

# ArtsForward

*Closing the gaps  
in arts education  
in Manhattan  
public schools*

Arts

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FOR



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MANHATTAN  
BOROUGH  
PRESIDENT

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## SUMMARY

New York State’s requirement that arts instruction be mandatory for every public school student is a powerful endorsement of the arts as an essential component of K-12 education.<sup>1</sup>

The only available tracking tool for New York City to monitor its schools’ compliance with state requirements, however—the New York City Department of Education’s Annual Arts Education Survey<sup>2</sup>—contains numerous inaccuracies that underscore its unreliability as an assessment tool.

ArtsForward is the result of a Manhattan Borough President’s Office (MBPO) analysis of DOE Survey data applying to Manhattan schools. Data from the 2012–2013 Survey, the most recent available, indicate that arts education across New York City is beset by significant compliance issues—a finding that the New York City Comptroller’s Office highlighted in a recent report.<sup>3</sup> The MBPO probed further into Survey results to identify which Manhattan schools need help in delivering arts education to meet state requirements.

***“We’re going to say to people, the arts are important and there is a compliance issue. For a long time, I think it wasn’t on people’s radars, but it’s certainly on mine and just stay tuned.”***

*—Carmen Fariña,  
NYC Schools Chancellor,  
April 26, 2014*

According to our research, 83 responding Manhattan schools reported having no full-time certified arts teacher on staff, 43 Manhattan schools reported having no partnerships with external cultural organizations, and 11 schools lack both a certified teacher and an arts partner.

ArtsForward identifies the limitations of the DOE’s Survey in the context of teacher, administrator, and cultural organization partner feedback and makes recommendations that we believe will improve methods for assessing school compliance and ensure that schools have equal access to the resources needed to enhance arts education for all, including:

- Revamp the Survey itself
- Improve accountability and evaluation
- Reform arts education funding
- Implement collaborative arts programming
- Provide new opportunities for teacher certification in the arts
- Expand arts education outreach
- Target programs that focus on middle schools

## INTRODUCTION

**M**ANHATTAN'S prominence as a global center of music, dance, theater, and the visual arts means that arts education across New York City is under constant scrutiny. The fact that hundreds of cultural organizations throughout the city offer a wide range of student programming both enriches and complicates the arts education landscape.

Although the city has immense cultural capital to offer its schoolchildren, the degree to which public schools draw from this rich reserve for arts education programming varies considerably. Schools also differ in their curricular approaches to the arts: some strive to integrate the arts with other subject areas so as to add richness to those subjects while providing context for the arts; others celebrate the intrinsic value of the arts as standalone subjects.

Underlying these school-to-school variations in arts education is New York State Education Department (NYSED) policy mandating core requirements for arts instruction.

Every city school must meet an arts programming baseline in the four primary disciplines: visual arts, music, theater, and dance. Although NYSED provides guidelines for aligning arts curricula to the standards, it has no centralized mechanism for evaluating whether children are meeting them. The city's similar lack of such a tool has rendered the NYC Department of Education's Annual Arts Education Survey its only accountability instrument for the arts.

**Section I** of this report describes the methods used by the Manhattan Borough President's Office (MBPO) to identify target schools—a deductive process using only Annual Arts Education Survey data. *pp. 2 – 3*

**Section II** includes the inquiry results and analysis developed from an inductive process whereby target schools and cultural partners were contacted to address the accuracy of arts programming data. In addition, demographic and physical data about each school (Title I, school enrollment, co-location status, and other factors) were compiled and incorporated into the analysis and recommendations. *pp. 4 – 5*

**Section III** addresses recurring themes brought up by principals, arts liaisons, teachers, cultural organizations, and other leaders in the field during the interview and research process. The content of those conversations and specific comments are incorporated into this section to illuminate the multifaceted nature of arts education and the diversity of experiences and concerns encountered. *pp. 5 – 9*

**Section IV** outlines the recommendations suggested by the MBPO based on these numerous conversations with school communities and cultural organizations. The MBPO hopes that its six primary recommendations are given serious consideration as the city seeks to re-define its commitment to arts education. *pp. 10 – 15*

## **[1] WHAT D.O.E. SURVEY DATA SHOW ABOUT MANHATTAN SCHOOLS**

Each spring, the New York City Department of Education (DOE) urges all schools, excluding charter schools, to complete the Survey. Some Survey questions are incorporated into New York State’s Basic Educational Data Systems (BEDS) Survey, thus compelling schools to complete the Survey despite there being no legal requirement to do so. The 2012–2013 Annual Arts Education Survey was completed by 304 Manhattan schools (see Table 1), a response rate of roughly 95% of eligible schools.<sup>4</sup> Notably, some of the arts education advocates the MBPO spoke to questioned the veracity of the Survey response rate.<sup>5</sup>

Using the same Survey data as the Comptroller’s report, the MBPO isolated Manhattan schools that reported (1) having no full-time certified arts teachers on staff, (2) having no partnerships with outside cultural organizations, and (3) having neither a full-time certified arts teacher nor a cultural partnership.

Of the Survey’s 304 Manhattan schools, 83 (27%) reported having no full-time certified arts teacher on staff (see Table 2). Notably, 16 standalone middle schools (36%) reported having no full-time certified arts teacher. Because all “mixed-level schools”<sup>6</sup> include middle school grades, 33 schools with middle school grades (31%) reported having no certified arts teacher. Middle schools and high schools without certified arts teachers are out of compliance with NYSED requirements. Fifty-seven Manhattan schools with middle and high school grades reported having no full-time certified arts teacher. This means that potentially 28% of Manhattan middle and high schools are out of compliance with state requirements.

In some schools, however, outside cultural organizations offer services that help schools meet their requirements. Indeed, nearly every school that reported having no full-time certified arts teacher has at least one cultural partnership. In fact, most schools in Manhattan—86% of responding schools—report partnering with at least one cultural organization. Table 3 provides a breakdown by grade level of schools reporting no partnerships.

While most schools in Manhattan appear to have cultural partnerships, the 43 schools that reported having no partnerships enroll nearly 19,000 students.<sup>7</sup> Approximately 75% of the 43 schools are Title I schools.<sup>8</sup> In other words, according to the data, nearly 19,000 students, mostly from low-income families, appear to have zero interaction with cultural institutions by way of their schools. Middle schools, again, appear to be the most deficient, with 24% of schools reporting no cultural partnerships.

Notably, 11 schools report having neither a certified full-time arts teacher nor a cultural partnership. Table 4 shows the grade-level breakdown of those schools. Based on Survey results, it appears as if these 11 schools have no arts programming whatsoever and are therefore completely noncompliant with NYSED requirements.

In total, the MBPO identified 115 schools through the above-described sorting process. (See Appendix for a complete list of schools.)

**Arts instructional requirements and guidelines in New York State:**

GRADES <b>Pre-k/K</b>	GRADES <b>1-3</b>	GRADES <b>4-6</b>	GRADES <b>7-8</b>	GRADES <b>9-12</b>
<i>Students should receive instruction in dance, music, theater, and visual arts that is adapted to the ages, interests, and needs of the children.</i>	<i>Students should receive 186 hours of instruction equally allocated among dance, music, theater, and visual arts.</i>	<i>Students should receive 93 hours of instruction equally allocated among dance, music, theater, and visual arts.</i>	<i>By the end of grade 8, students should receive one semester in dance, music, theater and/or visual arts AND one semester in a second arts discipline taught by a licensed, certified arts teacher. A semester is equivalent to 55 hours of instruction.</i>	<i>By the end of high school, students should graduate with two semesters in the arts (dance, music, theater, or visual arts) taught by a licensed, certified arts teacher.</i>

Source:  
NYS Education  
Department

**Manhattan Survey responses by school level:**

Table 1.	Table 2.	Table 3.	Table 4.
Elementary Schools: <b>94</b>	Elementary Schools: <b>25 (27%)</b>	Elementary Schools: <b>4 (4%)</b>	Elementary Schools: <b>0</b>
Middle Schools: <b>45</b>	Middle Schools: <b>16 (36%)</b>	Middle Schools: <b>12 (24%)</b>	Middle Schools: <b>5 (10%)</b>
High Schools: <b>100</b>	High Schools: <b>24 (24%)</b>	High Schools: <b>19 (19%)</b>	High Schools: <b>4 (4%)</b>
Mixed-level Schools: <b>65</b>	Mixed-level Schools: <b>18 (28%)</b>	Mixed-level Schools: <b>8 (14%)</b>	Mixed-level Schools: <b>2 (3%)</b>
<b>304</b> total responses	<b>83</b> total Manhattan schools without a full-time certified arts teacher	<b>43</b> total Manhattan schools without an arts organization partnership	<b>11</b> total Manhattan schools with NEITHER a certified full-time arts teacher nor an arts organization partnership

Source:  
NYC DOE Annual Arts  
Education Survey, 2012-2013

## [2] WHAT THE MBPO'S INQUIRY REVEALED ABOUT THE D.O.E. DATA

The MBPO's analysis of this subgroup of schools has cast serious doubt on the reliability of the DOE's Annual Arts Education Survey to accurately portray the state of arts education in New York City schools.

The MBPO's first step was to contact all 115 schools via email to confirm the recorded responses to the Survey and offer the Borough President's support to each school's arts education program. The email was addressed to the "Arts Liaison" at each school.<sup>9</sup> Schools were given several weeks to respond to the email. After several weeks, 23 schools (roughly 20%) had responded. The MBPO subsequently decided to call all 115 schools in an attempt to have a semi-structured, mostly informal conversation with either the arts liaison or principal. School representatives were asked to verify the Survey data; describe their arts education program, including any partnerships with cultural organizations; and discuss any challenges or needs in regard to arts education in their schools. After nearly two months, the MBPO team recorded a total of 60 interviews. Table 5 shows the grade-level breakdown of the target schools, the school responses, and the response rate.

Eighty-three schools were contacted for having reported no full-time certified arts teachers, 32 schools were contacted for having reported no partnerships with cultural organizations, and 11 schools were contacted for having reported having neither.

**Elementary schools.** The MBPO attempted to contact 25 standalone elementary schools (pre-K/K-5) that reported having no full-time certified arts teacher on staff and reached 14 schools. The MBPO did not reach any of the 4 standalone elementary schools that reported having no cultural partnerships. Of the 14 schools reached, 8 verified the Survey data as accurate and 6 corrected the data and in fact have full-time certified arts teachers on staff. These 6 corrections suggest a correction rate of at least 21% for this portion of the Survey—and it is reasonable to assume the rate is even higher.

**Middle schools.** The MBPO attempted to contact 11 standalone middle schools (grades 6-8) that reported having no full-time certified arts teacher on staff, 7 schools that reported having no cultural partnerships, and 5 schools that reported having neither. The MBPO reached 13 schools, of which 4 verified the accuracy of the data, 4 corrected the cultural partnership data stating that they do in fact have partners, and 3 corrected the full-time certified arts teacher data stating that they do in fact have full-time arts teachers on staff. Two principals responded to say that their middle schools had closed in June 2013 and that they worked

**Table 5.**  
**Who we reached:**

Elementary Schools:  
**29** targeted  
**14** reached  
**48%** rate

Middle Schools:  
**23** targeted  
**13** reached  
**57%** rate

High Schools:  
**39** targeted  
**23** reached  
**59%** rate

Mixed-level Schools:  
**24** targeted  
**10** reached  
**42%** rate

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**Out of 115**  
**targeted schools,**  
**60** responded  
**to inquiries—a**  
**57%** response rate.

elsewhere in the system. The changes amount to a correction rate of about 39%, which, again, is likely an understatement.

**High schools.** The MBPO attempted to contact 20 standalone high schools (grades 9-12) that reported having no full-time certified arts teacher on staff, 15 schools that reported having no cultural partnerships, and 4 schools that reported having neither. The MBPO reached 23 high schools, of which 14 verified the accuracy of the data, 5 corrected the cultural partnership data stating that they do in fact have cultural partnerships, and 4 corrected the full-time certified arts teacher data stating that they do in fact have full-time certified arts teachers on staff. One principal responded that the school was scheduled to close permanently in June 2014. The 9 schools that corrected the data (not including the school slated to close) represent a correction rate of 23%.

**Mixed-level schools.** The MBPO attempted to contact 16 mixed-level schools (a school with a combination of elementary and middle grades, middle and high school grades, or all grades K-12) that reported having no full-time certified arts teacher on staff, 6 schools that reported having no cultural partnerships, and 2 schools that reported having neither.<sup>10</sup> The MBPO reached 10 mixed-level schools, of which 6 verified the data as accurate and 4 corrected the full-time certified arts teacher data stating that they do in fact have full-time certified arts teachers on staff. One principal responded that the school was scheduled to close permanently in June 2014. The 4 schools that corrected the data (not including the school slated to close) represent a correction rate of 17%.

### **[ 3 ] TEACHER/ADMINISTRATOR/PARTNER FEEDBACK ON ARTS INSTRUCTION**

**School culture and cultured schools.** The director of one of the largest arts partners at city schools reported to the MBPO that arts education in city schools is “like the wild, wild west”: the only way to really know what is going on is to find out for yourself. Just walking through the school doors provides clues on the role the arts plays in students’ learning experience. Student artwork adorning the lobby and proudly covering the hallway and classroom walls, students held spellbound in an arts studio, and music escaping from closed doors and filling the halls are telltale signs that the arts are part of a school’s DNA.

Educator opinions about the implementation or integration of arts education vary widely. A co-director of a large, member-based arts organization explained to the MBPO that arts education is a “mom and apple pie” subject and that “you’ll never hear from a principal that the arts do not matter.” Conversely, one assistant principal summarized a common sentiment about arts education taking a backseat to subjects like ELA and math: “Working to address the need for adequate arts education . . . [as well as] having the resources and time [much of which is devoted to ELA and math instruction] has been a challenge.”

In some schools, this challenge runs up against a lack of administrative support for arts education. School culture and commitment to the inclusion of the arts as core subjects were

topics of concern in MBPO interviews with school representatives. As an arts liaison at one high school lamented, “[There is] not a culture here to make the arts a priority. It’s an afterthought.” While other schools might show requisite commitment in making accommodations for arts education, they do so reluctantly. One principal described the logistics as challenging, likening the search for a certified arts teacher to many new parents’ seemingly elusive search for an expert, reliable babysitter.

**Cultural organizations as partners, saviors, or otherwise.** Arts partnerships are the lifeblood of many schools’ arts programs. When asked how a large school system overcomes widespread deficiencies in the arts, Dr. Steven McCarthy, an arts education coordinator with the Los Angeles Unified School District, responded without hesitation: “arts partnerships.”

*“There were 3,500 kids  
in the school, and I was the  
only theater teacher.  
How is that possible?  
How do I reach all those kids?  
I don’t.  
I need help, and the  
only place to get it is from  
the cultural institutions.”*

*—Dr. Steven McCarthy,  
L.A. Unified School District*

Manhattan is home to numerous and diverse arts organizations that address varying content, utilize different delivery methods, and range dramatically in size. It is also home to myriad small community museums and theaters and large and internationally renowned cultural institutions. Both large and small organizations often have professionally staffed education departments, which develop and deliver arts-related programming. Cultural institutions are commonly privately funded.

Overall, MBPO conversations with school representatives revealed conflicting commentary on the usefulness and value of cultural partnerships. In some cases, principals had positive feelings about their schools’ cultural partnerships and reported that the programming provided by the organization has been

thoughtful and engaging. Principals with positive experiences often credited the success to well-crafted curricula, strong teaching artists, and clear communication between the partner and the school. One principal of an arts-centered school credited the success of the program to the almost seamless partnership between the two parties. Another principal described a successful structure in which “academic teachers, a DOE-certified visual arts teacher, and [cultural partner] teaching artists co-plan curricula that integrate art, poetry, photography, music, [and] drama to deepen students’ understanding and provide multiple forms of expression in the classroom.”

Numerous schools that reported having no certified arts teachers (either full- or part-time) told the MBPO that they “satisfy arts requirements through a variety of cultural partnerships.” A representative at one high school commented that the school has an entire multimedia arts department that is run by an outside organization. Several elementary and middle schools in a specific district reported raising funds through their parent associations and/or allocating school funds to pay for certified arts teachers employed by outside organizations.

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In these examples, the schools technically do not have certified arts teachers on staff despite the full-time presence of certified arts teachers at the schools.

Other schools reported being disinclined to partner with cultural institutions for different reasons. The principal of a highly selective arts-centered middle school noted, “To do it at our level requires a very strong arts organization.” He added that he is dubious about the quality of some programs because of the “push for afterschool” programs, where community/cultural organizations seem to be “popping up and offering their services all over the place.”<sup>11</sup>

Program quality is an important consideration, and not knowing anything about a cultural organization—its quality or otherwise—is a barrier to forming a partnership. Some schools considered the process of finding a cultural partner to be onerous, while others have given little thought to developing partnerships. As an assistant principal at one middle school put it, “You are correct in assuming that [our school] does not have a cultural partner. We never have. I honestly know very little about what a cultural partner would do with/for us, nor how to go about getting one.” A representative at another school was more dismissive of the role of cultural partners: “Cultural partnerships are not arts education; they are enrichment.”

In other cases, principals reported less than positive experiences with cultural partnerships and described a variety of challenges that prevent the success of their programs. Both principals and cultural organization staff acknowledge occasional friction between school faculty and teaching artists from outside organizations. One administrator said the relationship has the potential to be political: “Arts partners think they know more than the teachers, and certified arts teachers do not want to work with arts partners.” Ideally, however, the setup would include a full-time certified arts teacher and an array of cultural partners working together. The teacher would cover her/his student load while coordinating the work of the partners. In this scenario, both the teacher and the partners would be nimble and could adapt to changing schedules. As one high school principal in search of this kind of arrangement reported, “[Our] biggest demand is for teacher on-site.”

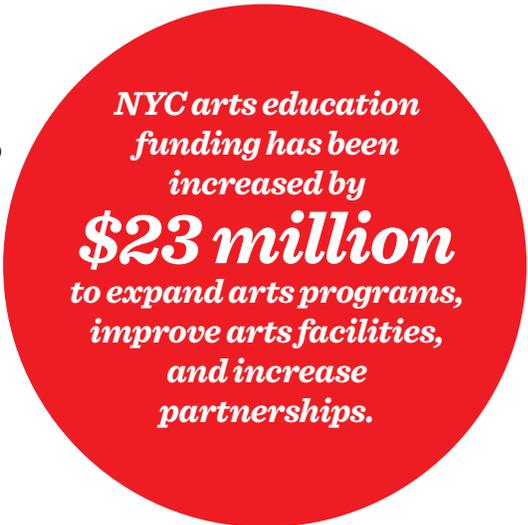
**Arts-certified teachers.** NYSED and the New York City DOE emphasize, above all else, the use of certified arts teachers in the delivery of arts education. Some schools take this to heart and seek to develop arts programs built around their arts teachers while many others develop alternative approaches. At one arts-themed high school that has no cultural partnerships, the principal pointed out that “because of [our] large arts staff we are told there isn’t money in the budget for outside partners.” Having built a program around its teachers at the expense of outside partnerships, this school seems interested in adding a partnership, but the degree to which it has created an arts-centered program entirely around certified arts teachers is impressive. Not every school is fortunate in finding the right certified arts teachers. An elementary school principal highlighted this difficulty in reporting that “we have an ATR [Absent Teacher Reserve] . . . teacher. . . She teaches art. We are not sure she will be with us next year.” Another principal emphasized the “limited supply of certified arts teachers for elementary school students,” adding that “most arts teachers are allocated to secondary schools and high schools where arts classes are a requirement for graduation.”

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Some school personnel reported that a lone arts teacher on staff can be spread thin and overburdened. In some cases, principals questioned the high premium placed on having a certified arts teacher leading all arts classes. One middle school principal told the MBPO that he would prefer to have less emphasis placed on teacher certification, believing that he has great teachers who are not certified in the arts but are creative and do very well. A teacher at one elementary school reported that she has been the school's arts teacher for 18 years but is not arts-certified. Asked how the arts program was functioning at her school, she replied, "We're having a great time." This teacher, like others the MBPO heard from, identified as an arts teacher certified in subjects other than the arts but who has accumulated college and graduate credits in various art forms, just not enough to be certified in the arts.

The MBPO team spoke to schools that are programmatically organized around science, technology, engineering, and mathematics (STEM) disciplines that emphasized challenges in finding arts-certified teachers who can cover both the arts and technology. As a high school principal at a STEM school put it, "Trying to get the right teacher [is difficult because] we need arts teachers who can also fulfill the tech side. Our major issue is making a connection between arts education and computer science and technology." Encouragingly, just about every STEM-oriented school the MBPO team spoke with emphasized the importance of the arts. Of course, the MBPO heard from schools that regretted not being able to afford to hire a full-time certified arts teacher. Much of this comes down to resource allocation challenges.

**Arts funding.** The City Council has approved Mayor Bill de Blasio's request for a \$23 million increase in arts education funding in the city's FY2015 budget. The funding is described as being "for arts education, which will be used to expand a range of arts programs in schools across the city, improve arts facilities, and increase partnerships with arts institutions."<sup>12</sup> New York City Schools Chancellor Carmen Fariña recently repeated her plan for the DOE to add an arts-focused section to its annual reports on school quality.<sup>13</sup> Depending on how the "arts focus" is developed, this move could help elevate the importance of arts education across city schools.



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Some arts organizations and school administrators have raised concerns about the potential of new arts funding being made available to schools that have intentionally chosen not to devote resources to arts education in favor of other subjects. Providing new funding to these schools and not to schools that have adequately prioritized arts education could create funding inequities between schools. Arts education is not simply a financial matter—although funding is a critical factor. Schools must also make commitments of time and administrative support for the arts. Does additional funding fix the problem of "arts [losing] to academics, particularly during test prep time"? Or does it solve the problem of "demands of ESL [that] leave only two periods a day unrelated to language"? These considerations can be broadened to include the scheduling needs of all types of special student populations, not just ELL students.

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New funding for developing stability in cultural partnerships could be fruitful. Partnership stability was a common concern of the school representatives and cultural organizations to whom the MBPO spoke. However, even cultural partnerships are not always easily fixed by additional funding. Some partnerships and the curricula they offer—which are occasionally governed by factors outside a school’s control—need to be readdressed each year. One principal described how a partnering cultural organization could not tailor an appropriate program to the school’s need owing to the strict guidelines of the organization’s grant funding. A representative from another middle school that uses a trimester system said it was very difficult to find an outside partner willing to adjust its program to fit that structure.

Administrators at other schools reported having had a steady source of arts funding (e.g., City Council) that they had grown to rely on but later lost. Still others are receiving funding through federal grant programs such as 21<sup>st</sup> Century, Title III, i3, EASE, and magnet schools without knowing how they will maintain those programs in the future. Even if new money is available for schools that do not currently have these grants, there is no guarantee of continued funding when these resources are spent.

The solution is not simply about more funding; it cannot be. It is true, however, that the majority of Manhattan schools—68%—report that funding for the arts is insufficient.<sup>14</sup> Because principals manage their schools’ budgets, their belief that funding for the arts is insufficient must mean that they consider their overall budgets insufficient or that the arts are a low enough priority that, after paying for higher-priority subjects, there is simply not enough funding left. A principal of a mixed-level school acknowledged that funding is a challenge and recommended that the system bring back dedicated funding for the arts because “funding makes things happen” and would allow administrators to “find a way to get past their logistical challenges.”<sup>15</sup>

The 32% of schools that reported arts funding as not being an issue<sup>16</sup> could be doing so for a number of reasons. For example, two schools that reported having “abundant” funding for the arts have parent associations that raise considerable sums, a large percentage of which is used for the arts. Schools that believe they have sufficient resources for the arts might have obtained grants to pay for programs. One interviewee said that his school received federal 21st Century funding that helps pay for its entire program. Another interviewee described how administrators were using a significant federal i3 grant for the school’s program. Another reason a school might be satisfied with its arts funding is that its administrators have figured out how to meet the arts requirements without having to spend much.

Schools will use a variety of workaround strategies to avoid hiring or to cope without a full-time certified arts teacher and meet the NYSED hours requirement. Cultural partnerships are one of these strategies; out-of-certification teaching is another. Some schools use after-school and Saturday classes for credit. An externally contracted teaching artist who is supervised by an onsite certified teacher of any other subject satisfies the arts-certified teacher requirement for middle and high schools.

In some schools, these different strategies strengthen arts education; in others, they are used

to feign compliance. For example, many hours can be spent on trips to museums or performances (transportation included), but without contextualizing lessons and discussions, these activities have little pedagogical value. Conversely, schools making great strides to provide their students with dynamic lessons or integrated arts programming may appear technically noncompliant, though their arts education program is in reality strong.

## [4] MBPO RECOMMENDATIONS FOR ARTS EDUCATION

We have identified six areas of action that will improve methods for assessing school compliance with NYSED requirements and ensure that schools have equal access to the resources needed to enhance arts education: (1) improve accountability and evaluation, (2) target programs that focus on middle schools, (3) reform arts education funding, (4) implement collaborative arts programming, (5) provide new opportunities for teacher certification in the arts, and (6) expand arts outreach. The MBPO understands that the DOE has already collected responses for its 2013–2014 Arts Education Survey and is in the process of compiling the data into its annual report. Nevertheless, we hope that the following recommendations will guide future decisions about the Survey’s design and implementation.

### *1. Improve accountability and evaluation*

The current and only mechanism for reporting and evaluating arts education—the Annual Arts Education Survey—is inherently flawed and falls short of accurately portraying the state of arts education in New York City public schools. It is recommended that that DOE (a) redesign the Survey, (b) implement an improved independent qualitative review process of arts education in schools, and (c) develop two-way accountability mechanisms for compliance at the school level and at the agency to ensure adequate resources and support. The sum of these efforts could be included in the chancellor’s initiative to make the arts a more prominent feature of school progress reports.

**Redesign the DOE Survey.** In its current form, the Survey is too large. The 2012-2013 Survey contains 1,546 rows and 1,666 columns for a total of 2,575,636 cells. The attempt to capture everything overwhelms the Survey’s usefulness. In a weekly letter to parents last November, a highly revered principal from a much sought after elementary school in Brooklyn summarized problems with the Survey:

*The Survey breaks up the arts into categories that include the visual arts, music, theater, and dance. A clever principal knows how many hours to record for each grade level for each discipline. Too few hours, your school will be out of compliance. But as I fill out the Survey, I am struck by how compartmentalized it is. I must state how many hours each class has received instruction in each discipline and sometimes I find myself equivocating. Is it music, for example, or is it more? I know that when my fourth graders work with teaching artists from the [cultural partner] on their musical, they are in fact doing music, theater, and dance. The arts cannot and should not be compartmentalized.<sup>17</sup>*

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A redesigned survey should not be compartmentalized; it should be more succinct and holistic, driving at the culture of arts education and the quality of programs in individual schools while not being used to gauge compliance with state requirements. Compliance should be left to different accountability mechanisms (see recommendation below).

**Improve the quality of quality review.** The DOE currently has a “learning by walk-through” quality evaluation for the arts, but it is unclear who uses it and for what purpose. The DOE should reconvene the Arts Committee to the Panel for Educational Policy (PEP) to develop a more useful and effective walkthrough evaluation (among other items that this committee could work on). A new walkthrough evaluation should not be concerned with *what* students are learning but rather with *how* they experience the arts in schools.

**Implement top-level and bottom-up accountability mechanisms.** A two-way accountability mechanism is not only meant to provide formative and summary information to the degree to which children are learning the arts; it should also provide specific information to the degree that the central and district levels (network level too) are adequately providing for schools. It is not enough to only hold schools accountable.

Currently, with the support of a federal grant (i3, Investing in Innovation), the city and numerous cultural organizations are developing arts education assessment tools as part of Arts Achieve.<sup>18</sup> As this work continues, the city should simultaneously be developing a tool that measures central-, district-, and network-supported opportunities afforded to schools (professional development, budgeting, events, trainings, grant application, etc.) as well as an accounting of specific resources (funding and materials) provided to schools.

The city should proceed with caution in the development of these tools. Such an endeavor must not be overly prescriptive, as there is potential to narrow the scope of arts education in service to assessment design. Moreover, accountability left to its own devices will inevitably focus on testing, which is not what anyone wants. Finally, school-based accountability efforts should be developed to measure the improvement of student learning in the arts and reduce disparities.

### ***2. Focus on middle schools***

Middle school students—typically 11- to 14-year-olds—undergo dramatic physical changes during these years, both in body and in school location. The chancellor has proposed creating arts education programs that remain the same from elementary to middle school, which forms the connective tissue between school levels. This makes a lot of sense but seems logistically difficult to implement given that most Manhattan school districts have middle school choice enrollment policies.<sup>19</sup> The DOE should also be looking for programs that use innovative approaches to help elevate family involvement in middle schools at a time when such involvement tends to wane. Despite the challenges, this is an effort the MBPO fully endorses.

**Launch pilot to pair arts education with STEM education.** The DOE should pilot

middle school programs that pair the arts with STEM programs. Among the numerous programs to consider, some mentioned below pave the way for converting “STEM to STEAM” (STEM + Art = STEAM).

The city should leverage the popularity of STEM disciplines as a focus for middle schools to bolster the pairing of arts education with these disciplines. Such an approach is in full effect in selective universities across the country. The Rhode Island School of Design (RISD) has a multifaceted STEM to STEAM initiative, including programs it has tailored to fit middle schools throughout New England and one at the Blue School in Manhattan.<sup>20</sup> Similarly, the Massachusetts Institute of Technology (MIT) has recently created the Center for Arts, Science and Technology (CAST), and Virginia Tech is building a multimillion-dollar center for sciences and the arts.<sup>21</sup>

The thinking goes at these universities that science and technology in the twenty-first century cannot exist without the arts. Moreover, to the degree that the arts seek to explain complicated concepts or communicate ideas to an audience, these are critical and complementary skills for students learning science and mathematics. Additionally, top liberal arts colleges like Wesleyan University have developed “science choreography” programs that deal with the intersection of arts, science, and kinesthetic learning.<sup>22</sup> The DOE should follow the lead of institutions like these and begin in the middle grades.

**Launch pilot to integrate arts education with ELL programs.** As touched on above, working with English Language Learner (ELL) students is time-consuming and expensive, leaving fewer resources for the arts. To overcome these challenges, developers of arts education programs have demonstrated promising results in improving students’ reading, writing, listening, and speaking skills. The New York City DOE should pilot more of these types of programs at middle schools with high concentrations of ELL students.

### ***3. Reform arts education funding***

**Restore dedicated funding.** Several principals and recently Center for Arts Education Executive Director Eric Pryor have called for the restoration of dedicated Project ARTS funding.<sup>23</sup> The MBPO believes that rededicating this funding could be effective. The DOE sends out a School Allocation Memorandum (SAM)—referred to as SAM #24 “Arts Supplement”—to inform schools of the suggested baseline amount that each should be spending on the arts.<sup>24</sup> The amount is derived by using per-student allotment, just as Project ARTS did.

For example, PS 15 Roberto Clemente in District 1 has an approximate student enrollment of 192. At \$63.57 per student, Roberto Clemente has a suggested arts supplement of \$12,205. Indeed, this is a relatively small sum for the arts, but even \$12,205 can fund an arts partnership or provide the necessary incentive to pay for a certified arts teacher. Furthermore, a dedicated funding stream is easier to keep tabs on and can be used to help schools figure out how they can collaborate and share resources. The DOE should make this a mandated baseline amount that each school must allocate for arts education.

Funding for arts education is opaque. The DOE states that, overall, schools should spend approximately \$320 million per year on arts education, but it cannot provide a cross-school distribution of that spending.<sup>25</sup> Much of this owes to the fact that principals, for better or worse, enjoy some autonomy over the way funds are allocated at the school level. It is currently possible to track school expenses for hiring arts teachers, but it is very difficult to track what is being spent on cultural partnerships, supplies, performances, and the like.

Six years ago, arts education expert and Dean of the School of Education at St. John's University, Dr. Jerold Ross, was prescient in warning that without a dedicated stream of arts funding or a mechanism for evaluating arts spending, New York City would be creating "1,400 fiefdoms where, although principals have moderate control of their budgets, there is no specific expectation that a decent percentage of those budgets be spent on arts education."<sup>26</sup> This is the current state of arts spending in city schools.

**Create more flexibility in the contracting process.** The contracting process for cultural partners can be too prescriptive, especially in the prequalified solicitations, which often describe the services that cultural organizations are permitted to provide. By making this process less restrictive, cultural organizations can more effectively customize services to meet specific needs.

**Undertake a funding satisfaction analysis.** The DOE should look into why a high percentage of schools report being satisfied with the funding they receive or allocate for the arts. As reported above, 32% of Manhattan schools indicated that they are happy with their funding. An inquiry may reveal Survey flaws similar to those identified by the MBPO; it might also show that some schools simply do not value the arts enough to worry about funding. The DOE might also learn something about school-specific resource allocation strategies that can be implemented at other schools.

#### ***4. Implement collaborative programming***

**Launch a campus-wide arts consortium pilot.** The DOE should pilot Campus Arts Consortium programs in select co-located buildings. Modeled after the Five College Consortium in Western Massachusetts, the system of co-locating schools in various buildings of a single campus could combine/share resources to offer a variety of sequential arts courses for campus-wide theater productions, band ensembles, and other opportunities.<sup>27</sup> A new survey would be needed to adequately report individual school compliance when using shared resources.

**Explore small-school collaboration.** The DOE should develop collaborative practice models for small schools and phasing-in schools that lack resources for arts education programs. During the MBPO's inquiry, many small schools lamented not being large enough to provide a range of arts programming or to offer sequential programming for specific arts disciplines. Similar to the Campus Arts Consortium, the small-schools strategy can work with a cluster of schools not necessarily in the same building. Instead of students moving

from program to program, the programs would move from school to school. The key here is to allow small schools to share limited resources. Collaborative models could be facilitated through the Network structures and/or district offices. As the city begins to redesign the Network schools structure and the services that the Networks provide, the arts should be added as a central component of scope-of-service redesign.

One method for developing this type of collaboration is a “wheel” system of artist residents and programs.<sup>28</sup> Los Angeles is piloting a similar system with its large number of itinerant arts teachers. Here, collaborating schools would be part of a program where artist residents and cultural partners rotate between schools focusing on different arts disciplines and on embedding specific professional development models to improve arts integration within curricula, arts as intervention strategy, parental involvement opportunities through the arts, and other areas. In one year, each school will experience four different disciplines or “spokes” of the wheel lasting approximately nine weeks and then rotating. As the residency wheel turns, the collaborating schools will help each other transition to the new residencies and program. By year’s end, there would be a period of self-evaluation at each school and of program and budget development (done with the residents and cultural partners and the School Leadership Teams) for the following school year. This planning should also be incorporated into the education plans developed by the School Leadership Teams.

**Leverage the Learning Partners program.** The DOE should articulate how the new Learning Partners program currently underway will support arts education in schools. The 21 Learning Partner schools are already beginning to show promising collaboration in leadership and in math education, and the MBPO hopes to see the same for the arts.<sup>29</sup>

### ***5. Provide new opportunities for teacher certification***

**Survey current teachers and advance arts certification.** The Arts Committee to the Panel for Educational Policy recommended that the school system identify teachers who need only a few credits before becoming eligible for certification in the arts or a dual-certification. A spring 2013 survey generated only 100 responses and led to 15 teachers moving into transcript review. It is unknown if any of these teachers has achieved dual certification. The DOE should expand this effort and reconvene the survey. Once the teacher population is surveyed, the DOE should work with the teachers’ union to provide eligible teachers (those who have accumulated a range of arts credits in undergraduate and graduate schools) financial support to pursue an additional full arts certification, including funding for coursework and certification.

**Develop teaching arts urban residency program.** It is recommended that the DOE explore opportunities to develop a Master of Arts Teaching Arts Urban Residency Program. This program could be modeled after the American Museum of Natural History–based Science Teaching Program, a 15-month fellowship that leverages the museum’s scientific resources and long history of leadership in teacher education and professional development.<sup>30</sup> The program is funded in part by NYSED and the National Science Foundation.

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Where this program is developed and delivered in the context of a natural history museum, a Teaching Arts Program could be developed and delivered in one of New York City's many cultural institutions. Other transferable elements would include rigorous academic course loads in both educational pedagogy and arts content, a year-long residency at a public school, summer residencies at the hosting cultural institution itself, and continued professional development after program completion.

**Support and enhance the role of Arts Liaison.** It may also be favorable to strengthen, expand, or simply clarify the position and responsibilities of arts liaisons. These individuals require the time, resources, and support to actively pursue opportunities for meaningful arts partnerships, integrate said partnerships into school culture, advocate for intentional culture shifts, and organize arts curricula. Grant-writing training could be particularly useful for many liaisons, and arts networking events would provide them networking and career development opportunities.

### ***6. Expand arts outreach***

**Provide audition and portfolio assistance for low-income students.** The DOE should administer a program of audition and portfolio development assistance for students at Title 1 elementary schools. This echoes Chancellor Fariña's recommendations at the 2014 N.Y.C. Arts in Education Roundtable, where she advocated for increased financial support for Title 1 schools to help students prepare competitive applications for selective arts schools.<sup>31</sup> Our school system includes various arts-focused middle and high schools that feature advanced art curricula and, in some cases, national prestige. Such schools are highly selective; students must prepare examples of their work and undergo rigorous auditions to be considered. This selection process places students whose elementary and middle schools do not have strong arts programs—and therefore do not have the opportunity to cultivate a portfolio or prepare audition material—at a distinct disadvantage.

**Offer more networking opportunities.** The DOE should partner with community-based organizations or elected officials to host networking events for schools and cultural institutions. Although the DOE's annual event at the Brooklyn Museum gives cultural organizations and school representatives the opportunity to network, this one-time large-scale event is not particularly well attended. Similar events should be held more frequently—possibly on a smaller scale with local, arts-oriented CBOs—and targeted to specific programs and populations such as STEM, District 75, ELL students, and early childhood education. Such targeting would help principals more readily understand how the arts can serve the specific needs of their students to further promote valuable partnerships.

## ENDNOTES

- 1 8 NYCRR §§§ 100.3 100.5 and 100.4
- 2 New York City Department of Education, 2012–2013 Arts Education Survey:  
<http://schools.nyc.gov/offices/teachlearn/arts/artssurvey.html>.
- 3 *State of Arts Education: A Plan to Boost Arts Education in New York City Schools*, Office of the New York City Comptroller, April 2014: [http://comptroller.nyc.gov/wp-content/uploads/documents/State\\_of\\_the\\_Arts.pdf](http://comptroller.nyc.gov/wp-content/uploads/documents/State_of_the_Arts.pdf).
- 4 Eligible schools include all public schools except charter schools. Charter schools are not asked to complete the Survey.
- 5 Indeed, many schools apparently started but failed to complete the Survey but were included in the overall response rate.
- 6 Mixed-level schools are schools with grade level configurations that include K-8, 6-12, and K-12. Some middle schools are grades 5-8, and two schools in Manhattan include grades 4-8 and 3-8.
- 7 Statistical summaries and register data from New York City Department of Education website:  
<https://reports.nycenet.edu/Cognos84sdk/cgi-bin/cognosisapi.dll>.
- 8 Obtained from school by school statistical summary data: <http://schools.nyc.gov/default.htm>.
- 9 Schools are asked to identify an arts liaison, typically an arts teacher or an assistant principal. The arts liaison is specifically identified in the Annual Arts Education Survey.
- 10 Included in this grouping are the D75 schools that responded to the Survey, all of which have mixed-level grades. D75 schools, however, are not subject to same NYSED requirements.
- 11 This principal was referring to an increase of funding and emphasis on afterschool programming, which in his experience has resulted in an uptick in new programs and providers.
- 12 Office of the Mayor, *Transforming Public Education: Mayor de Blasio Outlines Major School Reforms in Executive Budget and Teachers Contract*, May 12, 2014: <http://tinyurl.com/p66dc4g>.
- 13 Patrick Wall, “In Talk to Principals Fariña Describes an Educator Driven Agenda for Next Year,” *Chalkbeat New York*, May 17, 2014: <http://tinyurl.com/ngtxxwe>.
- 14 NYCDOE 2012–2013 Arts Education Survey.
- 15 *Dedicated funding* refers to a budget allocation in which funding can be used only for the indicated program. From 1998 to 2007, the New York City school system provided dedicated school funding via Project ARTS. By the start of the 2007–08 school year, this funding was made discretionary under guise of giving school principals more autonomy over their budgets.
- 16 NYCDOE 2012–2013 Arts Education Survey.
- 17 Anna Allanbrook, “Weekly Letter to Parents,” Brooklyn New School, November 4, 2013.
- 18 Arts Achieve will result in the creation of online educational resources that have been validated and informed by the results of the assessments and made available nationwide during Year 5 of the grant. This grant will also enable technology to be introduced into arts classrooms to facilitate art creation, documentation, and reflection within and beyond the schools.
- 19 N.Y.C. Department of Education, *Choices and Enrollment*: <http://schools.nyc.gov/ChoicesEnrollment/Middle/default.htm>.
- 20 Rhode Island School of Design STEM to STEAM website: <http://stemtosteam.org>.
- 21 Errin Roos-Brown, “How are the Arts at the Core of Educational Change,” ArtsFWD Blog, March 21, 2013:  
<http://artsfwd.org/arts-educational-change>.
- 22 Wesleyan University’s Science Choreography: <http://sciencechoreography.wesleyan.edu>.
- 23 Michael Garth Johnson, “Eric Pryor on Arts Education,” *City and State* video interview, June 13, 2014:  
[http://cityandstateny.com/27/28/30/eric-pryor-on-arts-education.html#.U57qS\\_ldV1Z](http://cityandstateny.com/27/28/30/eric-pryor-on-arts-education.html#.U57qS_ldV1Z).
- 24 New York City Department of Education, “School Allocation Memorandum, No. 24, FY 13”:  
[http://schools.nyc.gov/offices/d\\_chanc\\_oper/budget/dbor/allocationmemo/fy13\\_14/FY14\\_PDF/sam24.pdf](http://schools.nyc.gov/offices/d_chanc_oper/budget/dbor/allocationmemo/fy13_14/FY14_PDF/sam24.pdf).
- 25 New York City Department of Education, Annual Arts in Schools Report, 2012–2013:  
[http://schools.nyc.gov/offices/d\\_chanc\\_oper/budget/dbor/allocationmemo/fy13\\_14/FY14\\_PDF/sam24.pdf](http://schools.nyc.gov/offices/d_chanc_oper/budget/dbor/allocationmemo/fy13_14/FY14_PDF/sam24.pdf).
- 26 Testimony of Dr. Jerrold Ross to the N.Y. City Council Joint Committees on Education and Cultural Affairs, April 8, 2008: <http://tinyurl.com/pbx4hk5>.
- 27 Five Colleges, Inc., sustains and enriches the excellence of its members—Amherst, Hampshire, Mount Holyoke, and Smith colleges and the University of Massachusetts Amherst—through academic and administrative collaboration.
- 28 *Low arts schools* is a term used by the Arts Education Committee to the Panel for Educational Policy, which refers to schools that appear to be out of compliance with instructional regulation and/or have a very low presence of arts education.
- 29 New York City Department of Education press release, “Chancellor Fariña Celebrates Learning Partners Program Pilot, Announces Expansion for Next Year,” June 16, 2014: <http://tinyurl.com/qamedal>.
- 30 American Museum of Natural History, Master of Arts Teacher program:  
<http://www.amnh.org/learn-teach/master-of-arts-in-teaching>.
- 31 Chancellor Fariña’s address at the New York City Arts in Education Roundtable, *Face to Face 2014*:  
<http://www.nycaieroundtable.org/index.php?section=face-to-face-14>.

**APPENDIX:  
D.O.E. ANNUAL ARTS EDUCATION SURVEY DATA**

School name	CSD	School level	FT/CT	PT/CT	CP	Responded to MBPO outreach?
47 The American Sign Language and English	2	High School	0	0	Y	
A. Philip Randolph Campus High School	6	High School	2	5	N	
Academy for Social Action: A College Board School	5	Secondary School	1	2	N	
Academy for Software Engineering	2	High School	0	0	N	X
Academy of Environmental Science	4	Secondary School	0	0	N	X
Ballet Tech, NYC	2	4-8	0	0	Y	X
Battery Park City School	2	Elementary	4	6	N	
Business of Sports School	2	High School	1	2	N	X
Castle Bridge School	6	Elementary	1	2	N	
Central Park East II	4	Elementary	0	0	Y	
Choir Academy of Harlem	5	Secondary School	4	4	N	
Community Health Academy of the Heights	6	Secondary School	2	2	N	
East Side Community School	1	Secondary School	2	2	N	
East Side Middle School	2	Middle School	2	2	N	
Edward A. Reynolds West Side High School	3	Transfer High School	1	1	N	
Ella Baker School	2	K-8	0	1	Y	X
Emma Lazarus High School	1	Transfer High School	0	0	Y	X
Facing History School, The	2	High School	0	0	Y	X
Food and Finance High School	2	High School	1	1	N	X
Forsyth Satellite Academy	1	Transfer High School	0	0	Y	X
Frederick Douglass Academy II	3	Secondary School	0	0	Y	
Global Technology Prep	4	Middle School	0	2	N	X
Harbor Heights	6	Middle School	0	0	Y	
Harlem Renaissance	5	High School	0	1	Y	X
Harvest Collegiate	2	High School	0	0	Y	X
Harvey Milk	2	Transfer High School	0	0	N	X
Heritage School, The	4	High School	1	1	N	
High School for Arts, Imagination, and Inquiry	3	High School	0	1	Y	
High School for Health Careers and Sciences	6	High School	0	0	Y	
High School for Mathematics, Science, and Engineering at City College	5	High School	1	1	N	X
High School of Arts and Technology	3	High School	2	2	N	X
High School of Graphic Communication Arts	2	High School	0	0	Y	
Hudson High School of Learning Technologies	2	High School	1	1	N	X
I.S. 195 Roberto Clemente	5	Middle School	0	0	N	X
I.S. 218 Salome Urena	6	Middle School	0	1	Y	X
I.S. 286 Renaissance Leadership Academy	5	Middle School	0	0	Y	
International High School at Union Square	2	High School	1	1	N	
J.H.S. 013 Jackie Robinson	4	Middle School	0	0	Y	
J.H.S. 143 Eleanor Roosevelt	6	Middle School	1	1	N	
James Baldwin School for Expeditionary Learning	2	Transfer High School	0	0	Y	
James Weldon Johnson	4	K-8	0	0	Y	X
KAPPA IV	5	Middle School	0	0	Y	X

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School name	CSD	School level	FT/CT	PT/CT	CP	Responded to MBPO outreach?
Landmark High School	2	High School	0	7	Y	
Legacy School for Integrated Studies	2	High School	0	0	Y	X
Lower East Side Preparatory High School	1	Transfer H.S.	0	1	Y	X
Lower Manhattan Community Middle School	2	Middle School	0	2	N	X
M.S. 224 Manhattan East School for Arts & Academics	4	Middle School	2	2	N	X
M.S. 243 Center School	3	Middle School	0	3	N	X
M.S. 256 Academic & Athletic Excellence	3	Middle School	0	0	Y	X
M.S. 258 Community Action School	3	Middle School	0	0	Y	X
M.S. 322	6	Middle School	1	1	N	
M.S. 326 Writers Today & Leaders Tomorrow	6	Middle School	0	0	Y	
M.S. 328 Manhattan Middle School for Scientific Inquiry	6	Middle School	0	2	Y	X
M.S. 45/S.T.A.R.S. Prep Academy	2	Middle School	0	0	Y	X
Manhattan Bridges High School	2	High School	0	1	Y	X
Manhattan Business Academy	2	High School	1	2	N	
Manhattan Center for Science and Mathematics	4	High School	2	2	N	
Manhattan International High School	2	High School	0	0	Y	X
Manhattan Village Academy	2	High School	1	1	N	X
Mosaic Preparatory Academy	4	Elementary	0	0	Y	X
Neighborhood School	1	Elementary	0	0	Y	
New Design Middle School	5	Middle School	1	1	N	
NYC Lab Middle School for Collaborative Studies	2	Middle School	3	3	N	
Norman Thomas High School	2	High School	0	2	N	
NYC iSchool	2	High School	0	1	N	X
Pace High School	1	High School	0	1	Y	X
P.S. 001 Alfred E. Smith	1	Elementary	0	0	Y	
P.S. 004 Duke Ellington	6	Elementary	0	1	Y	X
P.S. 015 Roberto Clemente	1	Elementary	0	0	Y	X
P.S. 019 Asher Levy	1	Elementary	0	0	Y	X
P.S. 020 Anna Silver	1	Elementary	0	0	Y	X
P.S. 030 Hernandez/Hughes	5	Elementary	0	0	Y	X
P.S. 034 Franklin D. Roosevelt	1	K-8	0	2	Y	X
P.S. 036 Margaret Douglas	5	Elementary	1	3	N	
P.S. 038 Roberto Clemente	4	Elementary	0	0	Y	X
P.S. 046 Arthur Tappan	5	K-8	0	6	Y	
P.S. 050 Vito Marcantonio	4	K-8	0	0	Y	X
P.S. 076 A. Philip Randolph	3	K-8	0	0	Y	
P.S. 098 Shorac Kappock	6	Elementary	0	0	Y	
P.S. 102 Jacques Cartier	4	Elementary	0	0	Y	X
P.S. 116 Mary Lindley Murray	2	Elementary	1	2	N	
P.S. 126 Jacob August Riis	2	K-8	4	8	N	
P.S. 125 Ralph Bunche	5	Elementary	0	0	Y	
P.S. 133 Fred R Moore	5	Elementary	0	0	Y	X
P.S. 134 Henrietta Szold	1	Elementary	0	0	Y	
P.S. 155 William Paca	4	Elementary	0	0	Y	X
P.S. 173	6	Elementary	2	3	N	
P.S. 188 The Island School	1	K-8	0	0	Y	X

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School name	CSD	School level	FT/CT	PT/CT	CP	Responded to MBPO outreach?
P.S. 194 Countee Cullen	5	Elementary	0	0	Y	
P.S. 200- The James Mccune Smith School	5	Elementary	0	0	Y	X
P.S. 206 Jose Celso Barbosa	4	3-8	0	0	Y	X
P.S. 208 Alain L. Locke	3	Elementary	0	0	Y	X
P.S. 242 - The Young Diplomats Magnet Academy	3	Elementary	0	0	Y	
P.S. 452	3	Elementary	0	0	Y	
P.S. 527 - East Side School for Social Action	2	Elementary	0	1	Y	X
P.S. M079 - Horan School	5 D75	Secondary School	0	0	N	
P.S. M094	2 D75	K-8	0	0	Y	X
P.S. M138	5 D75	K-12	0	0	Y	
P.S. M169 - Robert F. Kennedy	2 D75	K-12	0	0	Y	
P.S. M721 - Manhattan Occupational Training Center	2 D75	Secondary School	0	0	Y	X
P.S. 751 - Manhattan School for Career Development	1 D75	High School	0	0	Y	
Quest to Learn	2	Secondary School	0	2	Y	
Satellite Academy High School	2	Transfer H.S.	0	0	Y	
Spruce Street School	2	Elementary	0	2	Y	
STEM Institute of Manhattan	3	K-8	0	0	Y	
Teachers College Community School	5	Elementary	0	2	Y	X
The Urban Assembly Institute for New Technologies	5	Middle School	0	0	N	
Thurgood Marshall Academy Lower School	5	Elementary	0	0	Y	
Tompkins Square Middle School	1	Middle School	2	2	N	X
Union Square Academy for Health Sciences	2	High School	0	0	N	
Unity Center for Urban Technologies	2	High School	0	0	Y	
University Neighborhood High School	1	High School	2	2	N	X
Urban Assembly Institute for New Technologies	5	Middle School	0	0	N	
Urban Assembly New York Harbor School	2	High School	2	2	N	
Urban Assembly School of Business for Young Women	2	High School	0	0	Y	X
West Prep Academy	3	Middle School	0	1	Y	

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—Gale A. Brewer, Manhattan Borough President

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