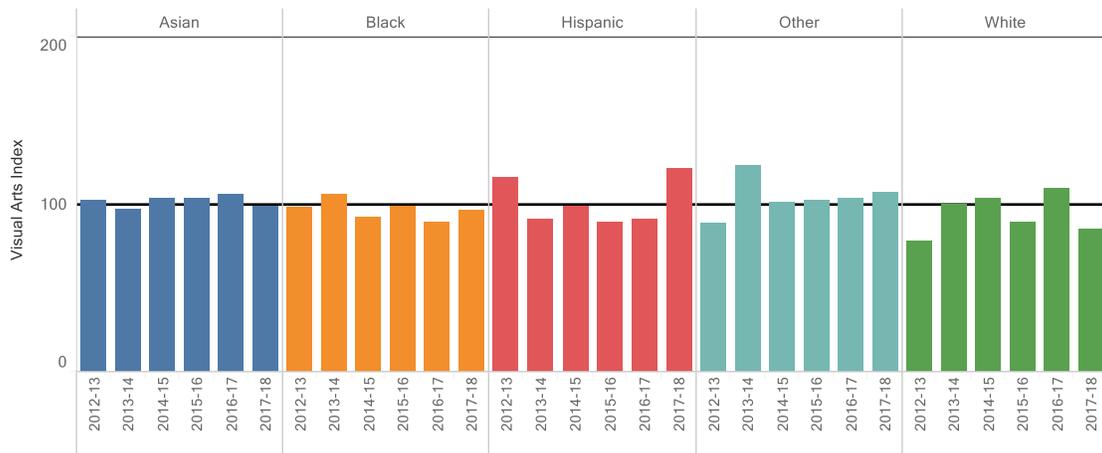
Figure 38.

Music Index by Race - Rainier Beach High School
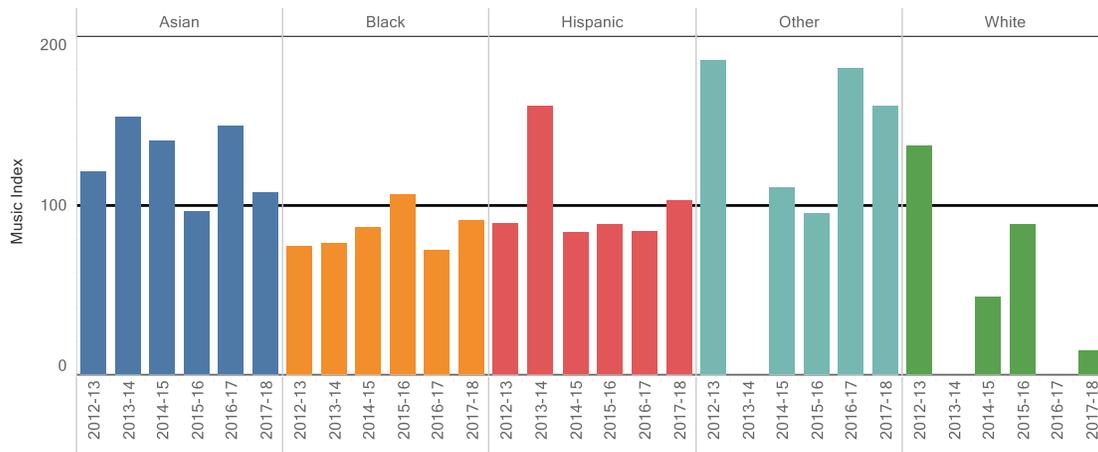
Figure 39.

Visual Arts Index by Race - Rainier Beach High School
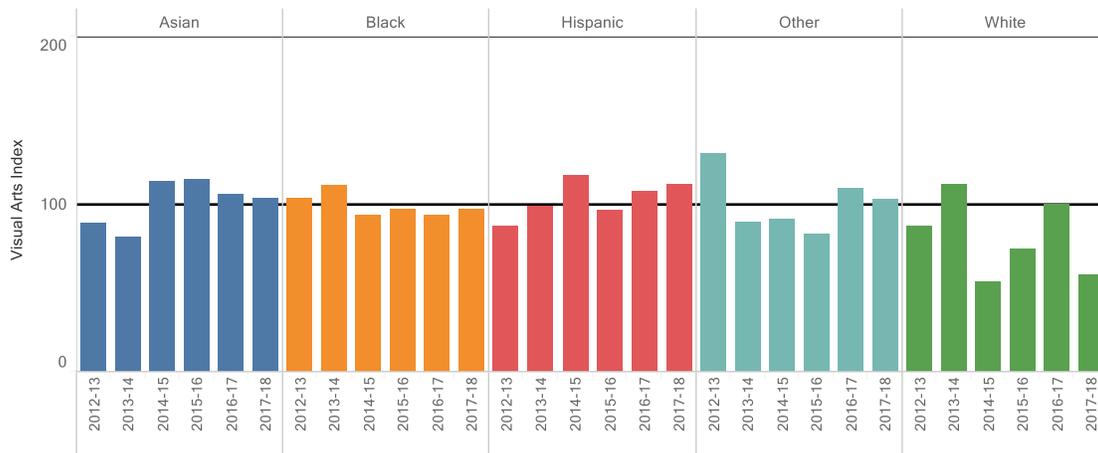
Figure 40.

Music Index by Race - South Lake High School
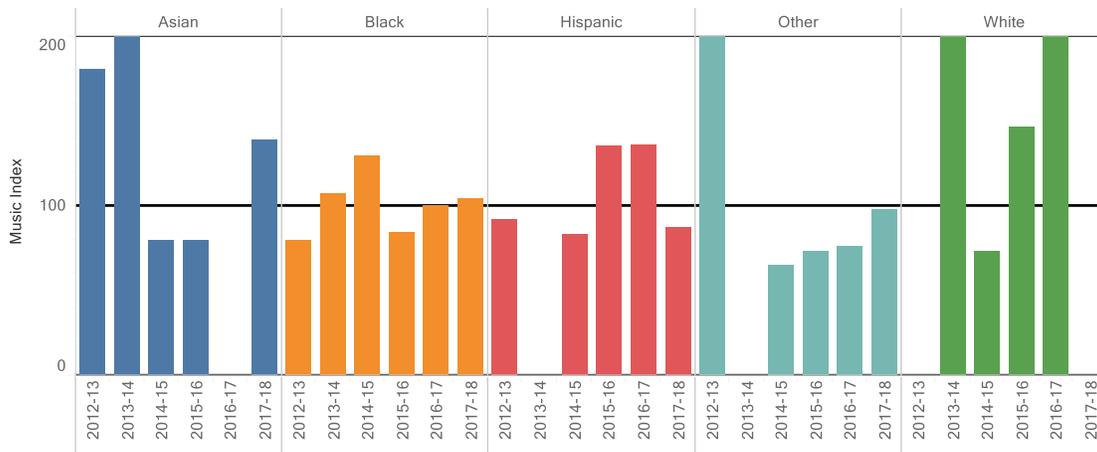
Figure 41.

Visual Arts Index by Race - South Lake High School
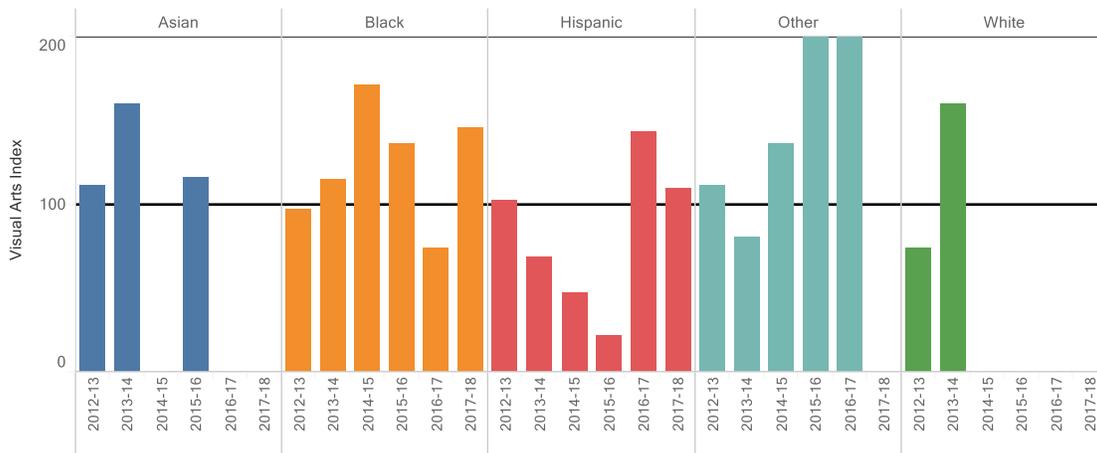
Figure 42.

Middle School Equity Indexes. The middle school data (Figures 43-46) show similar trends as the high schools, but with more overall equitable representation across groups and disciplines. Similar to the SEAR high schools and other pathways, music shows greater inequitable representation than visual arts during baseline. Additionally, similar to the high schools, the middle school data shows Black/African American students are the most persistently under-represented, while Asian students are the most typically over-represented.

Music Index by Race - Aki Kurose Middle School
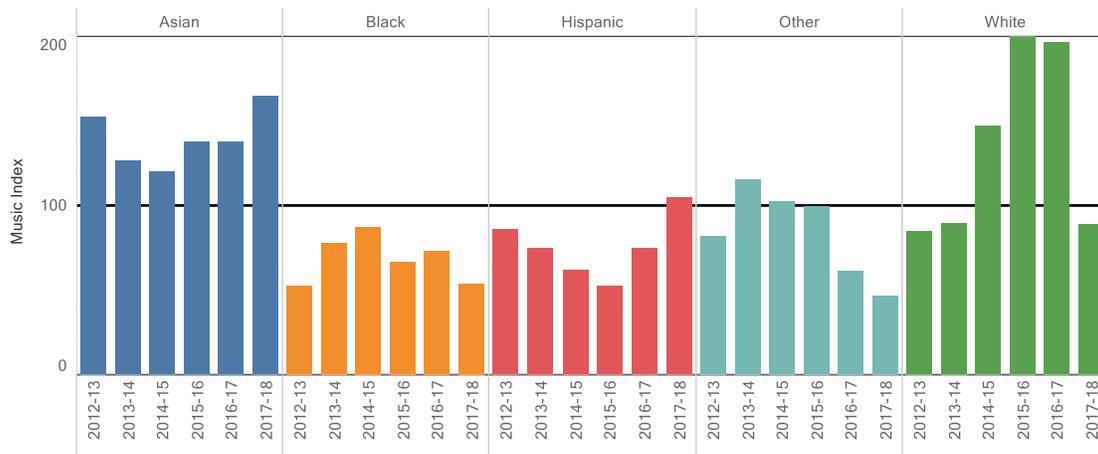
Figure 43.

Visual Arts Index by Race - Aki Kurose Middle School
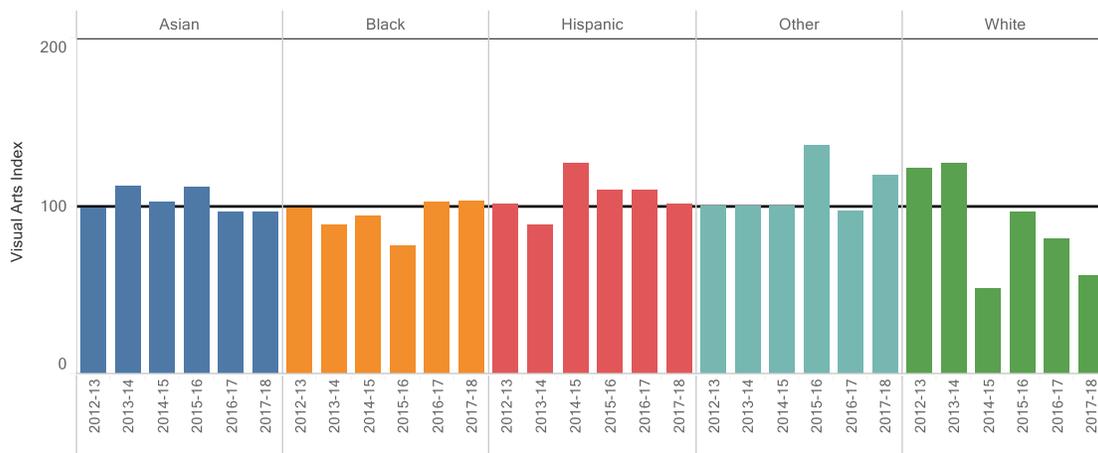
Figure 44.

Music Index by Race - Mercer International Middle School
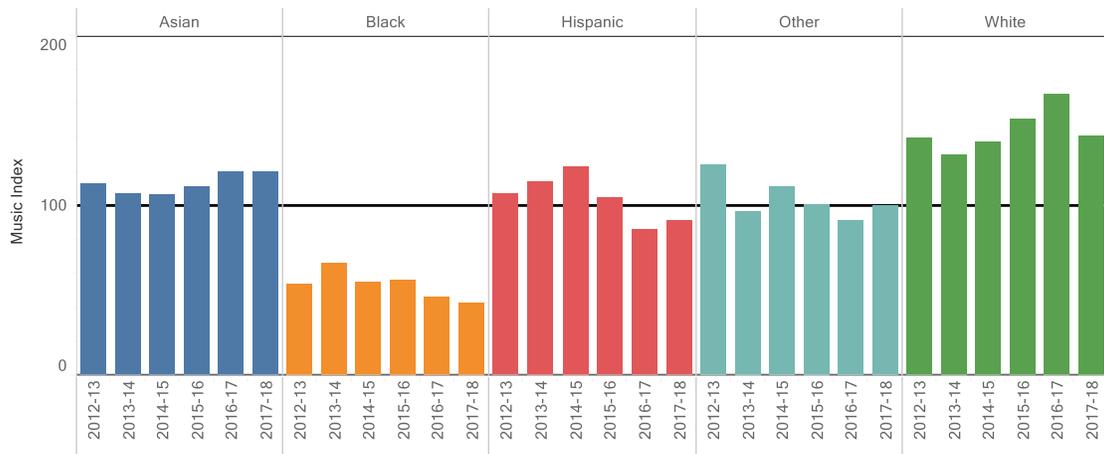
Figure 45.

Visual Arts Index by Race - Mercer International Middle School
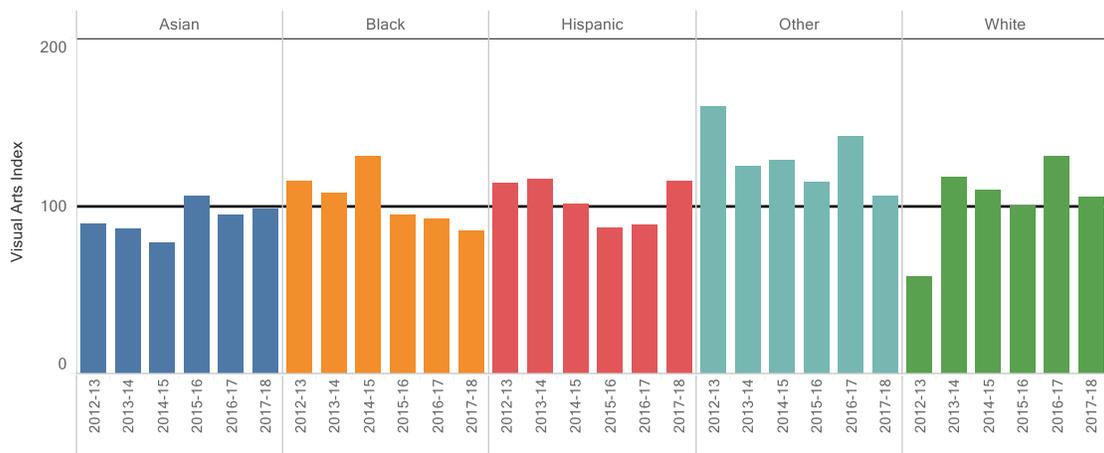
Figure 46.

Focus 2: Impact on 21st Century Skills and Culturally Responsive Instruction

To what extent does the use of 21st Century Skills instruction change over time?

The 21st Century Skills, as defined by SPS, are skills and learning dispositions critical to success in school, career, and life. These include Creative Thinking, Critical Thinking, Communication Skills, Collaboration Skills, and Perseverance Skills. An additional 21st Century Skill used by SPS, Growth Mindset, is not included in the observation Protocol due to the difficulty inherent in measuring it through classroom observations, instead of surveys or other means. Creative Thinking is manifested when the teacher provides students an opportunity to generate and develop novel ideas and solutions and to make their own choices about how to approach learning tasks; this is in contrast to the thinking that is shown from the use of scripted lessons and assignments. Critical Thinking is manifested when the teacher provides opportunities for students to elaborate, refine, analyze, and/or evaluate ideas, instead of just recalling information. Communication Skills are manifested when teachers provide students the opportunity to articulate their thoughts and emotions effectively using oral, written, and nonverbal skills, instead of just stating correct or incorrect answers. Collaboration Skills are manifested when teachers provide students with opportunities to work effectively and respectfully in diverse teams, instead of simply completing assignments individually. Perseverance Skills are manifested when teachers support students to persist in completing tasks and goals in the face of obstacles, instead of allowing them to give up.

How are the 21st Century Skills measured?

The 21st Century Skills section of the Protocol includes relevant strategies from the STAR Protocol as well as additional strategies developed through research into 21st Century Skills. One half of the Indicators ($n = 5$) are designed to measure the extent to which the teacher initiates effective opportunities for students to demonstrate the 21st Century Skills. The other half of the Indicators ($n = 5$) are designed to measure the extent to which students are effectively engaged in using these skills. The 21st Century Skills section of the Protocol is scored on all 10 Indicators, all five 21st Century Skills Components, and Overall. The scores from the original STAR Protocol are not included in scoring; however, because several observables exist in both the STAR Protocol and the 21st Century Skills section, there is often some overlap. The 4-point scoring scale represents the extent to which 21st Century Skills are evident during an observation period. The Indicator and Component scales range from 1-Not Observable to 4-Clearly Observable. The Overall score represents the extent to which the overall teaching and learning practices observed were aligned with Powerful Teaching and Learning. The 4-point scale ranges from1-Not at All, 2-Very Little, 3-Somewhat, and 4-Very.

Central Arts Pathway: Year 5 Evidence. Overall, researchers found clear evidence of 21st Century Skills in 39% of the CAP classrooms they visited in 2018, compared to 51% in 2017 (Figure 47).

There was a consistent decrease in STAR scores for CAP classrooms during this first year post-implementation. All of the 21st Century Skills scores fell in the low to moderate range, and all decreased between 3 and 25-percentage points since the 2017 data collection. In 2018, Communication and Collaboration were the highest-scoring 21st Century Skills, with 39% of classrooms scoring a 3 or 4, representing a decrease of 15 percentage points from 2017 for Communication, and 3-percentage points for Collaboration (Figures 50 & 51). Scores of 3 and 4 for Perseverance fell by 14-percentage points during the most recent data collection, and scores for Creative Thinking fell by 25-percentage points.

An analysis of individual indicators (Table 6) revealed that researchers observed 30% of teachers providing students an opportunity to generate and develop novel ideas/solutions and make their own choices about how to approach learning tasks, a decrease of 22-percentage points from 2017. Additionally, students were observed creating new and useful ideas, innovations and products in 24% of classrooms visited, and were observed reflecting on their growth in just 12 percent of classrooms observed. While we cannot explain the decreasing trend, it is important to note the smaller sample size collected in 2017-2018 may have impacted the results. Specifically, one school chose not to participate in the post-implementation data collection. Additionally, further qualitative research would be beneficial to develop a better understanding of this shift in instructional focus.

South-Southwest Arts Pathway: Year 4 Evidence. Within the SSWAP, researchers found clear evidence of 21st Century Skills in 60% of classrooms during the 2018 data collection, representing an increase of 9-percentage points from the 2017 data collection, and 24-percentage points since the baseline data collection (Figure 47). All of the 21st Century Skills Indicators increased during this most recent STAR data collection. Evidence of Creative Thinking was observed in 57% of classrooms visited (Figure 48), a 16-percentage point increase from 2017, and scores of 3 or 4 in Communication increased from 31% in 2017 to 40% in 2018. Perseverance, which scored the lowest during baseline data collection (31%), increased to 49% of classrooms scoring a 3 or 4 in 2018 (Figure 52). Additionally, evidence of Collaboration in classrooms increased by 19-percentage points during the 2018 data collection, which represented the largest increase since the 2017 data collection.

An analysis of individual indicators (Table 7) revealed that researchers observed 55% of teachers providing students an opportunity to generate and develop novel ideas/solutions and make their own choices about how to approach learning tasks. This was the highest scoring indicator. Additionally, teachers provided opportunities for students to problem solve in 47% of the classrooms visited. The lowest scoring indicator, at 33%, was students reflecting on their personal growth and connecting their learning to long term goals. Finally, students were observed creating new and useful ideas, innovations, and products in 37% of classroom visits during the spring 2018 data collection.

Southeast Arts Pathways: Year 1 Evidence. Researchers contacted SEAR schools in Fall 2017 to begin gathering baseline data. Of the 21 Southeast schools participating in The Creative Advantage, 18 schools responded and were willing to participate in the data collection process. In total, 130 classrooms were visited. Researchers observed evidence of 21st Century Skills in 44% of classrooms. Creative Thinking scored the highest, with 47% of classrooms scoring a 3 or 4. Communication scored the second highest, with 42% of classrooms receiving a 3 or 4, while Perseverance scored lowest at 34%.

Individual indicators (Table 8) revealed that students were observed working effectively and respectfully in 38% of classrooms visited and were seen reflecting on their own growth and making connections to learning tasks and long-term goals in 34% of classrooms visited.

Figure 47.

Creative Thinking: Do students create new and useful ideas, innovations, and/or products?

4=Clearly Observable ■ 3 □ 2 □ 1=Not Observable

Figure 48.

Critical Thinking: Do students elaborate, refine, analyze, and/or evaluate ideas?

4=Clearly Observable ■ 3 □ 2 □ 1=Not Observable

Figure 49.

Communication: Do students articulate thoughts and emotions effectively?

■4=Clearly Observable ■3 □2 ■1=Not Observable

Percent of Classrooms

	Southwest Arts Pathway				Central Arts Pathway					Southeast Arts Pathway
	Spring 2016	Spring 2017	Spring 2018	Spring 2014	Spring 2015	Spring 2016	Spring 2017	Spring 2018		Fall 2017
1=Not Observable	16	45	15	26	20	16	18	26		21
2	35	25	45	37	34	39	28	35		35
3	36	9	33	30	35	33	38	33		32
4=Clearly Observable	13	22	7	6	11	13	16	6		12

Figure 50.

Collaboration: Do students work effectively and respectfully with diverse teams?

■4=Clearly Observable ■3 □2 ■1=Not Observable

Percent of Classrooms

	Southwest Arts Pathway				Central Arts Pathway					Southeast Arts Pathway
	Spring 2016	Spring 2017	Spring 2018	Spring 2014	Spring 2015	Spring 2016	Spring 2017	Spring 2018		Fall 2017
1=Not Observable	30	34	25	50	44	40	41	32		27
2	31	37	27	28	21	25	18	29		35
3	24	15	33	16	21	20	18	30		21
4=Clearly Observable	14	14	15	6	13	15	24	9		17

Figure 51.

Perseverance: Do students persist in completing tasks and goals in the face of obstacles?

■ 4=Clearly Observable ■ 3 □ 2 ■ 1=Not Observable

	Southwest Arts Pathway			Central Arts Pathway					Southeast Arts Pathway
	Spring 2016	Spring 2017	Spring 2018	Spring 2014	Spring 2015	Spring 2016	Spring 2017	Spring 2018	Fall 2017
1=Not Observable	26	15	18	47	36	25	20	27	17
2	43	42	33	38	44	39	28	35	49
3	26	28	47	12	17	31	34	35	32
4=Clearly Observable	5	15	2	3	4	5	18	3	2

Y-axis: Percent of Classrooms

Figure 52.

Table 6

21ˢᵗ Century Skills Indicators, Central Arts Pathway, 2017-2018

Creative Thinking	1	2	3	4
13. **Teacher** provides students an opportunity to generate and develop novel ideas/solutions and make their own choices about how to approach learning tasks.	27%	42%	17%	14%
			30%	
14. **Students** create new and useful ideas, innovations, and/or products.	35%	41%	14%	11%
			24%	
Critical Thinking	1	2	3	4
15. **Teacher** provides opportunities for students to engage with skills/concepts in multiple ways.	26%	32%	35%	8%
			42%	
16. **Students** elaborate, refine, analyze, and/or evaluate ideas.	33%	35%	26%	6%
			32%	
Communication	1	2	3	4
17. **Teacher** provides students an opportunity to engage in dialogue, debate, and written/oral assignments.	27%	32%	35%	6%
			41%	
18. **Students** articulate thoughts and emotions.	32%	33%	30%	5%
			35%	
Collaboration	1	2	3	4
19. **Teacher** provides opportunities for student collaboration.	32%	27%	36%	5%
			41%	
20. **Students** work effectively and respectfully in teams.	33%	30%	26%	11%
			36%	
Perseverance	1	2	3	4
21. **Teacher** provides encouragement and problem-solving strategies.	26%	35%	33%	6%
			39%	
22. **Students** reflect on growth, connect learning tasks to long-term goals, and/or practice strategies for taking responsibility and dealing with challenges.	55%	33%	11%	2%
			12%	

Table 7

21st Century Skills Indicators, South-Southwest Arts Pathway, 2017-2018

Creative Thinking	1	2	3	4
13. **Teacher** provides students an opportunity to generate and develop novel ideas/solutions and make their own choices about how to approach learning tasks.	12%	33%	37%	18%
			55%	
14. **Students** create new and useful ideas, innovations, and/or products.	22%	42%	28%	8%
			37%	
Critical Thinking	1	2	3	4
15. **Teacher** provides opportunities for students to engage with skills/concepts in multiple ways.	10%	43%	37%	10%
			47%	
16. **Students** elaborate, refine, analyze, and/or evaluate ideas.	13%	42%	33%	12%
			45%	
Communication	1	2	3	4
17. **Teacher** provides students an opportunity to engage in dialogue, debate, and written/oral assignments.	15%	47%	32%	7%
			38%	
18. **Students** articulate thoughts and emotions.	20%	37%	37%	7%
			43%	
Collaboration	1	2	3	4
19. **Teacher** provides opportunities for student collaboration.	23%	33%	30%	13%
			43%	
20. **Students** work effectively and respectfully in teams.	30%	25%	27%	18%
			45%	
Perseverance	1	2	3	4
21. **Teacher** provides encouragement and problem-solving strategies.	17%	37%	42%	5%
			47%	
22. **Students** reflect on growth, connect learning tasks to long-term goals, and/or practice strategies for taking responsibility and dealing with challenges.	23%	43%	32%	2%
			33%	

Table 8

21ˢᵗ Century Skills Indicators, Southeast Arts Pathways, 2017-2018

Creative Thinking	1	2	3	4
13. **Teacher** provides students an opportunity to generate and develop novel ideas/solutions and make their own choices about how to approach learning tasks.	18%	27%	31%	24%
			55%	
14. **Students** create new and useful ideas, innovations, and/or products.	25%	29%	27%	19%
			46%	
Critical Thinking	1	2	3	4
15. **Teacher** provides opportunities for students to engage with skills/concepts in multiple ways.	20%	36%	33%	11%
			44%	
16. **Students** elaborate, refine, analyze, and/or evaluate ideas.	21%	36%	29%	13%
			42%	
Communication	1	2	3	4
17. **Teacher** provides students an opportunity to engage in dialogue, debate, and written/oral assignments.	16%	34%	37%	13%
			50%	
18. **Students** articulate thoughts and emotions.	18%	33%	36%	14%
			50%	
Collaboration	1	2	3	4
19. **Teacher** provides opportunities for student collaboration.	34%	26%	23%	17%
			40%	
20. **Students** work effectively and respectfully in teams.	38%	25%	23%	15%
			38%	
Perseverance	1	2	3	4
21. **Teacher** provides encouragement and problem-solving strategies.	19%	38%	32%	11%
			43%	
22. **Students** reflect on growth, connect learning tasks to long-term goals, and/or practice strategies for taking responsibility and dealing with challenges.	27%	39%	28%	6%
			34%	

Art Teachers 21ˢᵗ Century Skills. Additionally, researchers disaggregated the results from STAR data collections to look specifically at arts classrooms (Figure 53). Within the CAP, arts classroom observations showed evidence of 21st Century Skills in 33% of classrooms observed. This is 6-percentage points lower than scores for all CAP classrooms observed in 2017, and 26-percentage points lower than scores for CAP arts classrooms in 2017. All of the 21st Century Skills scores decreased in CAP arts classrooms during this post-implementation data collection. Most notably, scores for Creative Thinking decreased by 25-percentage points in 2018 (Figure 54).

During SSWAP observations, the inverse was true, with all of the 21st Century Skills scoring higher during the 2018 data collection. Scores of 3 and 4 increased by 36-percentage points from 2017 (Figure 55). Scores for Creative thinking increased by 16-percentage points from the 2017 data collection, and scores for Collaboration increased by 19-percentage points.

Arts Teachers Overall
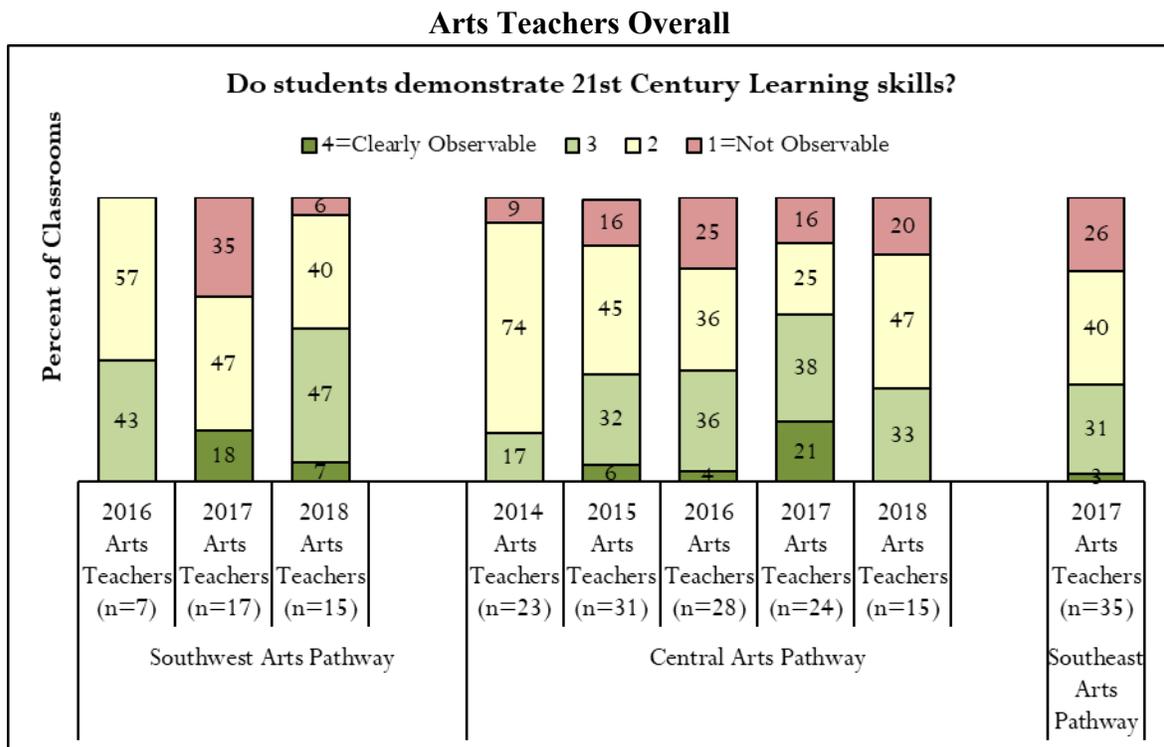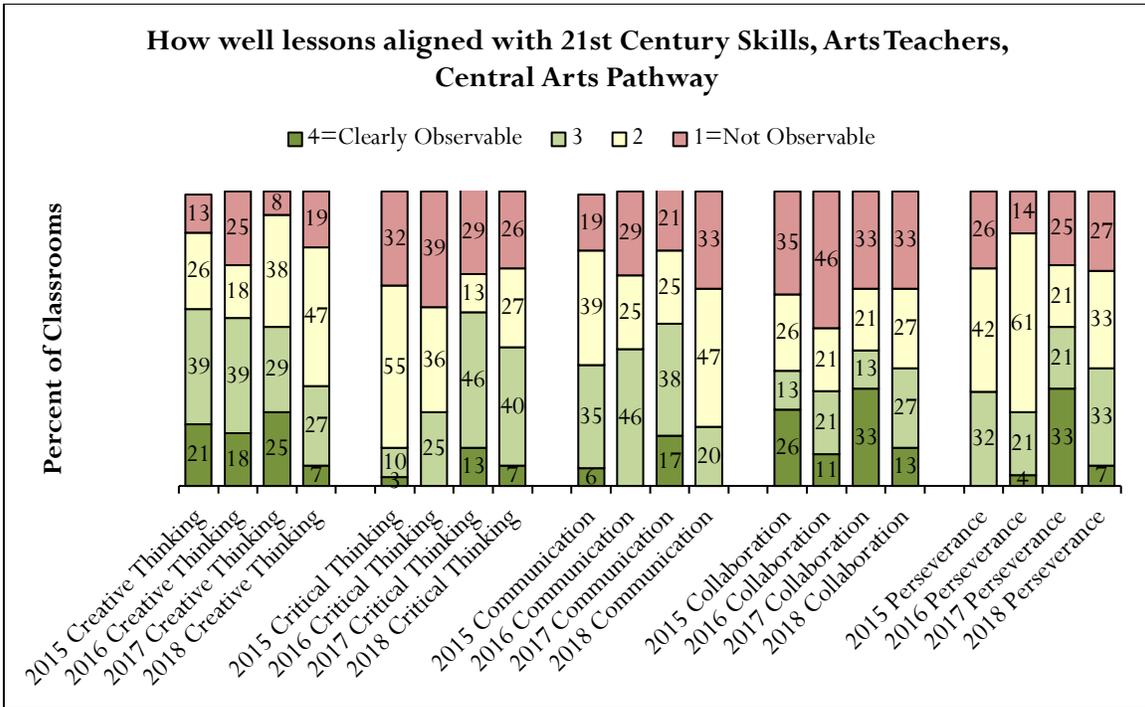
Figure 53.

Figure 54.
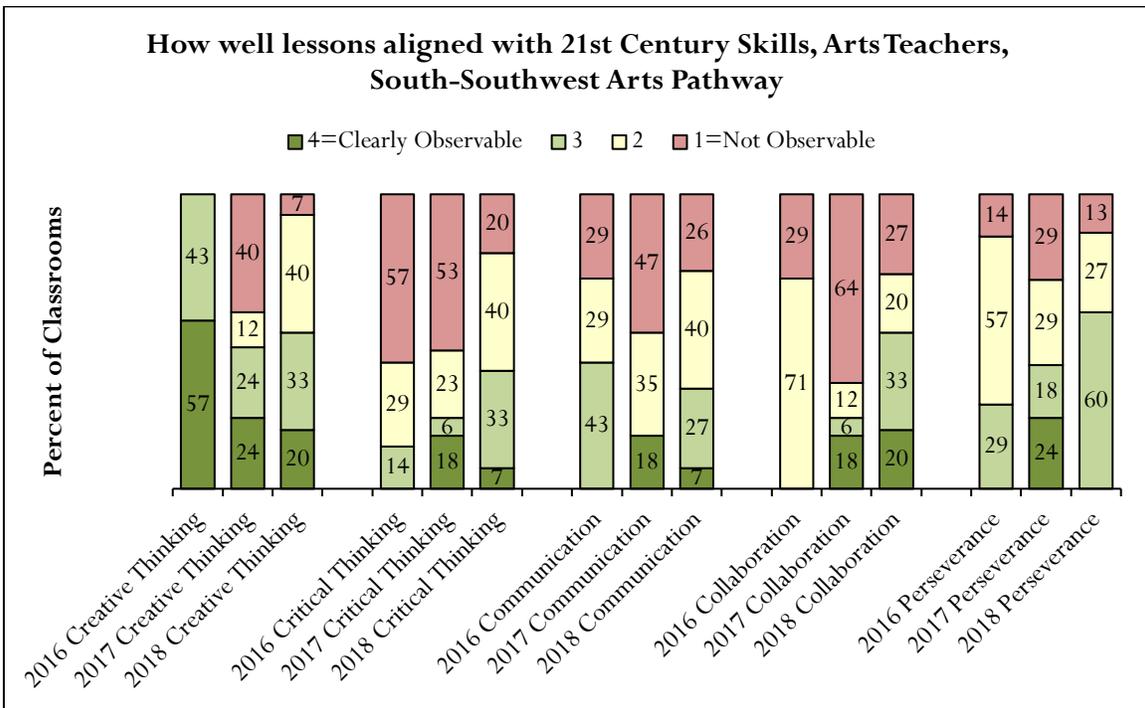
Figure 55.

Cultural Responsiveness. In conjunction with personnel from SPS, researchers at The BERC Group identified four Indicators from the STAR Protocol to measure the extent to which the classrooms observed exhibited Culturally Responsive teaching and learning. Half of the Indicators (*n* = 2) focused on teachers ensuring the purpose of the lesson was clear and relevant to all students and ensuring the classroom was a positive and challenging environment. The other half (*n* = 2) focused on students demonstrating a meaningful personal connection to the lesson and experiencing learning activities that were adapted to meet the needs of diverse learners. The 4-point scoring scale represents the extent to which Culturally Responsive teaching and learning was evident during an observation period. The Indicator and Component scales range from 1-Not Observable to 4-Clearly Observable. The Overall score represents the extent to which the overall teaching and learning practices observed were aligned with Cultural Responsiveness. The 4-point scale ranges from 1-Not at All, 2-Very Little, 3-Somewhat, and 4-Very.
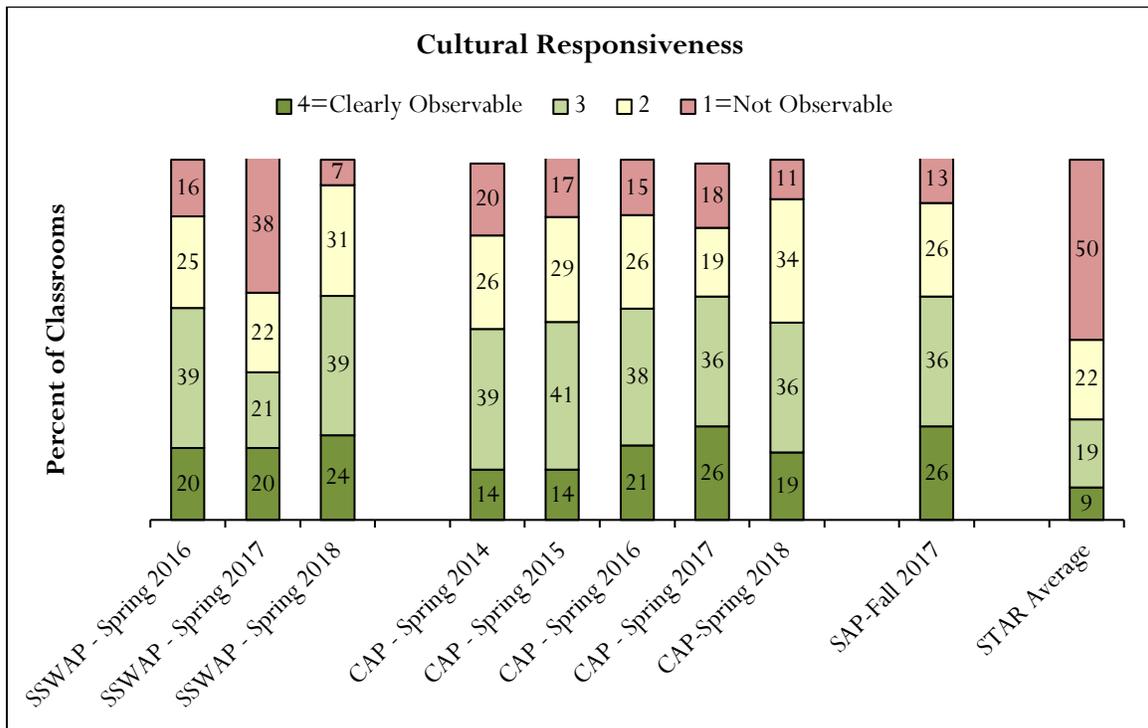
Figure 56.

Central Arts Pathway. Researchers observed evidence of Culturally Responsive practices in 54% of the CAP classrooms visited in 2018 compared to 62% in 2017 (Figure 56). This is an 8-point decrease from the prior year, and similar to percentage scored in Spring 2014. An analysis of the individual Indicators (Table 9) showed that 46% of students were observed working collaboratively with peers (a 6-percentage point decrease from 2017); and in 92% of classrooms, teachers were observed providing a safe, positive learning environment for all learners (a 6-percentage point increase).

Table 9
Cultural Responsiveness Indicators, Central Arts Pathway, 2017-2018

	1	*2*	*3*	*4*
7. Teacher assures that the purpose of the lesson is clear and relevant to all students.	6%	42%	32%	20%
			52%	
8. Students demonstrate a meaningful personal connection to the lesson.	27%	44%	21%	8%
			29%	
10. Teacher assures the classroom is a positive and challenging academic environment.	5%	3%	56%	36%
			92%	
11. Students work collaboratively to provide social, peer-support for learning.	6%	48%	35%	11%
			46%	

South-Southwest Arts Pathway. Researchers observed evidence of Culturally Responsive practice in 63% of classrooms (Figure 59) in the SSWAP during the 2018 data collections. This is a 22-percentage point increase from 2017. The highest scoring Indicators in the SSWAP were Indicators 10, regarding classroom environment and 7, regarding purpose and relevancy. Teachers were observed creating a positive and challenging learning environment in 89% of classrooms (a 26 percentage point increase from 2017), and the teacher was observed communicating the purpose and relevancy of the lesson in 63% of classrooms visited, representing a 45-percentage point increase from 2017.

Table 5

Cultural Responsiveness, South-Southwest Arts Pathway, 2017-2018

	1	2	3	4
7. Teacher assures that the purpose of the lesson is clear and relevant to all students.	2%	35%	43%	20%
			63%	
8. Students demonstrate a meaningful personal connection to the lesson.	13%	47%	30%	10%
			40%	
10. Teacher assures the classroom is a positive and challenging academic environment.	3%	8%	47%	42%
			89%	
11. Students work collaboratively to provide social, peer-support for learning.	10%	33%	35%	22%
			57%	

Southeast Arts Pathways. Researchers observed evidence of Culturally Responsive practice in 62% of classrooms (Figure 56) in the SEAR during the 2018 data collections. The highest scoring Indicators in the SEAR were Indicators 10, regarding classroom environment and 7, regarding purpose and relevancy. Teachers were observed creating a positive and challenging learning environment in 92% of classrooms, and the teacher was observed communicating the purpose and relevancy of the lesson in 60% of classrooms visited. Additionally, students were observed working collaboratively in 60% of classrooms visited.

Table 6

Cultural Responsiveness, Southeast Arts Pathways, 2017-2018

	1	*2*	*3*	*4*
7. Teacher assures that the purpose of the lesson is clear and relevant to all students.	9%	32%	37%	23%
			60%	
8. Students demonstrate a meaningful personal connection to the lesson.	27%	36%	23%	14%
			37%	
10. Teacher assures the classroom is a positive and challenging academic environment.	2%	5%	44%	48%
			92%	
11. Students work collaboratively to provide social, peer-support for learning.	12%	28%	41%	19%
			60%	

EVIDENCE OF IMPLEMENTATION

For this Year 5 evaluation, the CAP was in its first year post-implementation, while the SSWAP was entering into its fourth and final year of implementation. Additionally, the SEAR was engaging in their regional planning. A unique aspect of The Creative Advantage continued to be the importance of empowering each school, pathway, and region to structure the initiative in the way that best the community's' needs and resources. Many of the contextual factors and promising practices related to implementation continued to have an impact on pathway schools. Patterns and overall impressions regarding contextual factors, program level planning, and professional development are discussed first, followed by partnership highlights specific to each pathway.

Contextual Factors

Interviews and focus groups with school stakeholders and program leaders revealed several contextual factors impacting the overall implementation of The Creative Advantage at the district and school level. These contextual factors have remained somewhat consistent over time. Overarching themes discovered during qualitative data collection included inconsistent funding for the arts, lack of prioritization of the arts as a core subject, and communication about the value and importance of arts for all students. Additionally, resource allocation in the form of human capital and time were discussed. These contextual factors are explored throughout the evaluation report.

Program Level Planning and Implementation

During the course of the 2017-2018 school year, program leaders continued to meet regularly to discuss best practices for ongoing improvement. Similar to last year, program leaders focused on creating professional development aligned with the goals and vision of The Creative Advantage, strengthening arts partnership opportunities and programming, and addressing district wide changes to arts education that impacted the progress towards program goals. They worked collaboratively to respond to stakeholder concerns and formatively assess the program throughout the year. Several focus group participants noted the high value of the planning and support offered by Creative Advantage program leaders. One shared, "Sitting down 4 years ago laid out a map for where you wanted to be in 4 years. It was fun and helpful to make a path of where we were going, and if we hit our marks…we might not have done it without direction from the CA leadership."

Focused Professional Development

Within The Creative Advantage there is a significant investment in professional development. There are three primary avenues for professional development, and together they were designed to meet the needs of a variety of stakeholders. First, The Creative Advantage series presented professional development for members of arts organizations, teaching artists, and certificated teachers (Table 11). This series is developed through partnerships with the Office of Arts & Culture, Seattle Art Museum, and SPS. Second, the Visual & Performing Arts Program presented professional development to certificated visual and performing arts teachers. Third, there were opportunities for grant funded professional development that aligned to Creative Advantage

pathway/region goals. There were also professional development opportunities that arose through various community partnerships. The commitment to supporting teachers and partners through ongoing professional development continues to be a strength of the initiative, and the impact of this professional development is a key measure of success of The Creative Advantage.

Table 7

The Creative Advantage Professional Development, 2017-2018

Title	Presenter(s)	Attendance
Arts Partner Summer Institute		
	Dr. Wayne Au (keynote)	130 keynote, 100 full day
Professional Learning Workshops		
The Creative Advantage Arts Partner Kick-Off	SPS & ARTS Staff	65
The Creative Advantage Arts Partner Spring Workshops	Tina LaPadula, Donte Felder, Shontina Vernon	82
Teaching Artist Meet-Up Sessions		
Restorative Hangout #1: Exploring Relevance and Representation	Zorn Taylor	34
Restorative Hangout #2: The Avengers-Race, Gender & Class in SciFi	Donte Felder	35
Restorative Hangout #3: Restoring Self through Reflective Practice	Jehan Osanyin	4

Annual School Arts Partner Summer Institute

During Year 5, program leaders continued to work with the Seattle Art Museum to offer the Arts Partner Summer Institute. This institute was open to any interested school and community personnel (i.e., teaching artists, educators) to join in a day of focus on exploring "local issues through local film and media," and engage in "action-based creative responses." Survey feedback regarding the summer institute (n=23[4]) indicated that the majority of respondents felt the overall experience was useful and the sessions were above average. One participant commented, "The institute is always wonderful for learning, community engagement, and centering on students that are members of marginalized communities." When asked about important insights gleaned from the institute, a reoccurring response indicated practitioners were learning about realistic strategies to incorporate themes of social justice into the classroom. One respondent shared that they found value in what they learned from "[a session leader] describing and showing how we can implement these ideas in concrete and engaging ways with students."

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[4] The number of respondents varied by question; 23 represents the highest response rate on the survey. Some items received fewer answers.

Regarding areas of interest and planning for next year's institute, a variety of avenues were identified that further address issues of class and poverty. Some ideas included expanding the session focus to include other marginalized groups, targeting how to bring out student voice, providing trauma informed practice, and integrating social justice outside of arts classrooms. One participant commented on their interest to better understand ways "to talk about social justice in an all-subject classroom outside of visual art, theatre, dance, etc." Finally, some respondents indicated they would benefit from being kept up to date on The Creative Advantage initiative and how the institute connects to it. One participant described their feedback for future institutes:

> I would love to hear more about how to remain connected. Is there a listserv/FB group etc.? How do teaching artists get connected to schools? What is the current state of arts within Seattle schools? What is the agenda of Creative Advantage moving forward?

Arts Partner Workshops

Arts Partner workshops were offered on three different days during the year, with content focused on developing stakeholder capacity to reflect and build community. Specific target questions during this year's workshops included "*What is culture? Who gets to decide what is relevant? What does freedom look like in your classroom, in your practice?* and, *How can we center healing/collective power?"* Survey feedback regarding the arts partner workshops (n=31-22) indicated the majority of respondents found the workshops useful. Specifically, the most survey respondents noted that they would recommend the workshops, could immediately apply their learning and found that the workshops strengthened their capacity to support student learning. Additionally, the workshops gave them tools and techniques to help with personal practice and self-care and it helped them partner more effectively with schools. When asked what participants found most valuable about the workshops, respondents indicated opportunities to self-reflect, collaborate in small teams, and practice working through challenging scenarios (e.g., conflict and power dynamics) were described most frequently. One commented on their overall experience of the workshops:

> Honestly, every piece of the day had such a beautiful and powerful build up to a through line, that I loved every piece. From the beginning exercise of walking around the space quietly and leading questions for us to reflect on about ourselves, to reflecting on our own traumas and joys, to asking hard questions and liberating questions. I attend as many educator workshop and learning opportunities as my schedule allows, and I have to say that this one was one of the most valuable experiences, if not the most. I really walked away challenging myself and reflecting a lot while having actual tools to keep using to move forward. It was powerful and I would love to take a series of workshops that continues to dig into this type of format and work. Your supportive team of facilitators was top notch-

really impressed with their work, their approaches, and what they each had to share in their teachings.

Survey feedback also indicated participants would like increased workshops, collaboration, and mentoring opportunities in future years. One described a desire for "more opportunities to meet, connect, and process information." Additionally, one participant commented that they would like to have a list of mentors they could connect with and contact when specific problems arise.

Teaching Artist Meet Up Sessions

These teaching sessions included three opportunities to meet up throughout the year. Session one explored the *Everyday Black/ African American* exhibit and focused on how to create relevance and accessibility to engage students in museum visits. Session two focused on a discussion of "race, class, gender, and power" after viewing *The Avengers: Infinity War* science fiction movie. Session three focused on a self-reflection of the school year, was held in an outdoor setting.

SPS Professional Development

Professional development opportunities offered by SPS continued to grow and expand during Year 5. Courses focused on developing teacher capacity to understand, integrate, and measure the arts. Specific areas of focus included 21st Century Arts Common Assessments, Washington State Arts Learning Standards, Culturally Responsive Teaching, Content Demonstration Teacher Lab Days, Job Alike Series Themes, and Early Learning in the Arts. Overall, evaluations of the professional development opportunities indicated the majority of participants felt their experiences were positive (i.e., 3 or 4 on a 1-4 scale), within and across all offerings where feedback was gathered. Summary data provided by CA leadership indicated 25 professional development workshops/courses, including job-alikes (early release Wednesdays for job alike, job embedded teacher collaboration), and 6 professional development team meetings were carried out during Year 5 to support an accumulated attendance of 1,117 teachers.

Some examples of the workshops/professional development courses offered during the 2017-2018 school year included:
- Racial Equity 101.5
- Islam Arts & Culture: Providing Teachers with a Pathway for Engagement
- Making the Invisible, Visible: A New Approach to Teaching Indigenous Arts & Culture
- Culturally Responsive Teaching & Learning in the Arts Team
- TPEP & Goal Setting in the Arts
- Washington State Arts Learning Standards: Connecting
- Deep-dive into the Standards: Unpacking
- Dance & Quality Physical Education Project

21st Century Arts Common Assessments

The purpose of the 21st Century Arts Common Assessments is to deepen student learning and to improve teacher practice by teaching and assessing what's most important in the arts and 21st century skills. They are designed to assess student growth with a baseline common assessment that is administered at the beginning of a course and an aligned cornerstone common assessment that is administered at the end of a course. The common assessments are aligned to the Danielson Framework and teacher evaluation so that teachers can use them for the Teacher Principal Evaluation Project (TPEP) if they so choose. All arts teachers are expected to implement the 21st Century Arts Common Assessments. The results will be used to: provide equitably distributed quality arts learning for every student at every school throughout the district; provide a common foundation for teachers to collaborate around student learning; and document the benefits of arts learning.

Baseline and Cornerstone 21st Century Arts Common Assessment Surveys (2017-18). Overall survey responses across the baseline (n=192) and cornerstone (n=133) assessment administrations indicated positive outcomes, with the highest frequency of responses reported as "good" on a 5-point scale including "excellent, very good, good, fair, and poor." Additionally, "agree" had the highest frequency on the 5-point agreement scale ranging from "strongly agree" to "strongly disagree." Summary statistics indicated elementary school teachers have the highest reported assessment use, music and visual arts are the most common disciplines the assessments are being applied within, and the total number of students and classes utilizing the assessment has decreased since baseline. Specifically, the total number of classes (students) the assessment was administered within during baseline was 710 classes (14,297 students) compared to 422 classes (9,053) students during the cornerstone. Compared to 2016-17 survey assessment data, there was an increase in teacher survey participation (baseline = 121; cornerstone = 149) and total number of students assessed (baseline =9,134; cornerstone = 12,077).

Informed Teaching Practices. Feedback from the baseline and cornerstone assessment surveys indicated teachers are using the assessments to inform their teaching practices. Specifically, assessment users highlighted the capacity of the rubric to aide in lesson planning and delivery and understanding student growth. Many participants commented on how using the rubric changed their classroom skill development to target 21st Century skills, expand instructional strategies to include more student-focused activities, and further understand gaps in student learning. Regarding the assessment's focus on students, one teacher shared, "They have gotten me to hand more control over to the students, and to ask them to drive more of the rehearsal process." Teachers who were new to the school district or new to teaching often described how utilizing the assessment has benefitted students' relationships, noting, "As a new teacher, the Assessments allowed me to know my students before we started class and helped to inform the direction and goals of my teaching." Another teacher commented, "Being a new teacher in this district, the 21st Century Arts Common

Assessments have informed my practice in that I am more acutely aware of where my students have strengths and weaknesses, despite my not having much experience with them in the class yet."

Teachers indicated there is strong usability and transferability of the assessments. Quantitative outcomes showed the majority of respondents across both assessments strongly agreed or agreed that the assessments gave them a better understanding of how to assess student skills and knowledge (71% baseline/cornerstone), assess 21st century skills (68% baseline; 70% cornerstone), and provide a generalizable model for instruction (71% baseline; 76% cornerstone). One respondent shared how they have integrated components from the assessment into other lesson planning, stating, "The 21st Century Arts Assessments have helped me shape my overall approach to lesson planning. I have developed a deeper understanding of the important role that critical thinking plays while practicing on a musical instrument." Additionally, another respondent shared, "They are the basis to all of my assessments, the rubrics have allowed for the students to know exactly what is expected of them and have made the grading process much more precise." Overall, the majority of survey respondents intend to use the 21st Century Arts Common Assessments as part of their TPEP evaluation.

21st Century Common Assessment Across Groups. Survey responses indicated the assessments have stronger relevancy for different groups, grades, and mastery levels. For example, many respondents commented on the usability of the assessments for historically underserved populations, large group courses, and some introductory courses (e.g., EL students, large ensembles, beginning choir). Regarding underserved populations, respondents described challenges with students understanding complex language, noting specifically, "The language is difficult for our EL and students [receiving special education] services. I find students get hung up on some of the language, so I have adapted parts of the rubric and assignments to better serve the students." Quantitative responses indicated the 21st century assessments were rated as less effective for EL and/or receiving special education services across the baseline and cornerstone surveys.

Combined positive responses of "excellent" and very good" indicated that at baseline, the common assessment tool provided information to support EL students (17%) and students receiving special services (11%). Responses collected during the second administration (cornerstone) were slightly higher, with positive percentages indicating the assessment provided support for EL students (19%) and students receiving special services (17%). Additionally, respondents generally indicated the 2nd grade assessments were very beneficial, while the 5th grade assessment was often described as "too difficult" or "too cumbersome." One teacher commented on the challenge of utilizing the assessment for 5th graders:

> I think that the 5th grade cornerstone is too advanced for my students' levels of development. I'm all for the idea of a composition project, but the Personal Statement and

Listening portions of the assessment are rather cumbersome and take too much time to administer. I would appreciate being able to see examples of student work that match the 3 or 4 criteria, so I know what the expectations are.

Arts Partnerships

The Community Arts Partners who were engaged in this initiative were also asked to share their experiences regarding their work with SPS. These partners provided learning experiences during the 2017-2018 school year in a variety of arts areas, including dance, music, theater, visual arts, literary arts, and multidisciplinary arts. Survey questions asked for descriptions of services provided, as well as for perceptions regarding logistics, partnership creation, teacher roles, and outcome assessments after services provided were complete. Community partner responses (n=6) continued to indicate an overall high level of satisfaction during Year 5 of the initiative, however, the response rate for this survey was somewhat low, with less than a third of all partners completing the survey. All survey respondents indicated they were satisfied or very satisfied with their Seattle Public Schools partnership, and the majority or all of the partners were satisfied or very satisfied with their pathway partnerships.

Additionally, the majority or all of the partners indicated they were satisfied or very satisfied with the logistics and working with the teachers within each of the three pathways. Partner respondents indicated the three primary activities classroom teachers participated in during the partnerships were supporting classroom management (100%), supporting the teaching and learning of the lesson (80%), and lesson planning (60%), which suggests a level of communication and collaboration taking place between the arts partners and teachers. Arts partners also indicated they are primarily assessing student learning and attendance/enrollment outcomes (Figure 57), however the frequency of the assessments varied across partnerships, with annual assessments (40%) reported the most.

Types of Outcomes Assessed by Arts Partners, 2017-2018

Category	Percentage
Academic improvement	
Attendance	60%
Grades	
# of students participating in the program	80%
Skill development in arts disciplines	80%
21st Century art skills development	100%
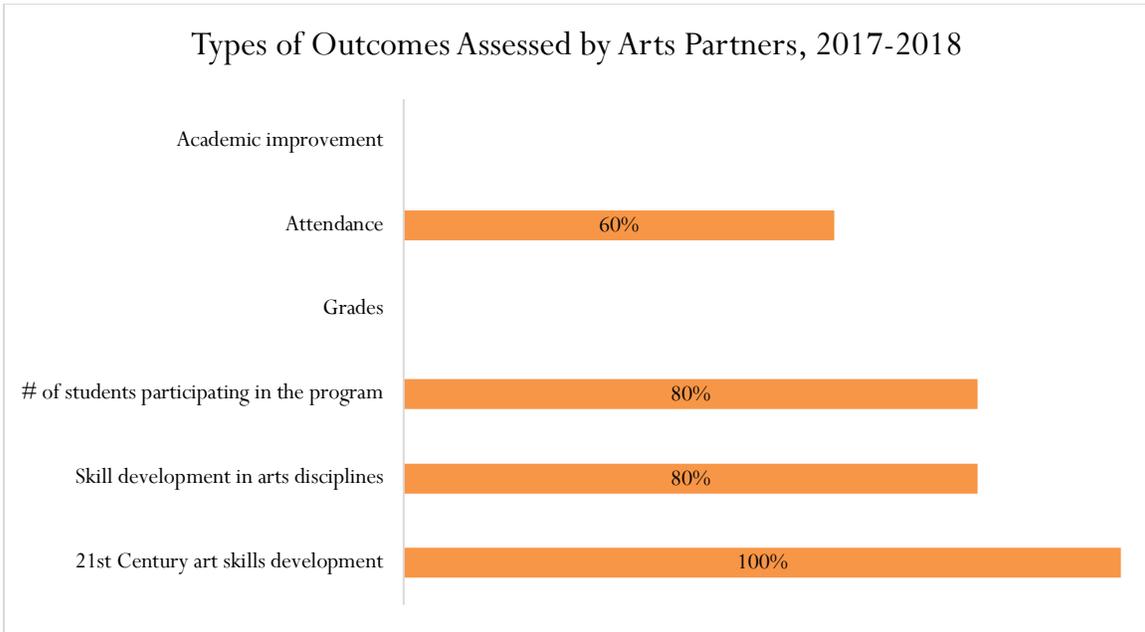
Figure 57.

Partnership Solicitation

When asked about partnership development, arts partner respondents indicated they were most likely to initiate the partnerships and utilize strategic networking practices to solicit pathway partnerships (Figure 58). Additionally, one partner who was involved with all three pathways indicated that they rely on key school personnel to foster partnerships, commenting "We contact librarians through many different avenues. They are our biggest allies."

Partnership Solicitation with Pathway Schools, 2017-2018

	Central Arts Pathway	South-Southwest Arts Pathway	Southeast Arts Pathway
I/We don't - the school(s) find us	33%	50%	
I/We initiate the communication	67%	50%	100%
Through networking	33%	25%	50%
With support from the Creative Advantage leads			
Other	33%	25%	50%
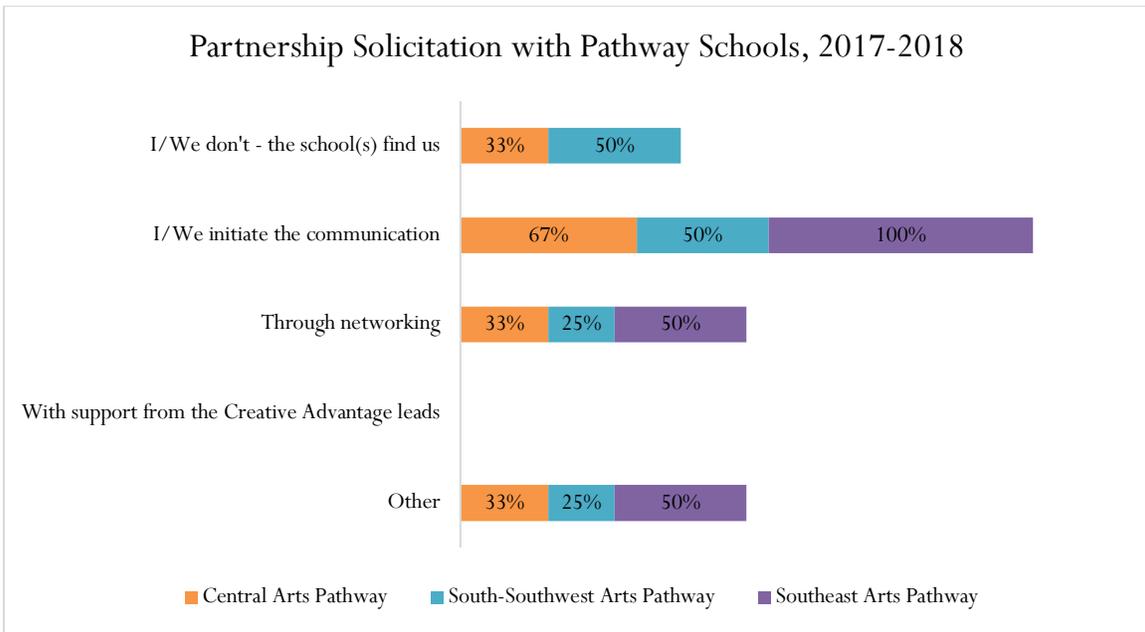
Figure 58.

Partnership Challenges and Barriers

Arts partners were also asked to identify their most pressing challenges as well as tools still needed to strengthen their pathway partnerships. The primary challenges identified by arts partners focused on a combination of contextual, process, and attitudinal factors, with the process factor (i.e., lack of clear communication channels) cited the most frequently (75%; Figure 59). Arts partners shared their beliefs that increased access to personnel and school level information would best support their partnerships. Specifically, access to information regarding school personnel, curriculum maps, school schedules, school norms, and time commitment all received the highest response rates (60%) from arts partners. Outcomes from these survey responses suggest the need for current and future pathway partners to reflect on their capacity to provide essential information and develop effective processes for arts partners to navigate within their schools.

Challenges in Working with Schools, 2017-2018

|	
Lack of commitment	25%
Lack of clear communication channels	75%
Lack of materials	
Lack of shared vision	
Lack of space	25%
Lack of student participation	
Lack of time to work with students	25%
Student discipline	
Too many programs within the school	
Other	25%
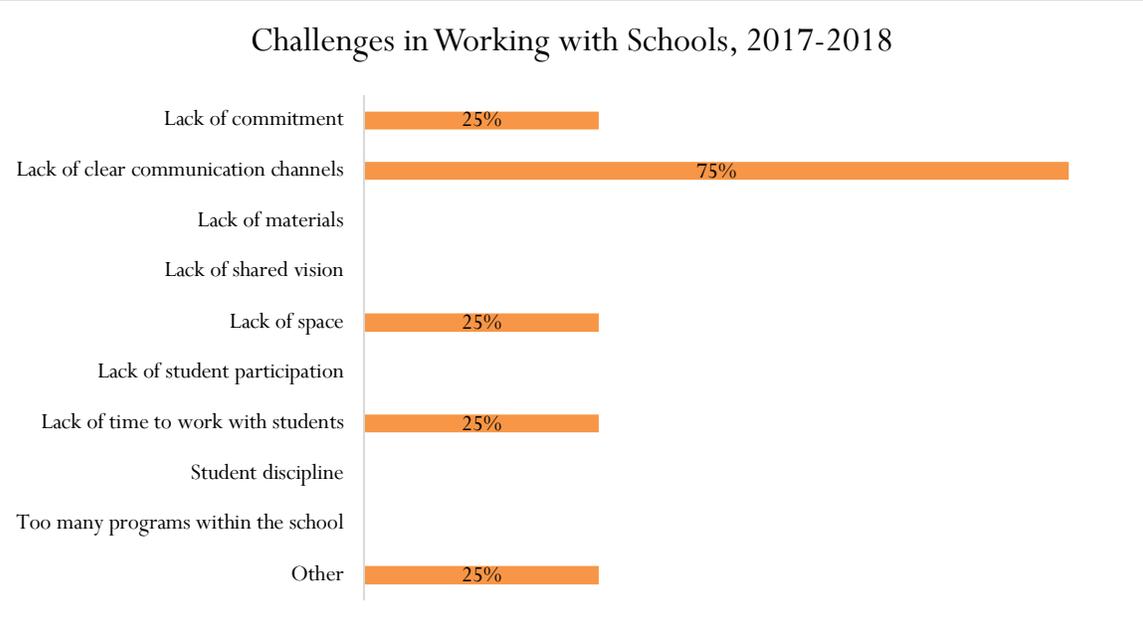
Figure 59.

The Implementation of the Creative Advantage Over Time

Program leaders continued to find the balance between prescriptive and flexible support regarding program implementation. Qualitative evidence has shown the need for pathways and schools to implement The Creative Advantage in ways that meet their unique needs. Along with this flexibility, program leaders have worked to continue building capacity within the district for the inclusion and sustainability of the arts for all students, despite their geographic location. Many of the processes and procedures being introduced have been designed to strengthen and extend the reach of The Creative Advantage with the goal of shifting culture and creating awareness, not just providing short term incentives. One essential component of The Creative Advantage has been the development of relationships with community arts partners. Partnership highlights and challenges are described below for each pathway.

CAP Partnership Highlights

During the 2017-2018 school year, most schools in the CAP were no longer receiving funds from the Creative Advantage to engage arts partnerships and other arts activities previously supported through this initiative. As a result of this loss of funding, schools in the CAP reported their struggle to fund partnerships, however, many also found opportunities to continue their working relationships with Arts Partners from the CA roster. Several requested funds for the arts from their PTSA, and one school reported receiving "a significant discount from the Seattle Symphony to have my 3rd and 4th grade students participate in a five-week residency," which she felt was directly related to their relationship built while part of The CA Initiative. Another arts team leader shared that they received donations and grants through The Women's University Club and Music in Schools to continue adding arts events and activities for their students. Conversely, some schools shared that there was a noticeable decrease in outside arts partnerships directly related to the availability of funding.

SSWAP Partnership Highlights

During the 2017-2018 school year, 6 schools in the SSWAP worked with community arts partners to provide a diversity of arts opportunities for students, and teachers, throughout the schools. Schools in the SSWAP developed relationships with several individual artists from the roster, including Roger Fernandez, Tai Shan, Vicky Edmonds, Abel Rocha, Ruben Gonzales, Cate Simmers, and Marcia Ingerslev. These opportunities allowed students to record their own music and poetry, perform, create, and collaborate with peers and artists to express themselves in a variety of ways. Program leaders tracked these partnerships, noting the specific activities provided. One example is described below:

> Jack Straw's vocal coaches will work with students in the classroom to read their memories out loud, learning to use their voices to present their stories and to gain confidence while reading. Students will then work with the same vocal coaches and our engineers in Jack Straw's recording studios, building on the work in the classroom and creating a recording

of all students' memories. Student narratives will be put together in a "book" and memories will be presented during morning announcements during the last 3 weeks of school.

Other examples of art partnerships included a 2nd grade class working with an artist to integrate visual art into science with a focus on plants, flowers and pollinators, a 1st grade class learning to perform traditional animal songs in Spanish, and 5th grade classes integrating robotics and visual arts into simple machines.

SEAR Partnership Highlights
Despite focusing on their school level planning, three arts partnerships were funded in the SEAR during the 2017-2018 school year. These included 1 individual artist, Antonio Gomez, and 2 organizational partnerships with Bushwick Northwest.

Partnership Challenges
Focus group participants continued to describe positive interactions and experiences with arts partners. Similar to last year, there continued to be challenges regarding the process of selecting, contracting with, and building relationships with arts partners. In total, approximately 17 out of 96 organizations or individual artists were engaged in partnerships with 15 schools during the 2017-2018 school year. Several schools engaged in multiple partnerships, and some community arts partners were contracted to work with multiple schools. One school administrator shared, "The legwork for a classroom teacher to make [a partnership] happen is too much; it takes time to collaborate and figure out the curriculum with the artist and make it applicable. We don't have that luxury of time." Another focus group participant noted, "The paperwork is too much. I felt discouraged." One additional persistent challenge was the perceived limitation of partners that could be paid for with CA funds. Several school level focus group participants commented that they had friends or colleagues that were practicing artists, but not on the roster list, so could not be funded with money from CA. This seemed to prevent some school level participants from engaging with arts partners actually on the roster.

Central Arts Pathway Year 5: Post Implementation

The Creative Advantage Experience
During this first year after their participation in The Creative Advantage, researchers asked questions focused on the sustainability of the work started during implementation. Many schools acknowledge that without the dedicated supports and funding there were challenges, however, many also noted the importance of making the effort to continue the work. Several arts team leaders shared their belief that the culture of their buildings had been shifted over the past 4 years, and the presence of the arts was more fully felt, in common spaces and classrooms. Evidence of this shift included more arts integration in classrooms, student artwork displayed throughout the school, increased teacher efficacy to support and include the arts, and improved student

engagement and ability to attend when provided opportunities to express themselves creatively. One arts team leader shared,

> I definitely see such a difference over these past 5 years in an acceptance and overall positive attitude towards music and visual arts being a part of our students' well-rounded education. I can also visually see teachers implementing more arts projects and coordination with more resident artists too, because it is strongly encouraged throughout our school environment.

Sustainability. When asked specifically about their ability to sustain partnerships and an art focus without the resources provided during implementation, schools were candid about their struggles. Several noted that they had to discontinue partnerships without the funding, while others found ways to shift priorities and find outside funding to maintain the programs and relationships that they had built. Many felt that sustainability was possible as a result of their culture shift, although they would continue to need people to carry on the vision and advocate for the value of the arts for their students. One focus group participant noted,

> …you can't just have one person be the arts team. You need to have integration. You really need to have leadership and coordination/communication/ collaboration where the people delivering the majority of the arts instruction are regularly communicating with each other. If not, it becomes a thing like, 'they go to the art room and who knows what happens there.' That's why the relationships are necessary.

Student Outcomes. Many CAP focus group participants reported that they did see a shift in their students as a result of their participation in The Creative Advantage. This shift persisted during this school year, particularly in schools where the arts continued to be prioritized. One art teacher commented,

> I do see a lot of students where art is 'their thing'. It gives them something else to be good at. Maybe academics is not the thing they're good at in their minds, therefor art becomes somewhat of the 'light in their life'. They might come to art during recess and ask if they can work on an ongoing project. I have seen a lot of students who would not otherwise have access to the arts if it weren't for in school. If we didn't have art in the schools, they wouldn't have it in their lives, including students who find 'Hey, I am actually good at this!'

Another teacher noted that the students "really like having artists come in and talk about their experiences," which gives the students a sense of what is possible. Additionally, there was an

awareness that including the arts has helped to alleviate some of the behavior challenges for students, and "allows the students the space to express their emotions differently."

South-Southwest Arts Pathway Year 4: School Implementation

The Creative Advantage Experience

This was the final year of implementation for SSWAP schools. Focus group participants shared varying perspectives on their experiences as Creative Advantage schools. While several mentioned challenges related to systemic and persistent issues, many also shared successes with implementation and outcomes during the 2017-2018 school year. One arts team leader shared,

> I noticed at the end of last semester when I did these group mural projects…this project impacted students because they had a voice to say what they were doing, and they worked in groups and had to figure out how to problem solve and work in different stages. Students had many questions and I had to tell them, 'you will find out what your strengths are'. You might have different roles; e.g. doer, organizer, colorer…it was a goal to help them find their strengths. I think they came out of the process understanding a lot more about group work and what their strengths were.

A music teacher noted, "Especially for 6th grade students, I am seeing music becoming a part of their identity. Students come in on their lunch time to practice as sectionals or groups, and that hasn't happened in years." Focus group participants also commented on the overall openness around the arts in several buildings, and the sense of accomplishment many students seem to have found through exposure to arts disciplines.

Specific outcomes and benefits recognized throughout the SSWAP included the usefulness of having an "art closet", the increased amount of arts integration in classrooms, art displayed throughout buildings, and a willingness to take risks and try new things.

Art Closet. School level stakeholders reported high value in having an arts closet with materials they could share throughout the school. A few school arts teams discussed offering in services for teachers to show off what they had to offer and provide suggestions for ways the teachers could use the materials in their classrooms. While everyone appreciated the materials themselves, several people also commented on the increased conversations and relationships with teachers that developed as a result of having these available art materials. One administrator shared, "I do know that the visual arts department has appreciated the funds and have even asked other teachers within the middle and high school what supplies they needed to implement the arts in their classroom. It has definitely boosted collaboration with the visual arts teachers."

Arts Integration. Several teachers shared that they were seeing more arts integration in classrooms throughout their buildings. One art teacher commented, "We have changed the mentality from learning the arts separately to integration, which has been great." Another art teacher noted that she has personally collaborated more with classroom teachers and has noticed improved communication and relationships as a result. An administrator commented, "There is total staff buy-in here, the teachers know that the arts are a powerful medium to teach. At this school the teachers are trying to integrate much more."

Art Displays. During the majority of focus groups with SSWAP schools, researchers heard about the increased amount of artwork being displayed and shared throughout school buildings. Teachers commented on the amount of art on the walls, one commenting, "Having additional time to work on arts has taught students to persevere in class. Everybody, staff and students, have the opportunity to express themselves…we have a ton of art in the building which is now just expected. It is what we do here now." Another administrator shared, "There is a lot of art on the walls, more kid- oriented. They are creating art on their own more than before, so there is more individualism."

Risk Taking. Risk taking was introduced as a theme during several focus groups. Arts team members shared their perspectives on the willingness of teachers to try new things and experiment with different ways for their students to express themselves. Several focus group participants felt this was the result of increased communication and participation in arts partner lessons, which helped to increase teacher efficacy and confidence around using the arts to enhance student experiences.

Focus 3: Emerging Promising Practices

What are the emerging promising practices?

With one cohort post-implementation, and one cohort completing their final year of implementation, school level staff have shared many promising practices and success throughout the course of their participation. Many of these themes have been repeated over several years, while some new promising practices have emerged during the 2017-2018 school year. Focus group participants spoke about the importance of increased exposure to the arts, the value of community partnerships, and increased student efficacy and confidence in making and using artwork to express themselves. Additionally, several art teachers spoke to their improved communication and relationships with classroom teachers in their buildings. One challenge to note with communicating promising practices is the rate of arts team turn-over. At many schools, researchers are interviewing new staff every year, which makes it more challenging to identify the cumulative impact of the initiative when reported on by novice program level participants. As a result, there may be additional promising practices and successes within school buildings that have not been shared during these focus groups but may still be impacting school culture and instruction.

Exposure to Arts Disciplines

The Creative Advantage has supported schools in building capacity for the arts. During the 2017-2018 school year, students engaged in a variety of visual arts experiences they may have otherwise not been exposed to without The Creative Advantage. One arts team leader noted, "These experiences are unique, and many of our students would never know what was out there without these opportunities." Additionally, teachers throughout the district were given multiple professional development opportunities to learn new arts techniques and strategies to implement in their classrooms.

Community Engagement

During spring 2018 focus groups and interviews, several arts team members spoke about being a part of this community, and building community among families, school staff, and arts partners. One focus group member shared, "It's been great to network with other art teachers and art partners in the community…the new arts standards have been great because they elevate arts in the district…being a part of a community has been great." This building sense of an arts community throughout pathway schools is at the heart of The Creative Advantage.

Continued Arts Awareness

Many of the arts teams noted that The Creative Advantage had altered the language and culture of their buildings in some way. Many expressed that their teachers were more open to experiencing the arts and learning new skills, and others noted that student engagement was noticeably different when students were given opportunities to participate in the arts. One teacher shared, "…the students burst into song during class sometimes. Singing is a language students want to use…when they get into secondary school, they will be ready for music." Another, while discussing an art

exhibition her students participated in, noted, "It's really empowering to the student artists to be vulnerable enough for [other] students to see all of their work and sit with their exhibits all day." In addition to special art events bringing awareness to school communities, many focus group participants, particularly in the SSWAP, discussed the increased art integration in classrooms throughout school buildings. This awareness of multiple ways the arts can influence and support students is critical to the continued efforts to provide equity access and build awareness.

Changes in Instructional Practice

During this final year of implementation, schools in the SSWAP showed an increase in the presence of 21st Century instructional skills. Students were being given more opportunities to work collaboratively, make relevant connections to their learning, ask and answer high level, metacognitive questions, and persevere through challenges. Teachers shared their perceptions that students were "happier" when given the opportunity to incorporate art making into their classwork, and many also noted that these integrated opportunities were helping give all students a chance to shine.

Relationship Building

Several arts teachers shared that being a Creative Advantage school provided them with more opportunities to communicate with classroom teachers in their buildings. Building these relationships helped art teachers feel more connected to their school communities and have a better understanding of their students' needs and strengths. This was also seen as an opportunity to continue reinforcing the value of arts as core content. A few classroom teachers shared that they have been happy with the support they have received to incorporate arts into their classrooms, and plan to continue building their capacity over time.

Barriers to Implementation

In addition to the many strengths and successes of The Creative Advantage Initiative, program stakeholders identified some persistent barriers to implementation during focus groups and interviews across SSWAP schools. These included consistent staffing, time and prioritization, and processes and procedures related to engaging arts partnerships. Additionally, issues of sustainability continued to be discussed, particularly in the SSWAP schools.

Consistent Staffing

Administrators and teachers spoke to the need for a more consistent school level leadership team with guidance and direction on how to engage teachers, families, and community members in building up the initiative. One teacher commented, "We're in our 3rd year but we're just getting started really. We've had fall outs on the team because people are too busy and can't be involved. I have a very heavy teaching load and am just trying to do what I can." Staff turn-over continued to be a persistent barrier to implementation during this final year for SSWAP.

Time and Prioritization

Time continued to be a barrier to fidelity implementation of The Creative Advantage. One teacher shared, "It is hard to find the time to get to departments or staff meetings to say this is important. Our administration is not the most organized in that way." There appeared to be consensus among focus group participants that making time was a challenge and required consistent leadership with the ability to maintain a focus on the arts.

Processes and Procedures

There continued to be several discussions focused on the processes and procedures needed to secure and fund partnerships. One arts team leader commented, "The paperwork is too much. I feel discouraged." Several others spoke to frustrations with the list itself, noting that there were several community artists with relationships to the school that could not be engaged because they were not on the list.

Sustainability

School level teams continued to express concerns about their ability to sustain the work after the end of funding. Additionally, for CAP schools, there was evidence that sustaining this work was difficult. Scores related to 21st Century instruction fell for the first time since CAP schools began their participation, and many CAP schools reported fewer partnerships during the 2017-2018 school year since losing funding and support. Participants from the SSWAP discussed opportunities to write grants for additional funding and ask for PTA funds to continue partnerships and programs they found value in over time.

CONCLUSIONS

In 2017-18, schools in the SSWAP completed their final year of program implementation, while schools in the CAP had their first year post-implementation. In each of these pathways, stakeholders shared their successes, challenges, and recommendations for building and sustaining this work. CAP schools struggled to align their beliefs about the value of the arts with the resources available to them, in fiscal support and human capital. For schools in the SSWAP, several stakeholders felt that they had finally built capacity to implement yet were feeling uncertain about sustaining their growth following their participation.

During Spring 2018 school visits, CAP focus group participants emphasized funding, communication, time, and equity as areas of focus for their schools during the school year. Several CAP school level stakeholders spoke about the culture shifts evident in their schools. Specifically, increased integration of the arts into classroom lessons, and student created artwork lining the hallways were examples of how entire buildings were engaging in building an arts rich culture. CAP art teachers also commented on the value of their strengthened relationships with classroom teachers and worked with their Parent Teacher Associations to help sustain Community Arts Partnerships that had been established during their participation in The Creative Advantage. Funding continued to be a challenge, and several schools in the CAP acknowledged they were not able to maintain the programming they would ideally like to have for their students.

SSWAP school stakeholders also shared successes and challenges with implementation during the 2017-2018 school year. Many felt that after a slow start they were beginning to see evidence of increased arts awareness and capacity to integrate arts for all students. Despite engaging with less partnerships than the year prior, those that did continue or develop new relationships with partners from the Creative Advantage roster were positive about these experiences, and felt they added value for students. Many teachers spoke to the importance of providing opportunities for students to experience and learn about different cultures and different art mediums.

RECOMMENDATIONS

In addition to new recommendations based on focus groups and interviews during the 2017-2018 school year, suggestions from 2016-2017 that remained relevant were reemphasized and are included below. In order to build upon strengths and support areas of need, we suggest The Creative Advantage consider the following recommendations:

School to School Collaboration

We recommend schools work together to share their ideas, lessons learned, and strategies to overcome barriers and increase capacity and exposure to the arts in their buildings. One focus group participant shared, "I wish we could have more conversations with people like Audrey to talk more about how to get connections to work with other schools…what's going on with other schools-nuts and bolts- not touchy-feely meetings, but what's working, what's not working, and how we can help each other." This level of collaboration would also support schools during leadership and teacher turnover, as there would be an established network of arts team members to share experience and support new members.

Involve Students in the Process

One of the most significant aspects of 21st Century learning involves the active and engaged participation from the students themselves. Many of the skills and indicators that support Powerful Teaching and Learning include student voice, student collaboration, and students making meaningful connections to lessons. For The Creative Advantage, we recommend that program leaders identify and develop opportunities for students to express their understanding of and feelings about the initiative and about the impact The Creative Advantage is having on their experience in school. We encourage program leaders to develop a set of tools that allows for student voice to be gathered periodically. Specifically, program leaders could create a student survey to inquire about student perceptions of the arts culture within their schools, have informal student focus groups to dive into barriers and successes students have accessing and engaging in the arts at their schools, and/or create question and answer opportunities for students to respond creatively.

Increase Flexibility Regarding Arts Partnerships and Spending

A consistent message shared during focus groups was the need for more flexibility regarding engaging in partnerships and using the available funding. Although there are likely restrictions regarding the paperwork necessary to secure funds, many school level stakeholders requested that there be more opportunities to contract with partners who already have relationships with the community. We recommend considering an abridged or efficient way to add partners to the roster should a school have an interest in working with them, and they meet the basic requirements necessary.

School Level Communication and Participation

Many teachers felt that a significant barrier to implementation and sustainability was communication within their own school community. Focus group participants shared that time,

prioritization, and awareness of the goals and strategies were all challenges that kept The Creative Advantage from having more of an impact. One participant noted that you really need a "champion of the arts" in each building to make this happen, while another suggested, "I would like to see whole school PD; our school's vision was not fulfilled fully in the PD that was offered because other schools were involved."

More Frequent Check-ins

Several focus group participants shared that their introduction to The Creative Advantage was comprehensive, supportive, and engaging, however, the support offered throughout their implementation was less thorough. Many recommended that program leaders offer more consistent support throughout all years of implementation, in the form of site visits, web-based meetings, or check-in phone calls.

Continue to Communicate the Message the Arts are a Part of Basic Education

Program stakeholders should continue to find ways to communicate the message that Arts are a part of basic education in the state of Washington. The Seattle K-12 Arts plan articulates this, and school leaders should continue to advocate for the importance of the arts in creating equitable opportunities for all students.

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