



LA Fund@MusicCenterLA
Integrating the Arts for Student Success

Year 1
Year-End Grant Report
July 30, 2014



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LAFund@MusicCenterLA

Integrating the Arts for Student Success

Background

The Music Center is committed to increasing the scope and depth of arts education opportunities for school communities across LAUSD. While discipline-based instruction – learning and teaching *in* the arts – is an important dimension of a child's arts experience, the current project takes as its impetus the increasing attention being paid learning and teaching *through* the arts. Our **LAFund@MusicCenterLA** project was designed to develop new models of inter-disciplinary/thematic study that weave arts instruction and artmaking into and throughout the core academic curriculum.

Goals and Objectives

Within the culture and context of first, a large, urban school district, and second, five middle schools serving communities characterized by both economic and social risk factors, we are exploring and field testing a number of strategies associated with interconnected goals and objectives.

GLOBAL GOALS: *Integrating the Arts for Student Success*

- Teachers, principals, and district leaders will better understand the value of the arts in connection with the Common Core Framework, as well as tangentially with the LAUSD's ELL Master Plan and Educator Growth and Development Program.
- Participants (students, teachers, leaders, and parents) will be able to sustain long-term arts education efforts beyond the scope of the usual short-term solutions.
- ➔ **OBJECTIVE: *High quality professional development***
 - At the classroom level, teachers will learn how to engage students in multifaceted knowledge acquisition through thematic, project-based activities.
- ➔ **OBJECTIVE: *New curricular materials and program for professional development in arts integration strategies and practices.***
 - The Music Center will publish and/or distribute a collection of arts-integrated curricular materials and instructional protocols. These may include workbooks, exemplars, activities, and/or assessments, available to potential users in a variety of formats and outlets.

Program Design, Strategies, and Activities

The Music Center invited principals at these middle schools to identify and recruit a team of four teachers each.

- Berendo Middle School
- John Adams Middle School
- San Fernando Middle School
- South Gate Middle School
- Sun Valley Engineering and Technology Magnet (aka Sun Valley Middle School)

Although arts teachers were not excluded from the pool, we asked that the majority of participants be working in other content areas – i.e., science, history, social studies, math, etc.

Participatory elements of the project design include:

- Institute for Educators (summer 2013, 2014, and 2015)
- In-school artist residencies (10 weeks, one hour per week; 4 residencies per school)
- Ongoing artist/teacher partnership activities (planning, curriculum development, assisting, coaching, evaluation)
- Mid-point professional development and formative assessment convening (January)
- Recurrent leadership meetings between all participating principals
- End-of-year convening (May)

2013 Institute for Educators: Teachers as Learners

Three Phases: Investigation, Development, and Implementation

We have divided the grant period into three complementary phases, each of which integrates and builds on the prior years' experiences and learning. (Participants have been asked to sign on for all three years, although we expect modest year-over-year attrition as teachers change schools, grades, and roles within the district.)



→ YEAR 1: INQUIRY & INVESTIGATION

Following the Institute for Educators, each teacher will receive **ten hours of coaching and support in the classroom** from Music Center teaching artists (TAs). Teachers will also have time with artists outside of the classroom to **explore, plan and design curriculum**. Teachers will investigate how existing arts integration curriculum can be revised or adapted to support student expectations in the Common Core Standards.

→ YEAR 2: CREATE, PERFORM, & RESPOND

Using emerging understandings and promising practices from Year 1, teachers, TAs, and project staff will **refine and begin to field test** teaching guides and model lessons. TAs and teachers will be tasked to **share delivery** of pilot activities and units, with the classroom teachers expected to move from observer/assistant to **co-teacher of selected lessons**. Successful curriculum, instructional design, and assessment materials will be modeled and participant input sought on presentation, production, and dissemination.

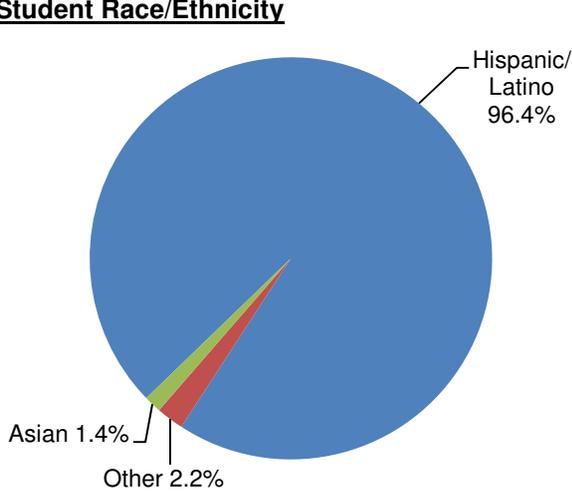
→ YEAR 3: CREATE, PERFORM, & REALIZE

Continuing to use a shared delivery model to support teacher autonomy in the classroom, Year 3 of the project will see participants implementing fully the instructional units they have co-designed with TAs and colleagues. Concurrently, The Music Center will work with outside "more knowledgeable others" to audit, edit, and polish lessons and frameworks, as well as to design and produce a variety of curricular materials shareable on different platforms.

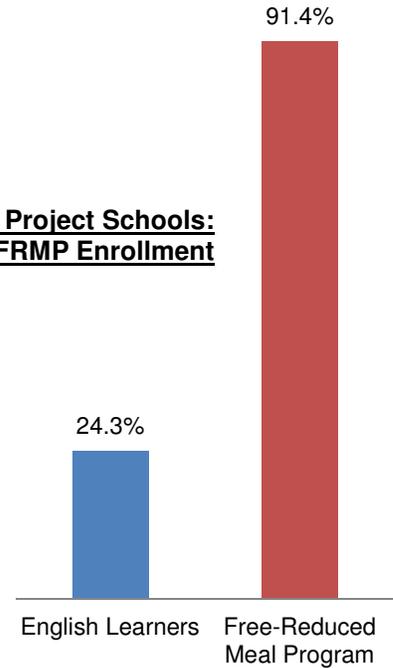
Participants
Schools and Students

While each of the five schools is unique, their demographics are similar enough for us to discuss them as a group. Figures 1-3 illustrate attributes of the project's student population – noticeable is the lack of diversity, high rates of Free Meal enrollment, and low levels of parent education.

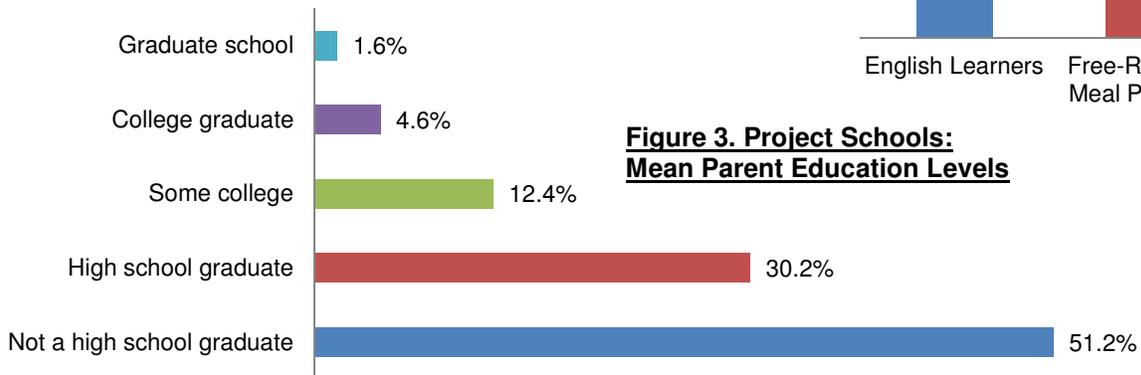
**Figure 1. Project Schools:
Student Race/Ethnicity**



**Figure 2. Project Schools:
English Learners and FRMP Enrollment**



**Figure 3. Project Schools:
Mean Parent Education Levels**



Twenty teachers from the selected schools – four each – signed on to the project. Table 1 shows total teachers, instructional hours, and students; Table 2 cumulative teacher contact hours.

Table 1. Project Year 1: Services Provided per School

School Name	Teachers	Instructional Hours	Students
Berendo Middle School	4	40	105
John Adams Middle School	4	40	93
San Fernando Middle School	4	40	110
South Gate Middle School	4	40	91
Sun Valley Engineering and Technology Magnet	4	40	102
Totals	20	200	501

Table 2. Project Year 1: Cumulative Teacher Contact Hours

Co-Planning Hours	Direct Professional Development	Assessment/Evaluation	Total Teacher Contact Hours
122	63	21	206

Teachers

The 20 LA Fund project teachers – as do their students – share common characteristics. As noted, we deliberately recruited non-arts teachers; furthermore, fully 65 percent of participants reported never having had a teaching artist in her/his classroom (and all who had worked with a TA said the experience was "Highly Satisfying"). In brief:

- Participants have been teaching for an average of 12.0 years (range 3-33); at the middle school level for an average of 10.6 years (range 3-32).
- Fifty-five percent hold Masters' degrees. Academic concentrations vary widely, from child development to psychology to urban learning to geography. Most common are English and History, and several hold supplemental credentials (e.g., CLAD, Special Education).
- Slightly over half (55 percent) work with sixth graders; the remainder are split between seventh and mixed (Table 3)

Table 3. Project Year 1: Grade Levels

Current Grade	Frequency	Percent
6	11	55.0%
7	4	20.0%
6, 7, 8	3	15.0%
7, 8	1	5.0%
Special Day Class	1	5.0%

Assessment: Instruments and Protocols

Both formal and informal approaches to documenting, measuring, and evaluating project activities and accomplishments were employed during Year 1. Primary and secondary data collection activities included:

- **Formal:** Mixed methods participant surveys and mid-year and end-of-year convenings
- **Informal:** TA check-ins, classroom observations, and document review

Formal: Teacher Surveys

➔ **Teacher Pre-Survey: Issued prior to the start of the 2013 Institute for Educators (N=20)**

- Seven fill-in/checkbox descriptive items
- Five short-answer self-report knowledge, skills, and motivation items

➔ **Teaching In and Through the Arts Questionnaire: Pre-post – issued at the start of the 2013 Institute for Educators and at the Year 1 May convening (Pre: N=20; Post: N=14).**

- Tear Sheet
- Twenty-two scaled items (Strongly Disagree = 1 . . . Strongly Agree = 5); theoretical scale mean 3.0)
- Two open-ended items

- Item23 What do you feel is the strongest motivation for you to use arts activities and arts-based approaches in your teaching?
- Item24 What do you feel would motivate you to use the arts in your classroom more often?

➔ **2013 Institute for Educators Participant Response Form (N=14)**

- Twenty scaled items (Strongly Disagree = 1 . . . Strongly Agree = 4); theoretical scale mean 2.5)
- Three checkbox items
- Five open-ended items
 - Item24 What aspects of the Institute were the most effective? The least? (*continue on back*)
 - Item25 What did you hear or learn during the Institute that you'll be taking back and using in your classroom? (*continue on back*)
 - Item26 What resources or additional support do you think you'll need to apply what you learned in your classroom? (*continue on back*)
 - Item27 What thoughts or comments can you offer about the guest presenters – content, activities, delivery, effectiveness, enjoyment . . . ? (*continue on back*)
 - Item28 What other opportunities for Arts Professional Development or arts experiences for your students (workshops, assemblies, field trips) would you like The Music Center to offer for your district or school? (*continue on back*)

Formal: Convenings

Two convenings of project participants and staff were conducted during Year 1 – a mid-year check-in and a final wrap-up and planning session.

- The first, held January 27, 2014, included an interactive presentation of basic theatre skills by TA Kate Randolph. Followed by a prompted group interview, the event served as a formative assessment of the work to-date.
 - Question prompts (Most/least effective; likes and wishes) were used to guide reflections and share-outs.
 - Representatives from the five schools – including four principals/administrative staff – and 17 participating teachers attended the convening, which ran from 3:00-6:00.
- The second convening on May 12 from 4:00-6:00 was designed both to wrap-up Year 1 and elicit Year 2 "wish lists" from participants and TAs.
 - A new *Teacher Learning Continuum* was introduced to help teachers place themselves and their new skills along a range of capabilities from independence ("I can do this") to reliance on more knowledgeable others ("I need the TA to do this").
 - Question prompts were developed for teachers and TAs, and included:
 - **Teachers:** What did you learn about the art form from having an artist in your classroom? What did you learn about integrating that art form into your subject area? OR what did you learn about how the arts can inform learning in your classroom? What do you feel still needs to be worked on? What are you still unclear on?
 - **Teaching Artists:** What did you learn about teaching from working in these teachers' classrooms? What did you learn about your own approach to arts integration? What do you feel you would like to work on? What is still unclear?

Informal: Check-ins, Classroom Visits, Document Review

Throughout the year, TAs and program staff scheduled phone and in-person meetings to monitor progress, address challenges, and manage activities. Staff visited classrooms and schools, collecting formative data used to troubleshoot and improve service delivery functions. TAs used program materials – the "Lesson Planning Tool" – to document their day-to-day tasks and questions, as well as to generate ideas and record results from field testing of new strategies.

Findings

Surveys

Each of the assessment tools and approaches revealed both effective and ineffective aspects of the project design and associated strategies. From the Institute for Educators to the complexities of lesson co-development, teachers were deeply involved in the process, with TAs alternately – and sometimes concurrently – leading, coaching, and assisting their classroom counterparts. Here we highlight and discuss a small handful of the more useful or surprising discoveries.

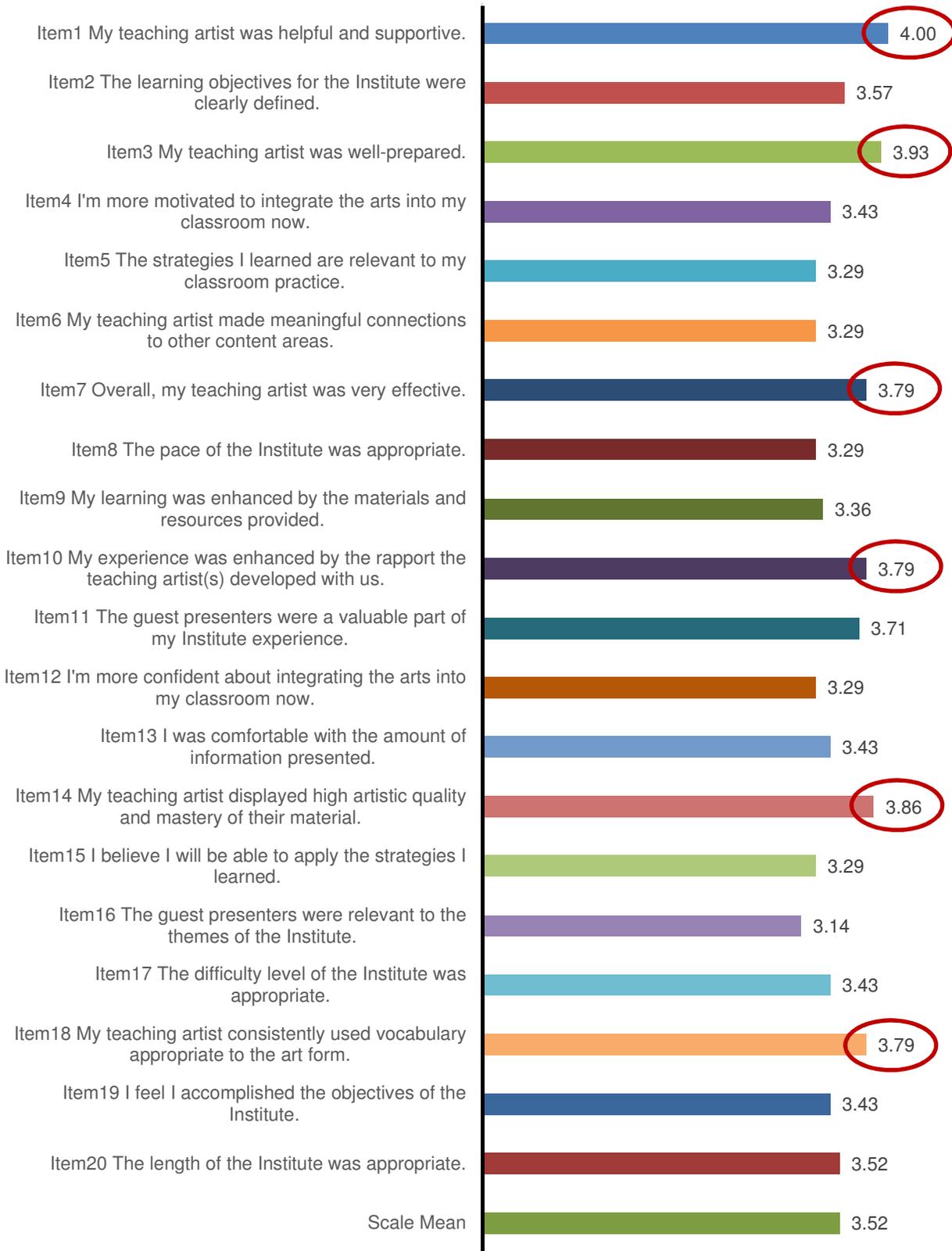
2013 Institute for Educators Participant Response Form (N=14). Teacher ratings and responses were on the whole quite positive. Scaled items are illustrated in Figure 4, although short answers were typically more informative. Participants indicated the Institute was a "worthwhile use of my time" and that they would "recommend the Institute to a colleague," while teacher knowledge and needing explicit connections to academic content were mentioned most often as challenges to implementation. Broadly representative comments included:

- *Most effective were the **variety of connections** to different academic disciplines. **Scaffolding** of the lessons was valuable, and something I can immediately use/apply.*
- *I am still unsure about **how to implement** theatre into science. I wish I had **examples of theatre in a science class** shown or explained to me. Not just talk but actual evidence.*
- *I liked the fact that our lesson book covers some **explicit lessons and standards**.*
- *The institute was very interesting for me personally. I'm just struggling with how to make that info **relevant to my class** and when or how.*
- *Many times teaching artists are the expert and when I ask what they would like me to do they say just participate, but we don't have the expertise! It really does not make a lot of sense for teaching artists to come in to add to an already established curriculum.*
- *I need to know **exactly how to tie this info in with the CA content standards**.*

As we've seen in previous evaluations, TAs are the most important and appreciated part of a PD. "Fun," "amazing," "great" – such descriptions were scattered liberally throughout the feedback, and the highest scaled ratings were for the TAs (Figure 4). Beyond enjoyment, however, the expertise brought by an artist-educator appears to be highly valued and even irreplaceable.

- *The teaching artists were so **good**. Peter was able to show me **techniques and strategies** to use in my classroom that I have not seen or heard before.*
- *John Zeretzke's presentation was **amazing, interesting, and very engaging**. Just like my students like and learn from reality of ancient artifacts I have and show during my History class, I also love **seeing and learning from reality**. John was amazing!!!! :)*
- *I believe I will always need the support of teaching artists, as I am devoid of musical talent. We could probably use some musical instruments as well.*
- *Beth and John were **wonderful and true experts in their field**. Their presentations were inspiring and exciting!*

Figure 4. 2013 Institute: Participant Feedback Form Scaled Items



Teaching In and Through the Arts Questionnaire: Pre-post (Pre: N=20; Post: N=14). As with the PFF above, the small sample size for this administration of the TITAQ means causal conclusions cannot be drawn regarding the effectiveness of the program. However, we can and should use the data for program monitoring and improvement, as well as the basis for revising materials and strategies.

The TITAQ's 22 scaled items encompass 5 dimensions of teacher motivation to use the arts in non-arts classrooms (Table 4).

Table 4. Teaching In and Through the Arts Questionnaire: Dimensions and Items

Dimension	TITAQ Item(s)
Value for the Arts	1, 3, 7, 10, 15, 20, 22
Self-Efficacy	2, 8, 11, 14, 16, 19
Culture/Context	4, 6, 9, 12, 13, 17
Self-Image	5, 18
Knowledge/Skills	21

We have analyzed the data from two perspectives: The individual participant and the group as a whole. Looking at the former, pre-post change scores on items appear in Table 5. Overall, there were more positive self-reported changes than negative, with an un-validated positive change recorded along the overall scale.

Table 5. TITAQ: Pre-Post Changes in Dimensions of the Construct (N=14)

LAFID	MeanTITAQ-Pre	MeanTITAQ-Post	CHANGE	%CHANGE
1	3.73	3.86	0.136	3.66%
2	3.27	3.64	0.364	11.11%
4	3.73	3.82	0.091	2.44%
7	3.95	4.32	0.364	9.20%
9	4.41	4.18	-0.227	-5.15%
10	4.05	3.59	-0.455	-11.24%
11	4.09	4.14	0.045	1.11%
12	3.09	3.68	0.591	19.12%
14	3.91	3.77	-0.136	-3.49%
15	3.55	3.73	0.182	5.13%
16	3.55	3.50	-0.045	-1.28%
17	4.14	3.68	-0.455	-10.99%
20	3.86	4.05	0.182	4.71%
21	4.18	3.77	-0.409	-9.78%
Means	3.85	3.84	0.016	1.04%

For the sample (N=14), we want to consider both ratings on individual items and on item compilations: Groups of responses associated with *dimensions* of the construct of interest: **Motivation to use the arts.** In Figure 5, we have illustrated positive and negative mean changes for each item, grouped by dimension as indicated using the color assignments at the right.

Value for the Arts
Self-Efficacy
Culture/Context
Self-Image
Knowledge/Skills

Figure 5. TITAQ: Mean Pre-Post Changes in Item Ratings by Dimension of the Construct

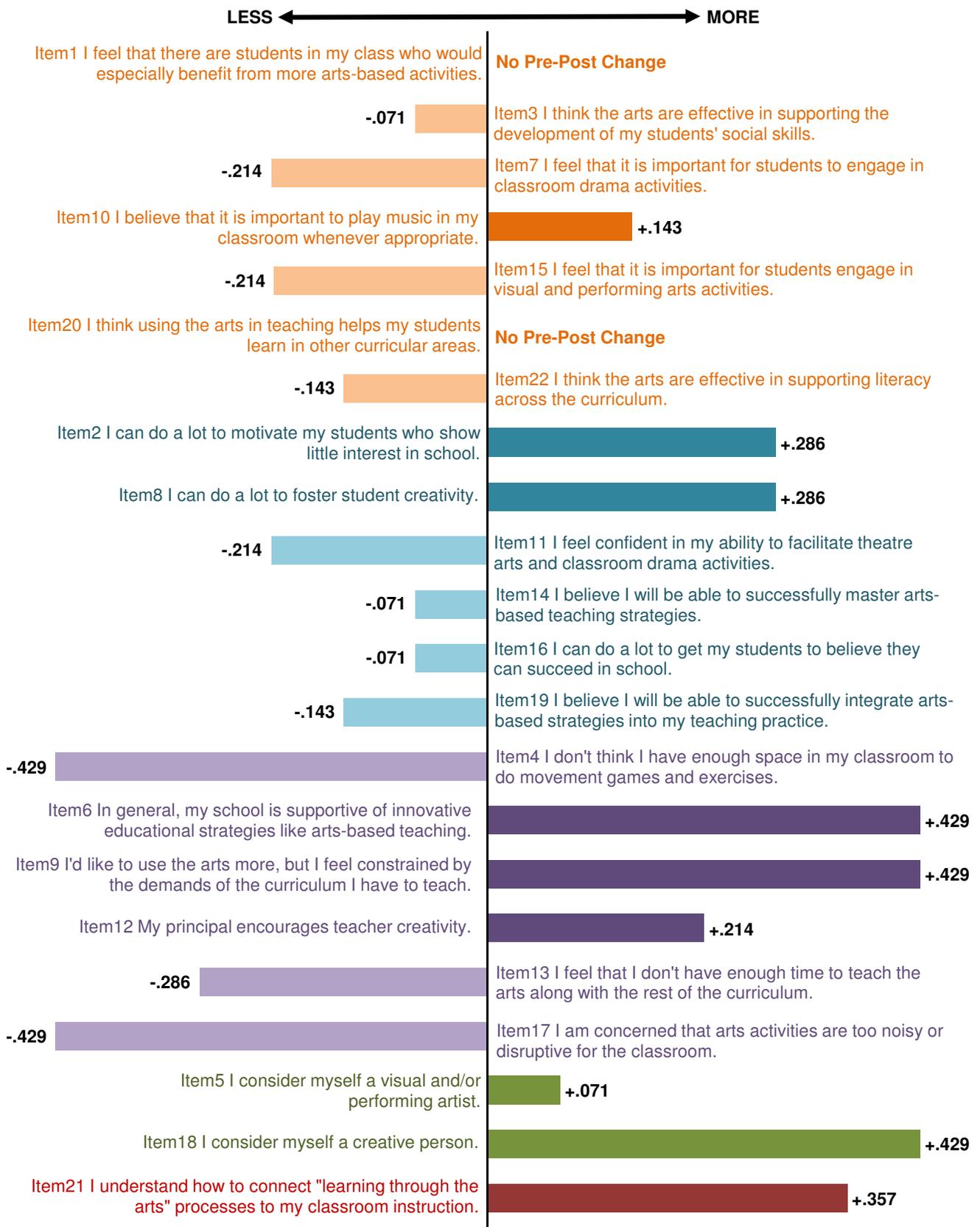
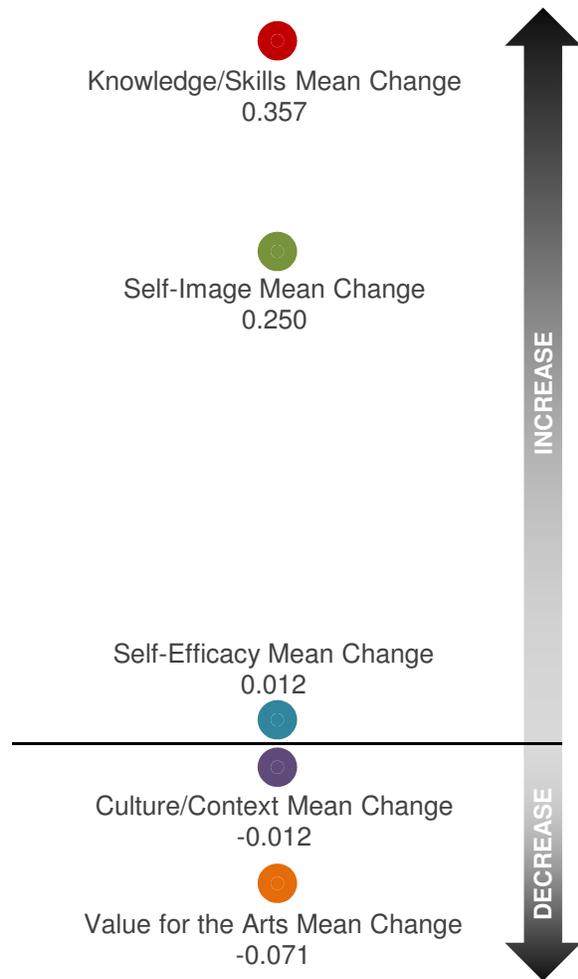


Figure 6. TITAQ: Pre-Post Changes in Ratings Across Five Dimensions of the Construct



Here in Figure 6, we have envisioned mean changes in compiled ratings *across* the five dimensions of the construct, using the same color scheme as above:

Knowledge/Skills
Self-Image
Self-Efficacy
Culture/Context
Value for the Arts

Discussion

Again, as a pre-post measure, the small sample size only allows for reflection and inquiry – *perhaps, maybe, what if* being the most appropriate prompts.

The TITAQ scaled items of greatest interest to us are those associated with Knowledge/Skills and Self-Image. Research has shown that teachers who *think of themselves* as creative and as having both the knowledge and the capacity to motivate their students in positive ways are more effective than those who do not. LA Fund teachers appear to have self-reported gains in both dimensions during Year 1 of the project: They believe they have improved their knowledge and skills in arts-integrated teaching, think they are more capable of using arts-based strategies, and feel they themselves are more artistically creative (or at least less intimidated!).

Respondents also used the two short-answer questions to offer additional information about their interest in using the arts and what they thought they would need to be successful. From the 80 replies we offer this selection as most representative (and reflective of what we have documented in other programs).

Why use the arts?

- *It gives my students confidence. It teaches them to work collaboratively – very important for 21st century work skills.*
- *I want my students to learn how to get outside of their comfort zone and learn to have more confidence in themselves.*
- *It gives many students an outlet to be creative while learning and expressing themselves.*
- *Does it align with Common Core? If it does, then I want to do it!*
- *I want to expose my students to a variety of learning modalities. They should be given the opportunity to explore new ways of learning.*
- *An increase in TEST SCORES and "positive feeling" in the classroom.*
- *It's good for the students' self-esteem. It helps them to become comfortable to perform and speak in front of others. It solidifies science concepts.*
- *The strongest motivation is that students absolutely love the arts and they are more motivated to learn the curriculum when there is some type of arts-based project involved.*

To use the arts more, I need . . .

- *Professional development and watching in practice.*
- *A better understanding on how to best incorporate successful practices into my classroom. I have an open mind, and I'm willing to learn.*
- *Lessons that are embedded in the curriculum I am already teaching.*
- *Support, resources. More time in the day. More time for planning.*
- *Time! Our curriculum (district-mandated) does not allow for time for our students to explore their creativity.*
- *It has to be something I can use, something that is aligned directly to my curriculum. I would love visual art and music but all art has its place in a school!*
- *[To be able to] organize it around CCSS pacing plan.*
- *Interfacing with artist on a regular basis. Team teaching with artist. Common planning time focused on arts lesson planning.*

Convenings

The convenings held at the mid-point and at the end of Year 1 were notable in what we learned about the guiding design and goals of the project, as well as about the participants themselves: Their expectations, their "lived" experience of the program, their perceptions of student learning, and their expressed needs and wishes. While much of the data was formative in nature and primarily used to revise ongoing operations and plan for Year 2, several emergent themes deserve mention.

- **How** can TAs present more of a natural bridge/fluid presentation of arts and Common Core; clear, specific and re-visited in each arts-based lesson?
- **How** can we bring students to The Music Center?
- **How** can we include more faculty and students in the program? In the arts generally?
- **How** do we strengthen administrative support at school sites?
- **How** can the program be sustained after the three-year grant period?
- **How** do we help teachers keep up with their pacing requirements and "still include all these wonderful experiences"?
- **Teachers want:** Less time on theory and rationale and more time on "how to!"
- **Teachers want:** More time for everyone to work, plan, and create with artists.

Challenges and Changes

The challenges – and opportunities – associated with new ventures, new relationships, and new strategic actions are often related to expectations and resources. Year 1 of our LAFund@MusicCenterLA project was no exception. Curriculum and instructional design are complex and difficult practices and processes under the best of circumstances, and perhaps no more so than in an emerging and ever-changing field such as arts education.

We have identified five "issue areas" that reflect the challenges we encountered in Year 1.

- **Prior Participant Knowledge.** When considering the portfolio of The Music Center's educational programs, many of our teachers have had some experience working in, with, through, or around the arts – whether as professional artists themselves, as past participants with us or another provider, or simply as avid hobbyists with community arts experience. Our LA Fund teachers proved to be far less "converted" than we supposed, however interested and curious they all were from the start. We found early assumptions about readiness and knowledge had to be revised and activities scaled back.
- **Time as a Critical Resource.** Not a new challenge, but especially in a project that asks so much of classroom teachers (professional development, co-planning meetings, curriculum design, formative writing assignments, classroom visits, convenings, etc.) we found our initial design to be impossible to implement. Teachers *want* to do more, but given the overwhelming demands of daily teaching, pacing guides, administrative duties, other continuing education activities, and other claims on their time (not to mention personal lives), they simply cannot.
- **Matching Arts Disciplines with Non-Arts Subjects.** "Arts-integrated teaching and learning" may be self-explanatory to arts practitioners but it is a much slipperier concept for classroom teachers primarily considering long division, cellular biology, and day-to-day life in ancient Greece. Not all arts disciplines are good matches to all non-arts subjects – a good math curriculum will likely prove to be more effective at teaching children how to multiply two digit numbers than will dancing about math.
- **Best Laid Plans . . . and Paperwork.** A significant element of our project included ongoing writing assignments for classroom teachers and TAs. Both reflective and constructive, writing and documenting were conceived of as major drivers of discovery and innovation – as the wellsprings of lesson planning and curriculum design. This expectation proved to be at least a little wishful thinking: Participants were vocal about there being too much paperwork, as well as about not having signed on to develop lessons in addition to those they have to build for their non-arts instruction.
- **Attrition.** Between teachers transferring within the district and the commitment of time and effort asked of schools and teachers, we have had some attrition in our participant sample. Twelve of the original 20 teachers remain, and we have replaced the eight who had or elected to leave with new volunteers.

As we move into Year 2, we have made changes to significant components of the project's design, implementation plan, and management model. Taking our long-term work on shared-delivery frameworks as a leaping off point, Year 2 will see the initiation of a collaborative residency process that puts the classroom teacher in the driver's seat: Her/his academic units are being used as the foundation for a backwards mapping process in which arts-based strategies are conceived as solutions to pedagogical issues rather than supplements to existing, successful teaching practices. Our "pocket guide" to Year 2 is included on the next page.

LAFund@MusicCenterLA
Artist/Teacher Year 2 Implementation Model (VERSION 7-14)

2 hours	School team preparation/review meeting		
	ARTIST	TEACHER	BOTH
Model Lesson #1	Artist Visit 1: Model Lesson 1	<i>Teacher Observes and participates in Model Lesson</i>	
Integrated Lesson #1	Artist Visit 2: Observes and sidelines	Teacher Leads Integrated Lesson #1	
Model Lesson #2	Artist Visit 3: Model Lesson 2	<i>Teacher Observes and participates in Model Lesson</i>	
Integrated Lesson #2	Artist Visit 4: Observe and sidelines	Teacher Leads Integrated Lesson #2	
1 hour	School team Check-in meeting		
Model Lesson #3	Artist Visit 5: Model Lesson 3	<i>Teacher Observes and participates in Model Lesson</i>	
Integrated Lesson #3	Artist Visit 6: Observes and sidelines	Teacher Leads Integrated Lesson #3	
Model Lesson #4	Artist Visit 7: Model Lesson 4	<i>Teacher Observes and participates in Model Lesson</i>	
Integrated Lesson #4	Artist Visit 8: Observes and sidelines	Teacher Leads Integrated Lesson #4	
1 hour	*Optional* School team Check-in meeting		
Model Lesson #5	Artist Visit 9: Model Lesson 5	<i>Teacher Observes and participates in Model Lesson</i>	
OPEN STUDIO	Artist Visit 10		Teacher/Artist co-lead Open Studio
1 hour	School team Evaluation		

Possible implementation frameworks selected based on teacher needs, pacing guides, and TA/teacher availability.

TWO WEEKS	TEN WEEKS	THREE WEEKS	FIVE WEEKS
Model lessons: m/w/f/m/w Integrated lessons: t/th/t/th Open Studio: f	Model Lessons: Wks 1, 3, 5, 7, 9 Integrated lessons: Wks, 2, 4, 6, 8 Open Studio: Wk 10	Model Lessons: m/f/m/f/m Integrated Lessons: w/w/w/w Open Studio: f	Model Lessons: t/th/t/th/t Integrated Lessons: w/w/w/w Open Studio: th

Teaching Artist Estimated Time Commitment (in addition to 2014 Institute for Educators, check-ins, and convenings)

- Teaching Artist Collaborative Planning hours: 5
- Teaching Artist Workshop hours: 40
- Teaching Artist Curriculum Planning hours: 10

Take-Aways: Year 1

There is an old maxim regarding foreign travel: Take half the clothes and twice the money. While not an exact analogy, it is a useful one when designing new initiatives in an unpredictable educational climate and period of wide-reaching social and economic change. Listening to teachers, respecting their input, and addressing the very real limitations of their work settings and resources – we were reminded of the importance of these and other teacher-centered considerations in Year 1 of our LAFund@MusicCenterLA project. In short:

- Reasonable expectations.
- Clear objectives.
- Be responsive while pushing and become familiar with your teachers' boundaries.
- Listen, listen, listen. And then do what the teacher needs and wants.

A second take-away is the arts in and of themselves are tremendously exciting for people of all ages and levels of understanding to experience. It is not just students who love doing and viewing art: Teachers are equally if not more stimulated by a new way of getting at learning. They view the arts as an entry point for their students, as a platform for personal growth and enjoyment, and as a positive addition to their classroom culture and school climate. We have seen our project participants conceive and create high quality arts-integrated lessons with very little help from the TAs – what they do not have and cannot learn in a few hours of professional development is artistic excellence. The skills, knowledge, and understanding of the *artist*. Between the two – trained educator and trained artist – there lies great potential for transformation. In short:

- Begin with the science and art of teaching, and use the practices and tools of an arts discipline to illuminate fresh approaches and new pathways to learning and knowledge.
- Use the educator's vocabulary and conceptual frames for classroom management and student engagement – do not reinvent the wheel!

And finally, if something is not working . . . try something else. We were able to conceive and investigate a variety of ideas and approaches during Year 1, using the full 52 weeks to invent and test, reinvent and pilot – leading us into what we expect to be a rich and rewarding Year 2. The three years of development and implementation afforded by an LA Fund grant are not only invaluable but increasingly rare. Resource scarcity often leaves the nonprofit sector able to roll the dice just once, with no room for risk-taking or less-than-successful solutions. As we launch Year 2 at our 2014 Institute for Educators, we will be continuing to explore, experiment, and discover while at the same time field testing and validating lessons newly imagined and developed during a very creative Year 1.