Creative Learning Initiative

Annual Evaluation Report 2015–2016

Department of
Research and Evaluation
AUSTIN INDEPENDENT SCHOOL DISTRICT

Executive Summary

The Creative Learning Initiative (CLI) is a community-wide effort to bring creative learning and the arts to each and every student in Austin. Lead by MINDPOP, the City of Austin, and the Austin Independent School District (AISD), CLI designs systemic and sustainable programs that integrate creativity, creative teaching strategies, and the arts with classroom teaching, campus programming, and campus improvement. CLI provides a group of campuses with an opportunity to increase students' access to arts instruction, community arts programming, and creative teaching across the curriculum. Between 2012 and 2016, 44 AISD schools participated in CLI. They received intensive training on creative teaching across the curriculum, ranging from individual coaching, elementary drama and dance specialists, arts partner funding and ongoing support to designing and implementing an individualized campus plan to becoming more arts rich. Evaluation findings suggest CLI implementation had a positive impact on the district, its teachers and the students it serves.

The impact of CLI implementation on the district includes:

AISD is nearly halfway (45%) to its goal of 100% creative campuses.

Across the district, campuses participating in CLI were 10 times more likely to be arts rich than were non-CLI campuses.

CLI has helped to eliminate the arts-richness gap between Title I and non-Title I schools. Between 2014–2015 and 2015–2016, CLI boosted arts partnerships at Title I campuses to exceed partnerships at all other campuses, including all non-Title I campuses.

The impact of CLI implementation on teachers includes:

Eighty-five percent of CLI teachers reported positive changes in their teaching practices that resulted in positive student outcomes. Teachers reported positive experiences with professional development activities and increased skills. The vast majority of teachers reported the changes in their teaching practice helped them actively engage student (92%), positively affect student

achievement (88%) and positively affect student behavior (85%).

CLI coaching support was effective in encouraging teachers to use creative teaching strategies more frequently and more competently. Teachers reported that their coaching experience increased their understanding of how, when, and why to use creative teaching strategies to support students' learning. Teachers who had coaching support were also more likely to use these strategies more frequently than were teachers who did not have that support.

The impact of CLI implementation on students includes:

Student engagement and attendance rate increased as creative campus scores increased. The creative campus scores at CLI campuses were found to be significantly positively correlated with the student engagement scale of the Climate Survey and student attendance rates.

Students who had teachers who were more competent in implementing creative teaching strategies had better academic and social emotional learning (SEL) outcomes than did students with teachers who were less competent in creative teaching. In addition to significantly better attendance rates, students whose teachers were highly competent in creative teaching were more likely to meet the State of Texas Assessment of Academic Readiness (STAAR) passing standard in reading, and more likely to meet the advanced passing standards in reading and math. They also had significantly better SEL skills (respect for self and others, interaction with adults and peers, and responsibility for their own actions).

Examination of the CLI program revealed a few systemic and programmatic challenges, including:

Elementary schools across the district continued to face limited access to regular and sustained theater, dance, and media arts instruction; however, community arts partners helped increase students' exposure to instruction in these areas.

Time management and alignment with curriculum remained the major obstacles to implementing creative teaching strategies.

Secondary schools faced challenges establishing arts partnerships outside music and theater. They also struggled to provide after-school arts instruction in diverse forms and at different ability levels.

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Overview

Purpose of the Evaluation

This report presents findings on the impact of the Creative Learning Initiative (CLI) on the Austin Independent School District (AISD) and its students during the 2015–2016 school year. The evaluation measured the level of program implementation at the district and campus levels, and explored the relationship between: program activities, teacher practices and beliefs, and desired student outcomes (e.g., engagement, attendance, academic achievement and behavior).

To better understand the impact of current implementation on the district, we examined two research questions:

1. How much progress has AISD made toward making all schools creative campuses?

2. How did the CLI implementation affect teachers?

To better understand the program's impact on student outcomes, we investigated these two research questions:

3. How did campus level implementation of CLI affect student outcomes?

4. How did teacher implementation of CLI affect student outcomes?

To address these evaluation questions, a variety of evaluation measurements were used, including surveys, campus arts inventories, the Creative Campus rubric, coach observations of teacher implementation, and archival student records (e.g., students' attendance, discipline incidents, and State of Texas Assessment of Academic Readiness [STAAR] testing; Table 1).

Table 1.

Creative Learning Initiative Evaluation Activities

Evaluation measure	Subject	Research question addressed
Professional development workshop and follow-up implementation surveys	Individual teachers and principals	2
Coaching survey	Individual teachers	2
Elementary/secondary school arts inventory and creative campus rubric	Campus arts specialists and principals	1 and 3
Coach observation of teacher creative teaching strategies implementation	Teachers being coached	4
Archival student records (attendance, STAAR testing results)	Students	3 and 4

Background of the CLI Program

CLI is a city-wide collaboration between MINDPOP, the City of Austin, AISD, and more than 50 arts and cultural organizations dedicated to equitable access to creative learning and the arts for every student in Austin. Using the model of Collective Impact,[1] leaders across these sectors came together to address the disparities in access to the arts for young people within schools, across the district, and in neighborhoods throughout our city. In 2012, MINDPOP secured support from the John F. Kennedy Center for the Performing Arts to help these community leaders conduct an inventory of arts access, assess needs, develop common goals, design a strategic action plan, and commit to the shared measurement of our impact and continuous communication.

The CLI model is comprehensive, providing support at the classroom level, the district level, and the community level to (a) create arts-rich schools; (b) create a community network that supports and sustains the arts-rich life of every child; (c) develop leaders and systems that support and sustain quality creative learning for the development of the whole child; and (d) demonstrate measurable impacts on students, families, schools, and our community (See sidebar).

[1]Collective Impact is an innovative approach to tackling complex societal issues, in which philanthropists, businesses, nonprofits, and governmental organizations establish common goals and align diverse efforts toward long-term change (Kania & Kramer, 2011).

The systemic approach of the CLI model provides supports at each level of the education system—from the classroom to the campus, the district, and the community, both in and out of school. Examples of support include:

- Asset mapping at the city level
- Professional development opportunities for community arts partners to align their programs with school needs
- Parental supports
- Policy recommendations at the board level
- Curriculum development support at the district level
- Campus planning support for principals
- Professional development opportunities for teachers

The robust program model represents best practices in instructional theory, systems change and arts education. The plan to meet the arts-rich district goal includes a staged implementation schedule that adds one vertical team each year through a competitive process that prioritizes campus readiness and need.

The CLI Creative Campus Plan

Principals receive training in the nine components of a creative campus, as well as support in leading their community toward becoming arts rich. The support focuses on the development of a creative campus plan that is integrated into their Campus Improvement Plans, as well as strategies to provide instructional leadership to their teachers and ideas for building the support and involvement of their larger school community.

The CLI Community Arts Partnership Design

Community arts partners (e.g., museums, performing arts organizations, and teaching artists) provide a valuable educational resource for schools by offering a wide range of opportunities for students—from field trip experiences to performances on campuses to workshops and multi-visit residencies—making them a critical part of an arts-rich school. Many arts partners provide valuable professional development opportunities for teachers.

CLI recommends that each grade level develop partnerships with two community arts organizations, and that at least one of these partnerships includes a multi-visit experience. Principals build their partnerships to develop a variety of art forms; to seek a broad distribution among music, dance, theater, visual arts, and media; to explore a variety of cultural heritages; and to combine various types of artistic experience (e.g., interpretive as an audience member or gallery visitor, and creative experiences). Campuses receive financial support to help secure these partnerships.

The CLI Sequential Fine Arts Design

CLI promotes access to sustained learning for all kindergarten through grade-12 students in music, visual arts, dance, drama, and the media arts. The AISD baseline inventory revealed almost all kindergarten through grade-12 students had access to music and visual arts, while students only had reliable access to dance and drama in grades 9 through 12, with some access in 6th through 8th grade and little to no access in grades kindergarten through grade 5. CLI provides a drama and dance specialist to serve at least one grade level at participating campuses.

The CLI Professional Development Model

Professional development activities play a central role in the CLI model. In arts-rich schools, general classroom teachers know how, when, and why to use creative teaching strategies to engage students in learning. CLI professional development activities take place in school-based workshops, as well as ongoing instructional coaching with individual teachers or grade-level teams.

Administrators at schools participating in the initiative commit to scheduling two professional development workshops for their entire teaching staff. The workshops were developed by MINDPOP and partners with discipline area experts in each field, including Katie Dawson from Drama for Schools, Krissie Marty from Forklift Dance, Emily Cayton and Hanna Zurko from The Contemporary Austin, Dr. Megan Alrutz from The University of Texas at Austin, and Marcelo Teson and Charlie Lockwood from Texas Folklife Resources. Workshop facilitators are drawn from these organizations, as well as Creative Action, Paramount, ZACH Theatre, Pollyanna Theatre, Ballet Austin, Austin Soundwaves, and others. The workshops provide teachers with research-based techniques derived from the arts that maximize teacher adoption rates and student impact. The creative teaching techniques selected for inclusion in the program provide opportunities for development or generation of ideas, creative choice making, analysis and synthesis, mental and physical modeling, point of view, and translation of ideas (using different symbol systems), as well as the opportunity to share ideas with others. The workshops focus on how to successfully facilitate the specific arts-based strategies; when to use the strategies within the lesson cycle or in the curriculum; and why to use a particular strategy for cognitive, social, artistic, or academic gains.

The CLI professional development model extends the skill-based workshops with on-going coaching opportunities. A cadre of coaches provides arts-based instructional support to prekindergarten (pre-K) through 8th-grade teams and individual teachers during multiple visits to each school per year. During each visit, the coach plans, models, or co-teaches lessons that integrate arts-based strategies with core curriculum content. During planning sessions, the coach works with the grade-level team to develop their skills in the selection of an appropriate arts-based technique to achieve specific learning objectives. Together they select the strategy and then plan an effective lesson outline. During the modeling or

co-teaching sessions, the coach demonstrates specific techniques or strategies in the classroom. After the modeling or co-teaching, the coach and teacher reflect on the experience and discuss the implementation of the instruction.

In addition to the coaching provided by CLI coaches, several arts organizations provide additional coaching support. Although each organization offers a slightly different approach, they all include multiple visits, ranging from 4 to 10 sessions per year. Additionally, they all include planning and modeling. Some programs (e.g., Forklift, Drama for Schools, ZACH Theatre, and Creative Action) move beyond co-teaching to independent teaching, with the coach serving as an observer. All the coaching models focus on increasing the instructional skills of teachers in implementing arts-based strategies. All campuses have access to additional CLI workshops that provide learning opportunities in specific areas of creative teaching, thus extending the foundational workshops provided to all CLI teachers.

Implementation Findings

Evaluation Question 1: How much progress has AISD made toward making all schools creative campuses?

A primary goal of the CLI program is to assure all AISD schools are creative campuses by 2022–2023. In 2015–2016, CLI began its 4th year of implementation, directly serving 44 campuses in four vertical teams. The remaining eight vertical teams will be rolled in over the next 6 years.

To understand the initiative's current progress toward meeting that long-term, district-wide creative campus goal, we examined both participating CLI campuses and those campuses not yet supported by the initiative. We investigated students' access to in-school arts instruction and to creative learning opportunities provided by community arts partners during in- and out-of-school time for all grades. Additional analyses focused on the way in which Title I schools have been affected by the initiative.

Based on a framework developed by MINDPOP, the program staff and evaluators developed a common definition of a creative campus, and thereafter a rubric to measure the arts-richness of the campus. The creative campus rubric includes nine components (Figure 1):

- Access to sequential fine arts in multiple art forms (music, dance, visual arts, theater, and digital media)
- Facilities to accommodate arts programming
- Arts and creative campus leadership
- School communication to instill the value of creative learning in families
- Access to arts learning after school
- Community-building through the arts
- Arts partnerships to enrich students' arts experiences
- Creative teaching across the curriculum
- Professional development opportunities in creative teaching

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Figure 1.
Nine Components of a Creative Campus

Source. MINDPOP

We collected the data for these nine components using the annual campus arts inventory and from general school data, and compiled them all into the more holistic Creative Campus Rubric. The Creative Campus Rubric is scored in four stages: *arts rich, arts involved, arts emerging*, and *arts uninvolved*. Campuses that achieve at least the arts-involved standard are considered to have met the program's goal, while those that achieve the arts-rich standard are considered to excel in this area; both arts-involved and arts-rich campuses are identified as creative campuses. To assist campus leaders in monitoring their progress toward full implementation, the Creative Campus Rubric details the stages of implementation based on the expectations for a creative campus (Appendix A). For example, in the Creative Teaching Across the Curriculum component, the percentage of teachers using creative teaching strategies determines the stage of implementation (75% to 100% = arts rich, 50% to 74% = arts involved, 10% to 49% = arts emerging, and <10% = arts uninvolved). Individual campus profiles were created and shared with the campus leaders to assess their progress (Christian & Wang, 2016a, 2016b).

District-Level Finding 1: AISD is approximately halfway to its 2022–2023 goal of 100% creative campuses, exceeding expectations for 2015–2016.

Findings from 2015-2016 indicated that about half of AISD schools were creative campuses (Figure 2). These schools met or exceeded the many criteria to attain this classification. As the CLI program continues in the district as planned, we should see that percentage of creative campuses increase, with the goal that all campuses are arts involved or arts rich by 2022–2023.

Figure 2.
More than half of AISD schools that submitted data were creative campuses.

	57% creative campuses		
23%	34%	37%	6%

■ Arts rich   ■ Arts involved   ■ Arts emerging   ■ Arts uninvolved

0% ← creative campuses   100%
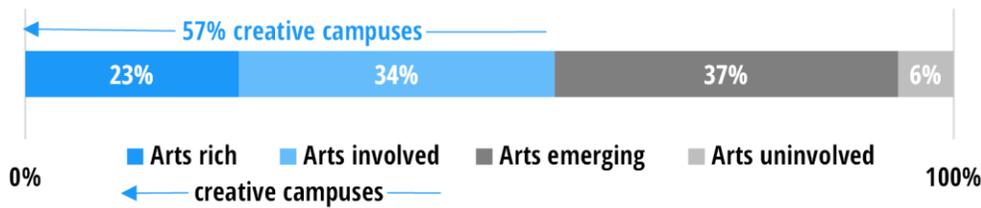
Source. 2015–2016 AISD Elementary/Secondary Creative Campus Rubric
Note. One hundred AISD principals submitted arts inventories for their campuses. Among the schools included, 77 were elementary schools, 14 were middle schools, and 9 were high schools.

Data suggest that having CLI support at campuses greatly influenced the level of arts-richness at these campuses. As of 2015–2016, the majority of CLI campuses met the creative campuses criteria (arts rich or arts involved). This was most fully achieved at the elementary school level (Figure 3). Two CLI high schools were hindered by a low percentage of teachers using creative teaching and limited afterschool opportunities offered at multiple ability levels (e.g., beginning, intermediate, advanced), but made substantial efforts toward becoming creative campuses. Based on these findings, CLI leaders added additional coaching support for secondary school teachers.

Figure 3.
The proportion of CLI campuses that were creative campuses was greater than the proportion of non-CLI campuses that were creative campuses, at all school levels. CLI campuses were 10 times more likely to be arts rich (the highest creative campus stage) than were non-CLI campuses.
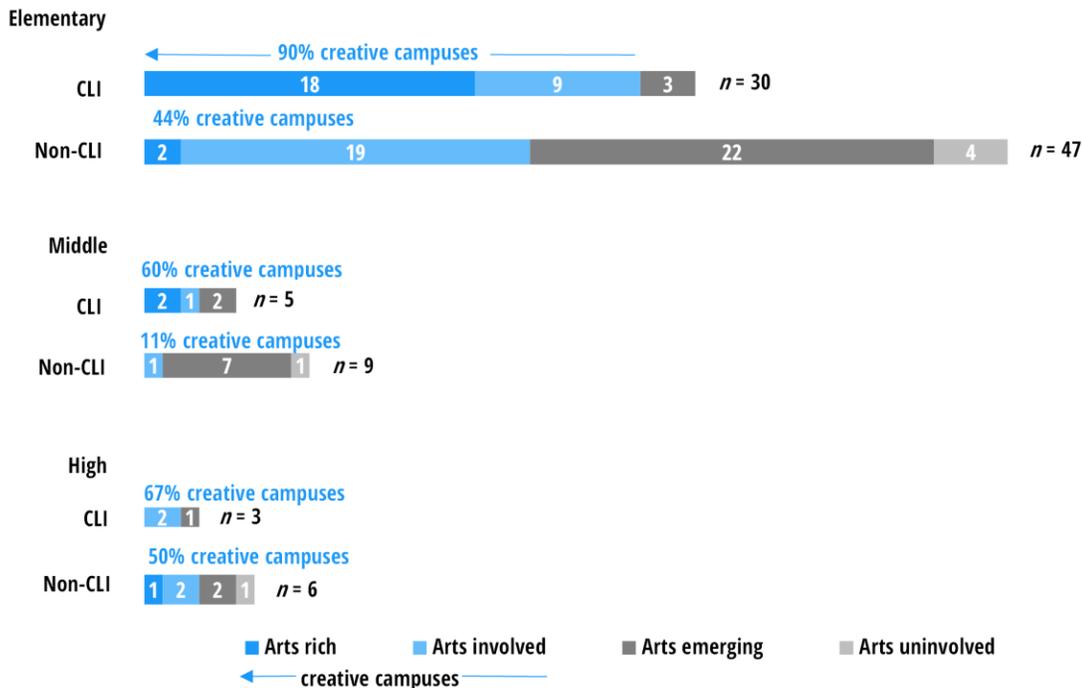
Elementary

CLI — 90% creative campuses — 18 | 9 | 3   *n* = 30

Non-CLI — 44% creative campuses — 2 | 19 | 22 | 4   *n* = 47

Middle

CLI — 60% creative campuses — 2 | 1 | 2   *n* = 5

Non-CLI — 11% creative campuses — 1 | 7 | 1   *n* = 9

High

CLI — 67% creative campuses — 2 | 1   *n* = 3

Non-CLI — 50% creative campuses — 1 | 2 | 2 | 1   *n* = 6

■ Arts rich   ■ Arts involved   ■ Arts emerging   ■ Arts uninvolved
← creative campuses

Source. 2015–2016 AISD Elementary/Secondary Creative Campus Rubric

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District-Level Finding 2: The amount of arts instruction students received during school increased more at CLI campuses than at non-CLI campuses.

To be a creative campus, students should have access to a diversity of art forms on a regular basis. With almost all elementary students receiving at least 45 minutes of music and visual arts instruction every 3 days, CLI supported access to additional art forms, such as theater, dance, and media arts. Driven by this goal, CLI arts specialists provided weekly instruction in dance and theater for one semester at a time. These classes were usually provided to 2nd grade students, but sometimes principals requested classes for different grade levels. The district data suggest that AISD elementary students across the district continued to have limited access to theater, dance, and media arts, although they were more likely to experience them at CLI campuses than at non-CLI campuses (Figure 4).

Figure 4.

Students at CLI elementary campuses had greater access to theater, dance, and media arts than did students at non-CLI elementary campuses during the school day.
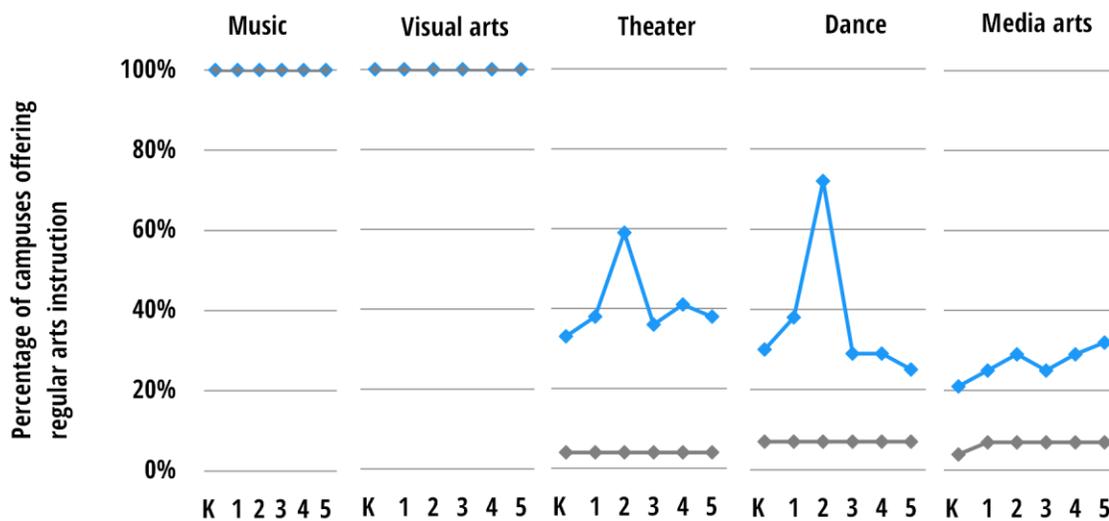
Source. 2015–2016 Elementary School Arts Inventory
Note. Thirty CLI campuses and 47 non-CLI campuses were included for analysis. K means kindergarten. Response options included *not offered at all, less than 45 minutes every 3rd day, 45 minutes every 3rd day,* and *more than 45 minutes every 3rd day.* Regular arts instruction shown in this figure represents any frequency level.

As shown in Figure 4, 60% of CLI campuses reported that their 2nd-grade students received regular theater instruction and 70% reported their 2nd-grade students received regular dance instruction. CLI did systematically support access to theater and dance for most 2nd-grade students in its schools. Data suggested that some schools with CLI are going above and beyond what the CLI program offers. We will look into these campuses exceeding expectations in order to better understand the nature of the achievement.

AISD students also had increased access to fine arts instruction at the secondary school level. The percentage of AISD middle and high school students enrolled in fine arts classes increased from 2011–2012 to 2015–2016 (Figure 5). Results from the 2011–2012 school year, prior to CLI implementation, served as baseline data to better understand the impact of CLI implementation over time.

Figure 5.

The percentage of students enrolled in fine arts classes increased the most for the high school 2015–2016 CLI cohort, while non-CLI cohort remained stable, and middle school arts enrollments increased regardless of CLI status.
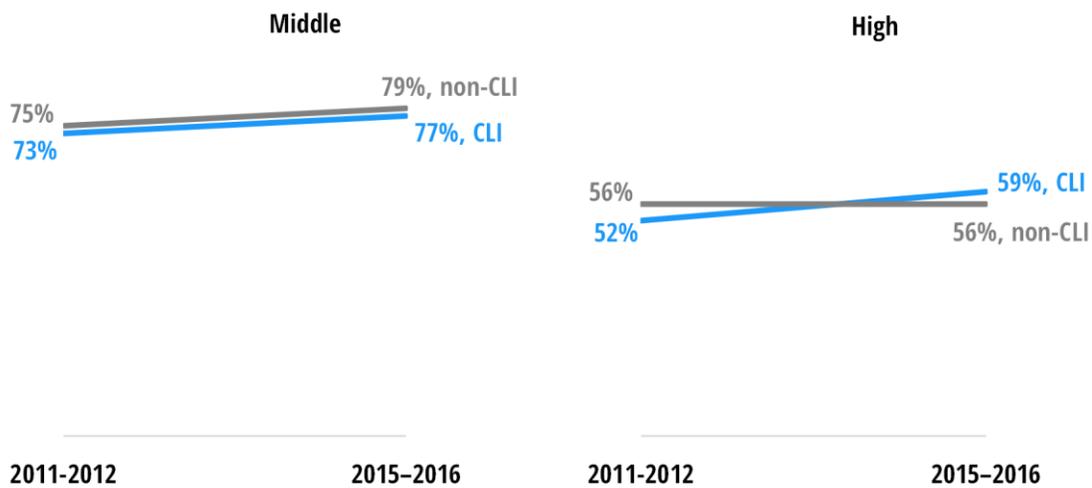
Source. AISD Student Class Enrollment Record 2011–2012 and 2015–2016
Note. CLI campuses include those in the CLI cohort for 2015–2016.

District-Level Finding 3: CLI campuses maintained more partnerships with arts organizations during school time than did non-CLI campuses.

This year, CLI campuses established or maintained partnerships with significantly more arts partners than did non-CLI campuses. Community arts parnters provided valuable educational resources for schools by offering a wide range of opportunities for students, including filed trip experiences, performance on campuses, workshops, and multi-visit residencies. The partnerships were distributed across art forms and most grade levels. The most frequently cited organizations by the AISD campuses included Austin Symphony, Austin Jazz Workshop, ZACH Theater, Ballet Austin, Paramount Theater, Blanton Museum, Creative Action, Bob Bullock Texas State History Museum, and The University of Texas at Austin.

Between 2014–2015 and 2015–2016, the average number of arts partners per AISD campus increased from 5.53 to 5.94. This was entirely due to increases in arts partnerships at the

CLI campuses at the secondary level (Figure 6). Despite this dramatic increase in partnerships at the secondary level, when we consider student enrollment at the elementary and secondary schools, it is apparent that secondary schools continued to have a lower student-to-arts partner ratio than did elementary schools. Therefore, secondary students continued to have far less access to arts partners than did elementary students.

Figure 6.

Between 2014–2015 and 2015–2016, the average number of school-time arts partners nearly doubled at CLI secondary campuses, declined at non-CLI secondary campuses, and remained stable at all elementary campuses.

Elementary	Middle and high

7.69 — 7.66, CLI
5.39 — 5.41, non-CLI
4.87
4.12
7.00, CLI
4.13, non-CLI

2014–2015   2015–2016   2014–2015   2015–2016
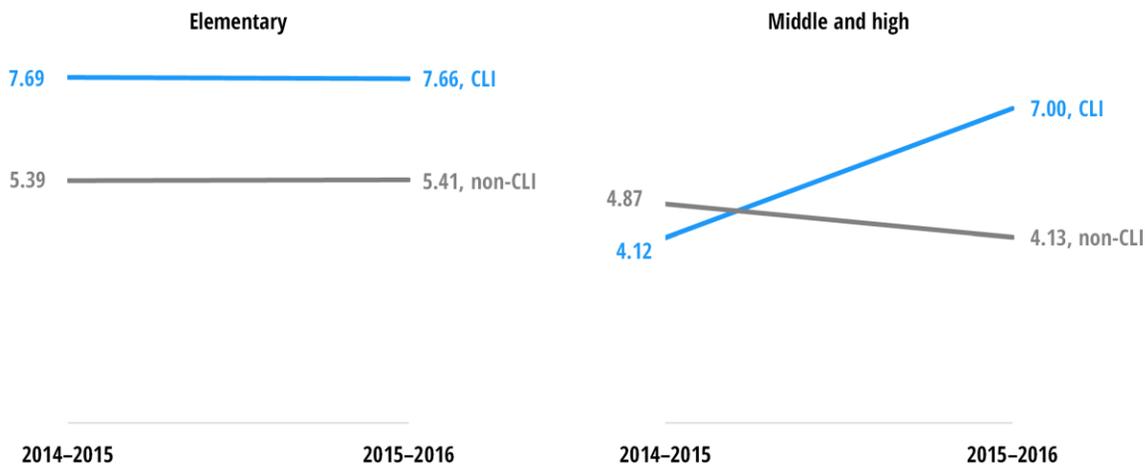
Source. Elementary/Secondary School Arts Inventory 2014–2015 and 2015–2016
Note. In 2014–2015, 25 CLI and 51 non-CLI elmentary campuses, and 9 CLI and 22 non-CLI secondary campuses were included for analysis. In 2015–2016, 30 CLI and 46 non-CLI elementary campuses, and 8 CLI and 15 non-CLI secondary campuses, were included for analysis.

School-time arts partners play an important part in providing students with access to professional performances and exhibition in each art form. CLI campuses had more arts partners in each art form than did non-CLI campuses (Figure 7). Although this was true across all school levels, at the secondary level, CLI campuses only developed more arts partnerships in music and theater (Figure 8). The biggest growth opportunity area for arts partnerships in the CLI middle and high schools is in visual arts and media arts.

Figure 7.

Overall, the average number of school-time arts partners in each art form was greater at CLI campuses than that at non-CLI campuses.
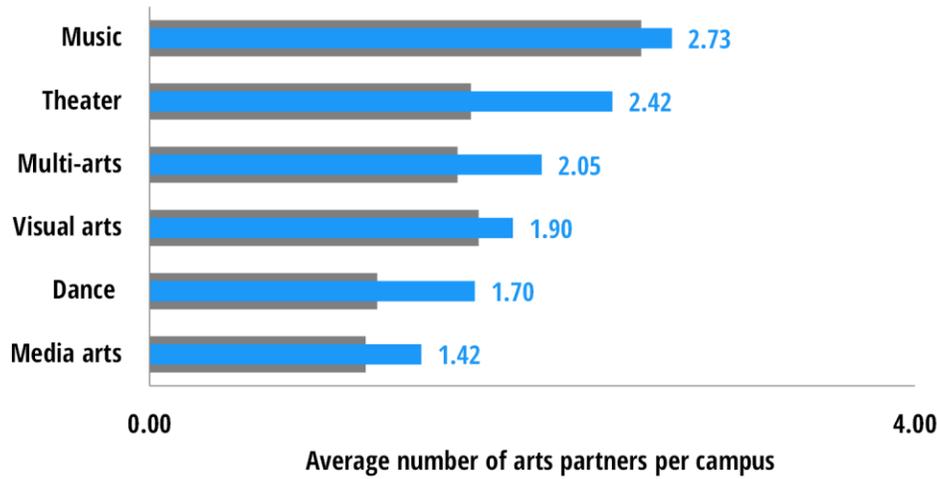
Figure 8.

The average number of school-time arts partners in most art forms was greater at CLI elementary campuses than that at non-CLI campuses, but was only greater in music and theater at the secondary school level.
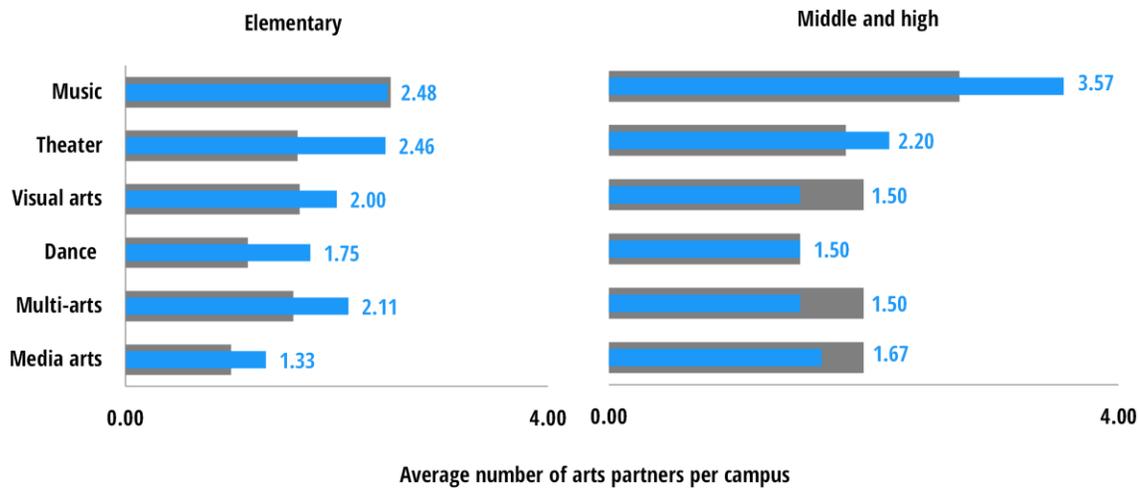
Source. 2015–2016 Elementary School Arts Inventory, 2015–2016 Secondary School Arts Inventory
Note. Thirty-eight CLI campuses and 61 non-CLI campuses were included for analysis.

CLI campuses built partnerships with multiple arts partners in more grade levels than did non-CLI campuses. CLI recommends that each grade level develop partnerships with two community arts partners. We found that 27% of CLI elementary campuses were able to build partnerships with at least two arts partners in all grade levels, as opposed to 13% of non-CLI elementary campuses that were able to do so.

Based on the finding that 73% of CLI elementary campuses were not able to build partnerships with at least two arts partners in all grade levels, we were interested in learning about the percentage of grade levels in which the campuses were able to meet the goal. Our findings indicated that the elementary CLI campuses were moving toward this goal. Specifically, CLI campuses were able to build partnerships with two or more arts partners in 60% of grade levels (Figure 9).

The average percentage of grade levels per campus with two or more school-time arts partners was 10 percentage points greater at CLI elementary campuses than at non-CLI elementary campuses.
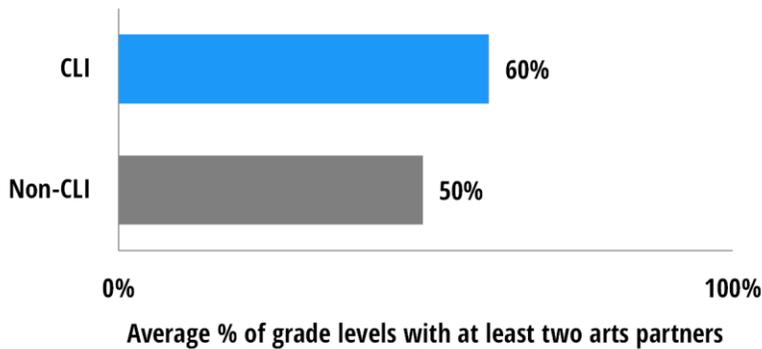
Average % of grade levels with at least two arts partners

When disaggregated by grade level, we found that CLI campuses, on average, were able to build partnerships with at least two arts partners at each grade level and exceeded this program goal in grades 3 through 5 (Figure 10). In comparison, non-CLI campuses, on average, met the program goal in grades 2 through 5 but were not able to meet the goal in kindergarten and first grade.

Figure 10.

Across all elementary campuses, the average number of arts partners exceeded the goal (two or more arts partners) in grades 3 through 5. In the lower grades, CLI campuses exceeded the program goal and non-CLI campuses were close to meeting the goal.
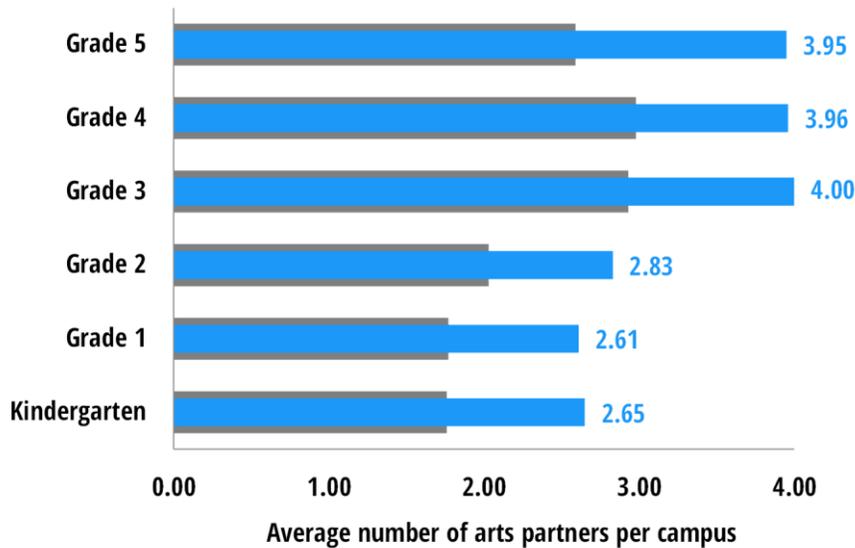
Grade 5 — 3.95
Grade 4 — 3.96
Grade 3 — 4.00
Grade 2 — 2.83
Grade 1 — 2.61
Kindergarten — 2.65

Average number of arts partners per campus

Source. 2015–2016 Elementary School Arts Inventory
Note. Thirty CLI campuses and 46 non-CLI campuses were included for analysis.

District-Level Finding 4: CLI campuses offered students access to more arts opportunities and more art forms during out-of-school time than did non-CLI campuses.

Providing students with arts opportunities during afterschool time is an additional avenue by which to increase students' access to multiple art disciplines. At the elementary school level, the program aimed for access to arts instruction in multiple art disciplines for every grade level in afterschool offerings. Our findings showed that CLI elementary campuses were able to provide students with access to multiple art forms in more than half of grade levels, while non-CLI campuses did so in fewer grade levels (Figure 11).

Figure 11.

On average, two or more art forms were offered after school in more grade levels at CLI campuses than at non-CLI campuses.
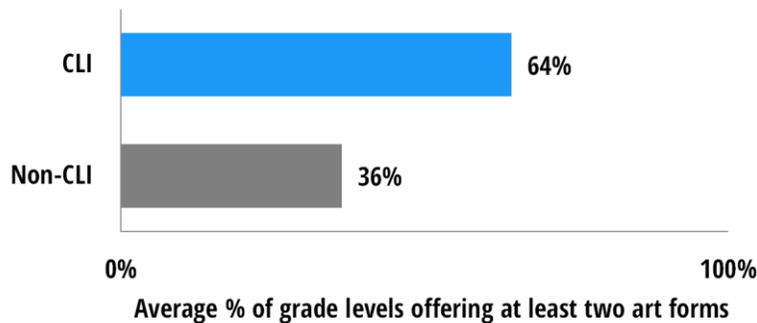
CLI — 64%

Non-CLI — 36%

0%   100%

Average % of grade levels offering at least two art forms

Source. 2015–2016 Elementary School Arts Inventory
Note. Thirty CLI campuses and 46 non-CLI campuses were included for analysis.

At the secondary level, the initiative also recognizes the importance of multi-level programming in after-school offerings. The CLI program therefore encourages secondary schools to offer after-school programs in multiple art forms, but also at two or more ability levels. This more stringent expectation for secondary schools exists so adolescents can gain more advanced skills in an art form of choice, but also have opportunities to start a different art form as a novice if their curiosity motivates them. CLI assist local arts providers with district processes and paperwork required to become eligible to work on campuses, and then provides the schools with a list of these providers to raise their awareness of the range of opportunities available. Although CLI secondary campuses were able to provide arts instruction in more art forms than did non-CLI campuses, they did not make a significant difference to the offerings when the multi-level expectation was included in the analysis. Specifically, 63% of CLI secondary campuses provided arts instruction in multiple art forms for two or more ability levels, compared with 60% of non-CLI campuses that did so (Figure 12).

Figure 12.

Slightly more CLI secondary campuses than non-CLI campuses provided after-school arts instruction in two or more art forms, for two or more ability levels.

CLI — 63%

Non-CLI — 60%

0%   100%
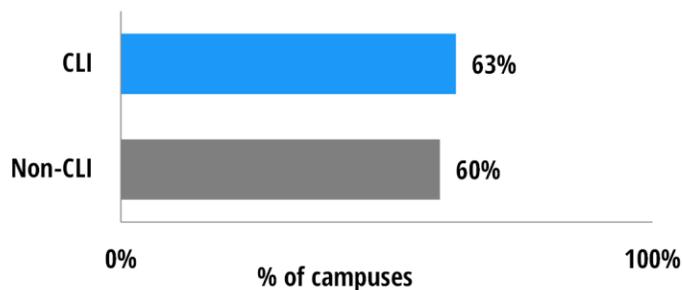
% of campuses

Source. 2015–2016 Secondary School Arts Inventory
Note. Eight CLI campuses and 15 non-CLI campuses were included for analysis.

District-Level Finding 5: CLI is helping to close the arts-richness gap between Title I and non-Title I schools.

Research shows that access to the arts is especially advantageous to low income students, and yet it is often those exact populations that lack equitable access to the arts (see sidebar). In order to address that need in AISD, in 2015–2016 the CLI program intentionally served a disproportional number of schools that were historically disadvantaged and had less access to the arts. The majority of CLI campuses (80%) were Title I schools; 50% of non-CLI campuses were Title I (Figure 13).

Figure 13.

In 2015-2016, the proportion of Title I campuses participating in CLI was greater than those not participating in CLI.
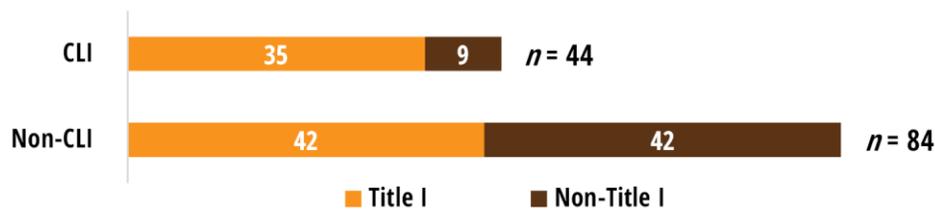
Source. 2015–2016 AISD Title I School Record

CLI appeared to be addressing the systemic inequity present in many Title I schools. Among CLI Title I campuses, 66% met the criteria of a creative campuses, double that of non-CLI Title I campuses, where only 33% met the criteria (Figure 14). As the CLI expands to include more campuses, the data suggest that there would be an increase in the proportion of creative campuses, resulting in increased equity to arts access for all students.

Figure 14.

Title I campuses that participated in the CLI were twice as likely to be creative campuses as non-CLI Title I campuses.
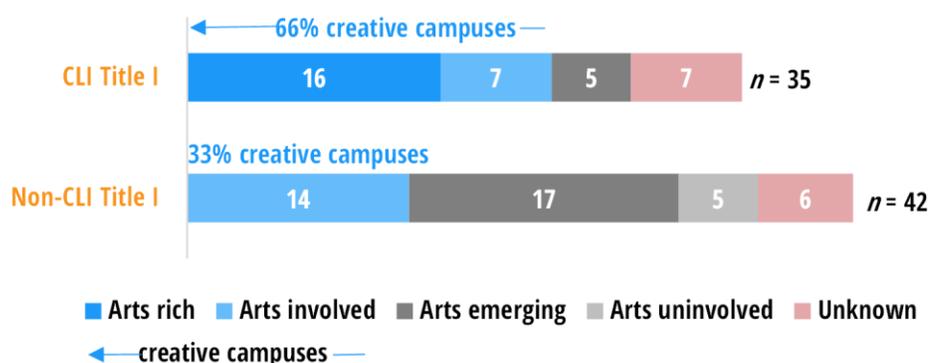
Source. 2015–2016 AISD Elementary/Secondary Creative Campus Rubric
Note. Unknown counts the campuses who did not submit their data.

Moreover, equity gap reduction was also present regarding access to arts opportunities provided by arts organizations. For example, between 2014–2015 and 2015–2016, Title I campuses made greater progress in increasing the number of arts partners than did non-Title I campuses (Figure 15). It appears that CLI is helping to close the arts-richness gap between Title I and non-Title I campuses.

Between 2014–2015 and 2015–2016, the district's average number of school-time arts partners increased at Title I campuses and remained stable at non-Title I campuses.
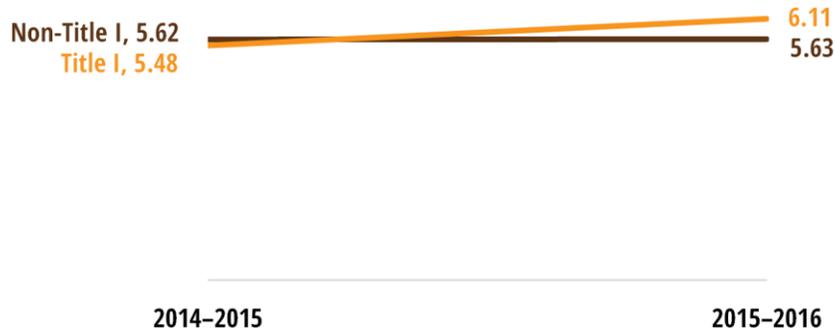
Non-Title I, 5.62
Title I, 5.48

6.11
5.63

2014–2015   2015–2016

Although the difference between the district average number of arts partners for Title I and non-Title I campuses was small, when disaggregated by CLI status, we found notable differences. More specifically, CLI Title I elementary campuses were most likely than non-CLI Title I campuses to meet the goal of building partnerships with at least two arts partners at each grade level, and built partnerships with two or more arts partners in more grade levels (Figure 16).

We also found an unexpected difference between the percentages of grade levels meeting the arts partner criteria when data were disaggregated by CLI status and Title I status. When Title I and non-Title I schools were compared within the group who did not participate in CLI, the findings were predictable: the Title I campuses had built at least two arts partners in fewer grade levels than had the non-Title I campuses. This lines up with the idea that Title I campuses have fewer resources to devote to arts partnership. However, when the same comparison was made between Title I and non-Title I campuses within the CLI group, the Title I schools actually had built at least two arts partners in more grade levels than had the non-Title I schools.

In addition, and also in the opposite of the expected direction, focusing on non-Title I campuses, we discovered that the percentage of grades meeting the arts partner criteria differed dramatically between non-CLI and CLI campuses: 52% of grades for schools not participating in CLI, and 28% of grades for schools participating in CLI. This diffference is

surprising and warrents further investigation. What caused the deficit of arts partners for this small cohort (n = 9) of CLI non-Title I schools? Was there a qualitative difference between the types of partnerships in which these campuses engaged (e.g., some campuses may have had fewer partnerships with more student contact hours)? We will investigate this unexpected finding, including the length and types of partnerships involved.

Figure 16.

CLI Title I campuses had two or more arts partners in more grade levels, on average, than did non-CLI Title I campuses and non-CLI non-Title I campuses.
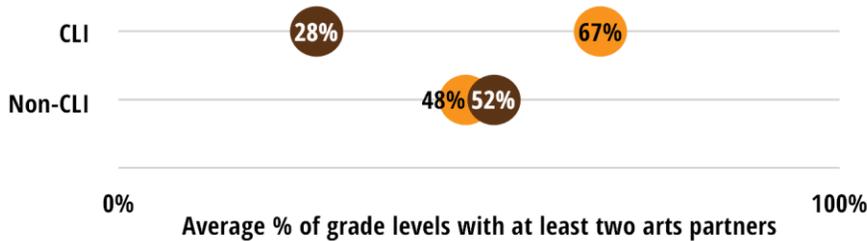
Source. 2015–2016 Elementary School Arts Inventory
Note. Thirty CLI campuses and 46 non-CLI campuses were included for analysis. Within CLI campuses, 25 campuses were Title I and 5 were non-Title I; within non-CLI campuses, 30 campuses were Title I and 16 were non-Title I.

Evaluation Question 2: How did implementation of CLI affect teachers?

The success of any classroom-based program depends upon the active adoption and participation of teachers. Our second evaluation question aimed to assess the impact of CLI implementation at the teacher-participant level. We analyzed teachers' perceptions of CLI professional development activities, and how these activities affected their teaching practice.

Teacher-Level Finding 1: The vast majority of CLI teachers (84%) felt knowledgeable about the creative teaching strategies and more than half (56%) were interested in learning more.

Teachers' self-report from the district-wide Employee Coordinated Survey revealed that the vast majority of educators (90%) at CLI campuses liked the program. Many CLI participants (49%) felt that, although they were knowledgeable about the creative teaching strategies, they were still interested in learning more about the strategies (Figure 17). More than a third of teachers, however, felt satisfied with the amount of training they had already received and felt they did not need more information.

In a survey of teachers at CLI campuses, 84% of 353 respondents felt knowledgeable about creative teaching strategies and 56% were interested in learning more, regardless of their knowledge level.

0%   100%

- ■ I am knowledgeable about the strategies and interested in learning more.
- ■ I am knowledgeable about the strategies and do not need more information.
- ■ I am not knowledgeable about the strategies but interested in learning more.
- ■ I am not knowledgeable about the strategies and not interested in more information.
- ■ Unsure/Don't know

Source. 2015–2016 AISD Employee Coordinated Survey

Teacher-Level Finding 2: CLI participants reported that professional development workshops increased their instructional skills and improved students' learning.

More than 2,000 educators received creative teaching training in the August and November 2015 workshops, and 500 teachers obtained ongoing one-on-one coaching throughout the 2015–2016 school year. CLI participants completed surveys after each workshop, a follow-up implementation survey, and a coaching survey to provide their perspectives about the quality of supports they were provided and the impact of creative teaching strategies on their teaching practice.

The overwhelming majority of CLI educators perceived professional development activities (e.g., creative teaching workshops, coaching support) as effective for both increasing their conceptual understanding of creative teaching strategies and increasing their instructional skills in implementing these strategies. Participants also reported that the creative teaching

> *I really enjoyed this workshop. It was engaging and interactive. I feel like I could actually use this in my classroom to help my students.*
> **-Teacher at CLI workshop**

strategies learned in the workshop transferred well in their classroom (Figure 18).

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Figure 18.

The vast majority of 568 participants reported that the CLI workshops resulted in positive changes in both their teaching practices and students' performance.

I have noticed positive changes in my teaching — 85%

My changed teaching practices have...

...actively engaged students in their learning — 92%

...had a positive impact on student achievement — 88%

...had a positive impact on student behavior — 85%

0%   100%

% of agree or strongly agree
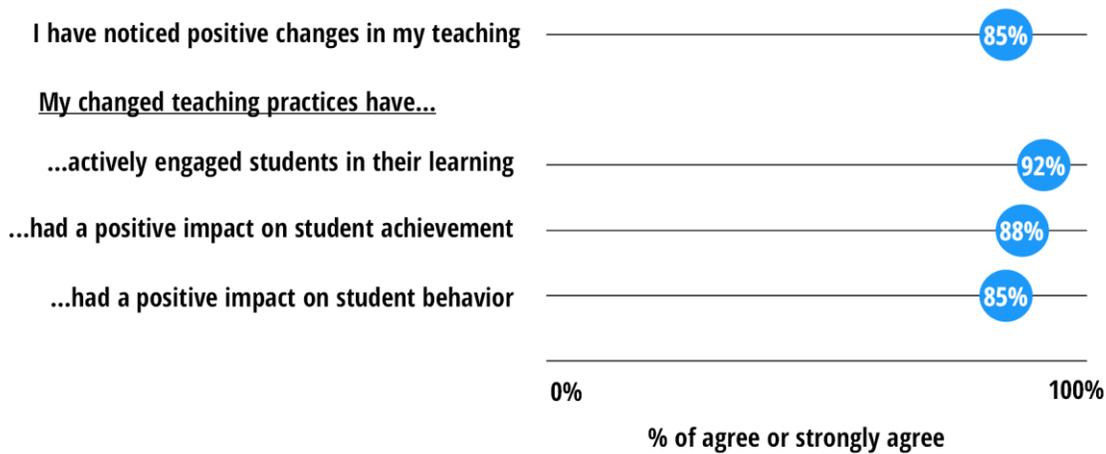
Source. 2015–2016 Creative Learning Initiative November Workshop and Follow-Up Implementation Survey

The comments provided by the CLI participants reflected the enjoyable, engaging, and inspiring nature of the workshops. The workshop participants felt motivated to use the creative teaching strategies to engage their students in learning. More importantly, CLI participants reported seeing their work as teachers from a new perspective. They felt that using creative teaching strategies promoted authentic student engagement, both with the teacher and with the content being studied. One teacher commented,

> Thank you for always teaching strategies that make me think about my students and how I can connect with them on a daily basis. The strategies provided can also be used for personal connections with my students and not always focused on academics. I like the fun learning atmosphere the CLI lessons/strategies bring to my classroom, but also how they transform me into a better educator.

Teacher Level Finding 3: CLI teacher participants reported that working with CLI coaches helped them understand how, when, and why to implement strategies in the classroom.

In addition to workshops, all teachers at CLI schools were offered instructional coaching to support the implementation of the strategies in the classroom. Survey results indicated that CLI teacher participants valued the additional one-on-one professional development support provided by the CLI coaches, stating that coaches increased their conceptual understanding of how, when, and why to use creative teaching strategies to support students' learning (Figure 19). Also, coaches reported that approximately 50% of the

teachers with whom they worked improved their creative teaching strategy implementation skills over the course of the year.

The vast majority of 171 teachers receiving CLI coaching support agreed that their coaching experience increased their skills in using the creative teaching strategies.

My coaching experience increased my understanding/skills about...

How to implement the creative teaching strategies	94%
When to apply the creative teaching strategies in my lessons	92%
Why the creative teaching strategies work for my students	92%

0%   100%
% of agreed or strongly agreed
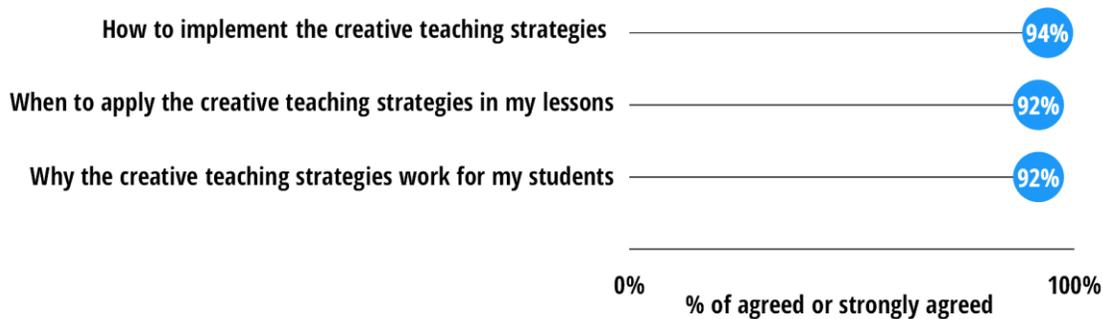
Source. 2015–2016 Creative Learning Initiative Coaching Survey

CLI teachers who received support from a CLI coach appreciated the pleasant working experience with their coach. They positively assessed the role of the coach in increasing their knowledge and skills in implementing the creative teaching strategies, and recognized the positive impact of coaching on their teaching and on student performance. Creative teaching strategy demonstration, lesson planning with the coach, and teaching resources received from the coach were considered the most helpful components of coaching sessions. Particularly, teachers new to CLI indicated an interest in obtaining more opportunities to co-teach with their coaches. One teacher commented, "I would like it if our coach could spend more time in our classrooms and at our campus. When he is there, he is helpful, but I feel like we never have enough time with him."

Teacher-Level Finding 4: Teachers used creative teaching strategies more frequently when they had CLI coaching support than when they did not.

CLI coaching support at campuses was significantly related to teachers' more frequent use of creative teaching strategies ($p < .05$), meaning that teachers who had CLI coaching support used creative teaching strategies more frequently than did those who did not have coaching support (Figure 20). The aim of CLI coaching support is to strengthen teachers' capacity to use creative teaching strategies by training teachers to choose creative teaching strategies that meet their specific instructional objectives, guiding teachers in planning lessons that incorporate creative teaching strategies, modeling effective practice, and guiding reflection to improve practice. This finding implied the effectiveness of CLI

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coaching support in motivating teachers' interest, and therefore, more frequent implementation of creative teaching strategies.

It is important to consider that teachers on some campuses were not required to work with CLI coaches, but instead could opt into the support. In these situations, an aspect of self-selection could have influenced the present data, if for example, teachers with a higher interest in CLI strategies were more likely to request coaching. It is also possible that some teachers who felt secure in their use of the strategies opted out of coaching, but actually used the strategies very frequently. The program has worked to establish more consistent expectations about coaching, and we will continue to track this relationship.

The percentage of teachers using creative teaching strategies 1 to 4 times a week or ≥ 5 times a week was greater for teachers who had CLI coaching support than for teachers who did not have CLI coaching support.
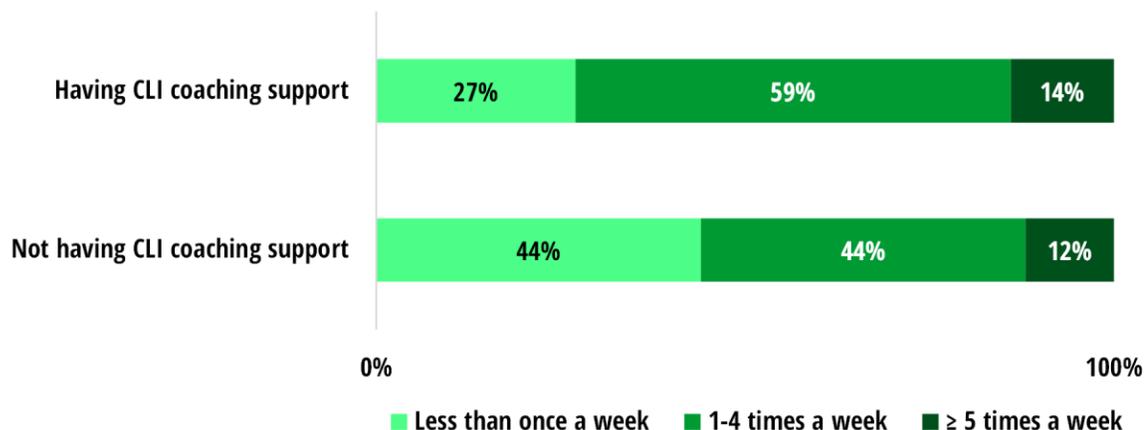
	Less than once a week	1-4 times a week	≥ 5 times a week
Having CLI coaching support	27%	59%	14%
Not having CLI coaching support	44%	44%	12%

Source. 2015–2016 Creative Learning Initiative End-of-Year Stages of Concern Questionnaire, 2015–2016 Creative Learning Initiative Coaching Survey, 2015–2016 Creative Learning Initiative Coach Observation of Teacher Implementation Survey
Note. Two hundred and nineteen teachers who had CLI coaching support and 234 teachers who did not have CLI coaching support were included for analysis.

Some teachers also cited challenges to implementing the creative teaching strategies more frequently in their surveys, including special education classroom settings, time management, and alignment with certain curriculum. The comment from one teacher exemplified the concern:

> While I appreciate the planning of the training and the nice instructors, the strategies themselves were not relevant to my math content. Creating multiple art gallery objects that represent a person's personal budget would be fun in an ideal world where we have unlimited time to teach a subject. But that is not reality. There are so few days to actually teach the TEKS [Texas Essential Knowledge and Skills].

Building connections between the creative teaching strategies and academic content appeared to be a recurring issue that was raised by teachers across different surveys. Responding to this concern, the program provided corresponding support to facilitate teachers' implementation. For example, the program provided teachers with creative teaching strategy cards to inspire them to connect each specific strategy to content areas. Moreover, teachers were motivated to develop familiarity with the strategies and actually use them. When teachers gain competency in implementing creative teaching strategies, their anxiety about time management is likely to be alleviated (Wang, Christian, & Hasty, 2016).

Many CLI teachers reported successful experiences in applying the creative teaching strategies in their classroom and students' positive reaction to the strategies. CLI teachers indicated that the creative teaching strategies created a good learning environment in which to engage students, to increase the level of joy in learning, and to improve students' learning.

> *I felt that the activities we covered were easy to bring into my classroom. They were successful, and my kids really enjoyed them.*
> **-CLI teacher**

Student Outcomes

Evaluation Question 3: How did campus-level implementation of CLI affect student outcomes?

CLI served approximately 31,500 students in 44 AISD campuses in 2015–2016. This year, CLI campuses were disproportionally represented by Title I schools, with a great number of students eligible for the federal free or reduced price lunch program. The participating campuses had been in the CLI program from one to four years and demonstrated varied levels of implementation.

We analyzed student outcomes and school level of CLI implementation, based on the creative campus scale, and at the teacher level, based on teachers' frequency and competency of using creative teaching strategies. We were interested in learning about how varied levels of CLI implementation would affect student outcomes (engagement, attendance, academic achievement, and SEL skills).

Campus-Level Impact on Student Outcomes 1: Campus-level student engagement scores were greater at campuses with higher creative campus ratings than at campuses with lower ratings.

Creative campus scores were positively related to campus-level student engagement scores. Specifically, the creative campus scores at CLI campuses were found to be significantly positively correlated with the student engagement scale of the Climate Survey ($r = .37$, $p < .05$) (Figure 21). In other words, CLI campuses with creative campus scores ranging in the arts-rich or arts-involved levels (i.e., 3.0 to 5.0) had better student engagement scores than did those campuses that scored as arts emerging or arts uninvolved (< 3.0). Student engagement scores were derived from a subset of seven questions on the 2015–2016 AISD Student Climate Survey:

- I like to come to school.
- I enjoy doing my schoolwork.
- My homework helps me learn the things I need to know.
- My schoolwork makes me think about things in new ways.
- I have fun learning in my classes.
- My teachers connect what I am doing to my life outside the classroom.
- I receive recognition or praise for doing good work.

Figure 21.

At CLI campuses, the mean campus-level student engagement score was greater as the creative campus level was higher.

Arts rich — 3.02

Arts involved — 2.93

Arts emerging — 2.80

0.00   4.00

Mean student engagement score
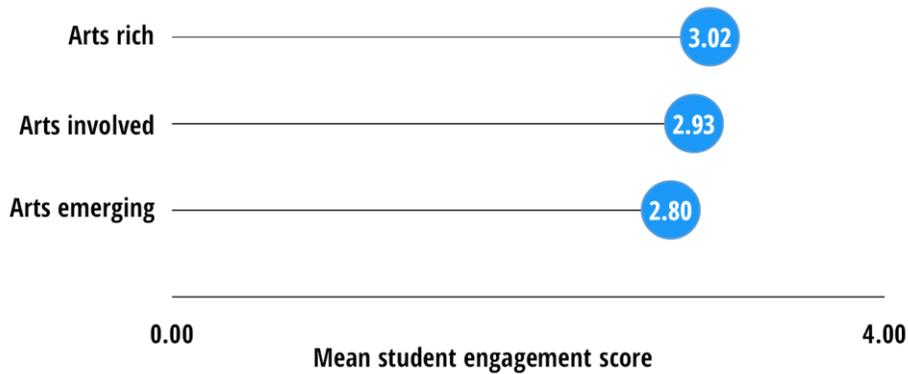
Source. 2015–2016 AISD Elementary/Secondary Creative Campus Rubric, Student Engagement subscale of AISD Student Climate Survey 2015–2016

Note. At CLI campuses, no campus was arts uninvolved; therefore, this stage was not reported. Response options ranged from 1 = never to 4 = a lot of the time. All data were analyzed continuously using a Pearson correlation ($r = .37$, $p < .05$, $n = 37$).

Campus-Level Impact on Student Outcomes 2: Campus attendance rates were better at campuses with high creative campus ratings than at campuses with low ratings.

At CLI campuses, the creative campus scores were also found to be significantly positively related to campus-level students' attendance rates ($r = .34$, $p < .05$). Specifically, greater creative campus scores were associated with better campus average attendance rates (Figure 22).

At CLI campuses, the campus average attendance rate was greater as the creative campus level was higher.

Arts rich — 95.38%

Arts involved — 95.13%

Arts emerging — 94.05%

0%   Mean attendance rate   100%

Source. 2015–2016 AISD Elementary/Secondary Creative Campus Rubric, AISD student attendance records 2015–2016

Note. At CLI campuses, no campus was arts uninvolved; therefore, this stage was not reported. All data were analyzed continuously using a Pearson correlation (r = .34, p < .05, n = 38).

Campus-Level Impact on Student Outcomes 3: At the campus level, neither SEL skills nor standardized tests were found to be related to creative campus scores.

Campus-level social emotional skills were not associated with creative campus scores.

At the elementary school level, teachers rate students on their personal development skills at each grading period. Analysis of the personal development data revealed two factors: *managing school goals* and *emotional awareness of self and others*. We used the emotional awareness of self and others scale as a measurement of students' SEL skills to examine the relationship between students' SEL skills and creative campus scores. The emotional awareness of self and others comprises the following seven items, each rated by the teachers on a 4-point Likert scale (from rarely to consistently):

- Follows directions in all areas of school
- Makes effective decisions at school
- Takes responsibility for own actions
- Interacts cooperatively with peers
- Interacts cooperatively with adults
- Manages emotions constructively
- Respects self and others

The relationship analysis was based on the average campus-level data. Our data did not show the positive impact of the school-level implementation on students' SEL skills. To further explore the impact of the implementation of creative teaching strategies, we linked the individual teacher-level implementation with SEL skills scores in the following section.

In contrast, at the teacher level, our analysis demonstrated that teachers' implementation competency was significantly positively related to students' SEL skills in certain aspects.

Campus-level STAAR testing passing rates were not associated with creative campus scores.

The campus-level STAAR reading, math, and science passing rates were not correlated with creative campus scores. We analyzed the relationship between students' academic achievement (e.g., STAAR reading, math, and science passing rates) and creative campus scores. Again, our data did not show a positive impact of the school-level implementation on students' academic outcomes. In the following section, we analyzed the relationship between individual teacher-level implementation and STAAR testing results. Once again, we found positive relationships at the teacher level; specifically, teachers' implementation competency was significantly positively related to students' STAAR passing status in reading, and in both advanced reading and advanced math.

Evaluation Question 4: How did teacher implementation of CLI affect student outcomes?

To further investigate, our last evaluation question asked how teacher implementation of creative teaching strategies affected student outcomes, including attendance, SEL skills, and academic achievement. We first linked all CLI teachers' self-reported frequency of using creative teaching strategies to student outcomes. Then, we linked teachers' competency in using creative teaching strategies (i.e., from the values from the Coach Observation of Teacher Implementation) to student outcomes.

Teachers' Impact on Student Outcomes 1: Students had better attendance when teachers used creative teaching strategies more frequently than when teachers used creative teaching strategies less frequently.

We found that teachers' frequency of using creative teaching strategies positively correlated with students' attendance rates (r = 0.03, p < .05). Students were more likely to attend school when their teachers used creative teaching strategies more frequently than they were when teachers used creative teaching strategies less frequently (Figure 23). No significant findings were found regarding students' academic achievement or SEL skills. Further research is needed to determine the specific strategies producing these outcomes.

Figure 23.

Students had better attendance when their teachers used creative teaching strategies more frequently than when teachers used creative teaching strategies less frequently.
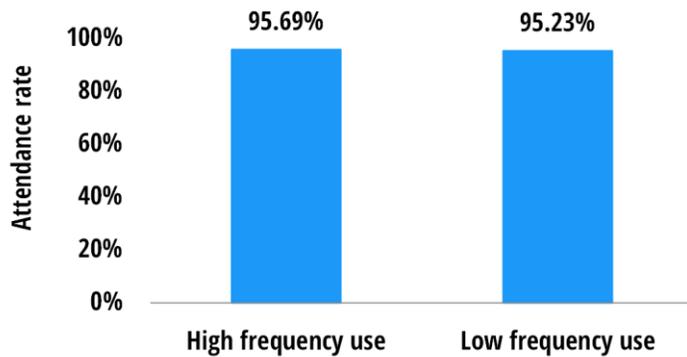
Source. 2015–2016 Creative Learning Initiative End-of-Year Stages of Concern Questionnaire, 2015–2016 Creative Learning Initiative Coaching Survey, AISD Student Attendance Records 2015–2016
Note. Teachers' frequency level of using creative teaching strategies was divided into high and low at the median point.

Teachers' Impact on Student Outcomes 2: Students had better attendance, academic achievement, and SEL skills when teachers were more competent in creative teaching than when they were less competent in creative teaching.

Students whose teachers were assessed to be more competent in using CLI creative teaching techniques had significantly better outcomes on many fronts than did students of teachers who were less competent. The data suggest that, although using creative teaching more often did affect student attendance and engagement, frequency alone did not affect student test scores or SEL gains. Creative teaching competency seems to be required.

To investigate the relationship between teachers' implementation of creative teaching and student outcomes, we used a sample of elementary teachers (*n* = 509) who obtained one-on-one coaching support. We identified the two components of teacher implementation

At the end of 2015–2016, CLI coaches were asked to evaluate teachers' fluency in using creative teaching strategies in the Coach Observation of Teacher Implementation Survey. The coaches' ratings of teachers' fluency were consistent with the teachers' self-reported ratings. Among 509 teachers, the majority were able to generate ideas about how to implement creative teaching strategies (61%), when to use creative teaching strategies (62%), and why to use creative teaching strategies (72%). Overall, the coaches holistically rated 46% of teachers as competent at creative teaching techniques.

from the coach observation protocol: (a) teacher receptivity and interest in CLI and (b) teacher implementation competency in creative teaching[2].

Teacher receptivity and interest in CLI and teacher implementation competency were highly correlated ($p < .05$). Teacher receptivity and interest did not predict student outcomes beyond what was predicted by implementation competency. Therefore, we used teacher implementation competency as a single predictive variable of students' attendance; STAAR reading, math, and science passing status; and SEL skills scores.

Teacher implementation competency in creative teaching strategies significantly predicted students' attendance rates ($p < .05$). In other words, students were more likely to attend school when their teachers were more competent in creative teaching than they were when teachers were less competent (Figure 24).

Figure 24.
Students had better attendance when their teachers were more competent in creative teaching than when their teachers were less competent.

Analysis demonstrated that teachers' implementation competency significantly predicted students' STAAR passing status in reading and advanced reading ($p < .05$) and STAAR passing status in advanced math ($p < .05$) (Figure 25). No significant relationship was found for students' science or regular math passing status.

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[2] Teacher receptivity and interest in CLI and teacher implementation competency in creative teaching included more than one item. We used Cronbach's alpha to test whether the scales for each component were related. The alphas were high: .91 for teachers' receptivity and interest in CLI (three items) and .94 for teachers' implementation competency (four items), meaning that the items within each scale were highly related.

Figure 25.

Students were more likely to meet the STAAR passing standard in reading and meet the advanced passing standard in both reading and math when their teachers' implementation competency level was high than when their teachers' implementation competency level was low.

Reading*	66% 71%
Advanced reading*	12% 18%
Math	71% 73%
Advanced math*	12% 15%

0%   Percentage of students meeting the standard   100%
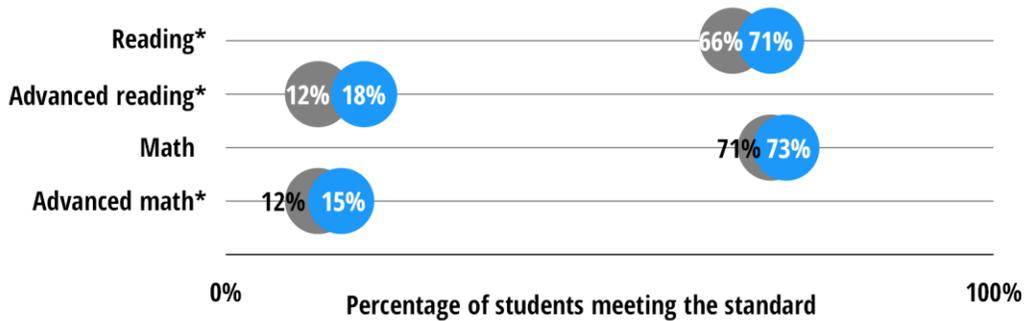
Source. 2015–2016 Creative Learning Initiative Coach Observation of Teacher Implementation Survey, AISD Student STAAR records 2015–2016
Note. Teachers' implementation competency level was divided into high and low at the median point.
* Students' STAAR passing status was significantly positively related to teachers' implementation competency in creative teaching.

Additionally, findings demonstrated that teachers' implementation competency was significantly positively related to students' SEL skills ($p < .05$). When teachers were more competent in implementing creative teaching strategies, their students were more likely to have greater social emotional development in their interaction with adults and peers, in respect for self and others, and in responsibility for their own actions (Figure 26).

Research has demonstrated that arts integrated activities enhance children's social-emotional development (Binder & Kotsopoulos, 2010; Brouillette, 2010; Vigilione, 2009). Researchers hypothesized that by integrating arts into the curriculum, teachers could provide students with meaningful learning experiences and promote students' social, emotional, and behavioral skills, which consequently would benefit students' academic achievement. Our findings support this hypothesis.

We explored the Emotional Awareness With Self and Others subscale from the AISD elementary student personal development skills report card. We examined the relationship between implementation competency of teachers who received one-on-one coaching support and their students' social emotional skills scores (Figure 26).

Figure 26.

Students had greater emotional skills scores when their teachers' implementation competency level was high than when their teachers' implementation competency level was low.

Interacts cooperatively with adults*	3.62	3.65
Respects self and others*	3.50	3.52
Takes responsibility for own actions*	3.44	3.46
Interacts cooperatively with peers*	3.49	3.51
Manages emotions constructively	3.50	3.50
Follows directions in all areas of school	3.34	3.37
Makes effective decisions at school	3.33	3.35

0.00   **Mean social emotional skills score**   4.00
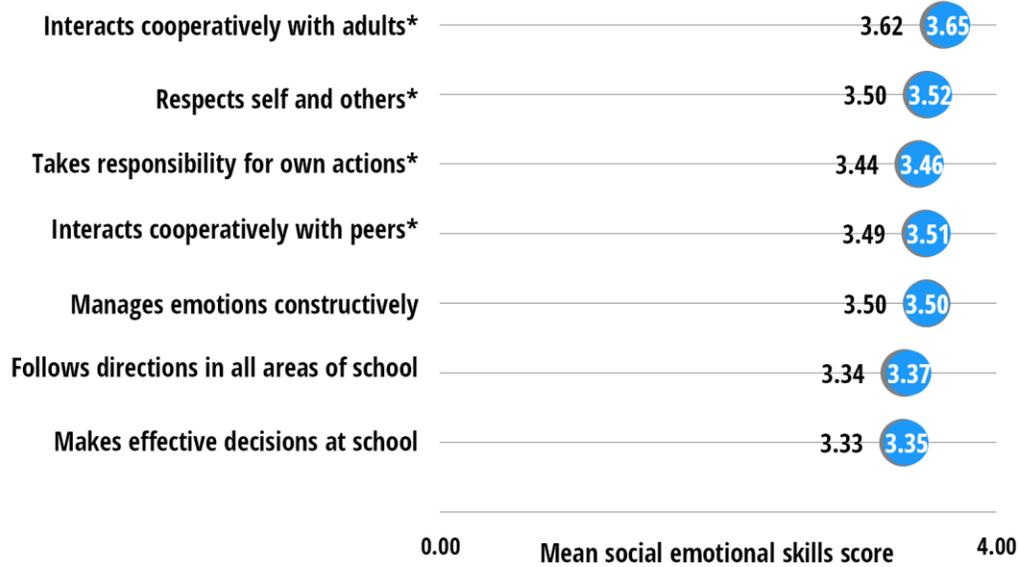
Source. **2015–2016 Creative Learning Initiative Coach Observation of Teacher Implementation Survey, Emotional Awareness of Self and Others subscale from 2015–2016 AISD Elementary Student Personal Development Skills Report Card**

Note. **Teachers' implementation competency level was divided into high and low at the median point. Response options ranged from 1 = rarely to 4 = consistenly.**

* Social emotional skills score was significantly positively related to teachers' implementation competency in creative teaching.
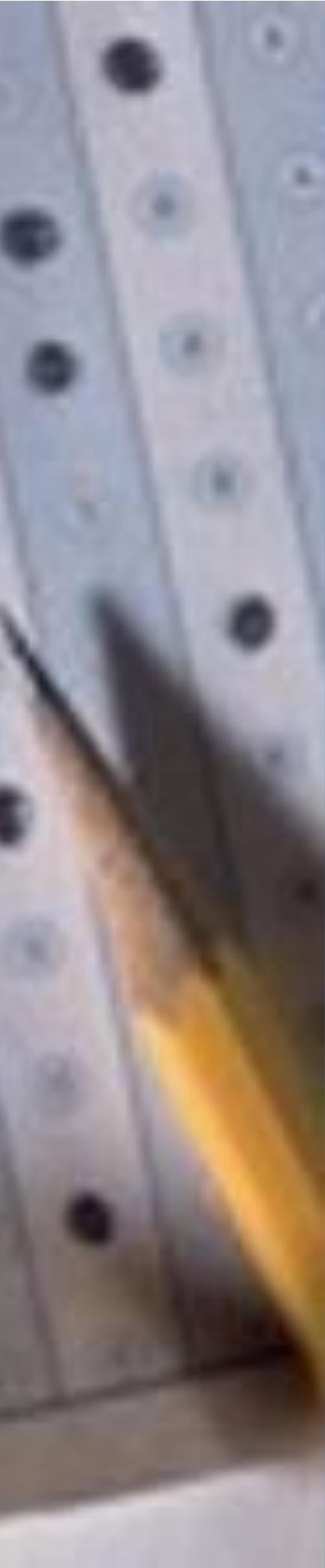
Conclusion and Recommendations

Data presented in this report linked positive outcomes for AISD with implementation of CLI. CLI community-wide efforts to empower students through creative learning and the arts projects a bright image of Austin. The initiative is driving the district toward the goal of 100% creative campuses. The data indicated that creative campuses have a positive impact on students, who were more likely to engage in or attend the school if their campus had a greater creative campus score.

CLI brought equity to arts access for all students, helping to close the arts-richness gap between Title I and non-Title I schools. Furthermore, the program enabled Title I campuses to increase students' access to arts opportunities provided by the arts partners.

When compared with non-CLI campuses, CLI campuses:

- Were 10 times more likely to be arts rich (which is the highest creative campus stage)
- Offered students access to more art forms
- Built more arts partners in all art forms

CLI teachers reported that professional development activities increased their capacity to implement creative teaching, but more importantly, they noticed positive changes in their overall teaching practices. Teachers who had CLI coaching support tended to use creative teaching more frequently than did those who did not have coaching support.

Using creative teaching strategies more frequently is critical for teachers to master the content knowledge of creative teaching strategies and develop their competency in implementing them. Our data implied that teachers' concern about time management could be decreased if they became more involved in the program.

Moreover, students were more likely to attend the school when their teachers used creative teaching strategies more frequently. Not surprisingly, findings also showed that students were more likely to attend the school when their teachers were more competent in implementing creative teaching strategies.

In addition, teachers' competency in implementing creative teaching strategies demonstrated a positive relationship with students' SEL skills and their academic achievement. Students were more likely to have better SEL skills when their teachers were more competent in implementing creative teaching strategies. Students were more likely to meet the STAAR passing standard in reading and to meet the advanced passing standard in both reading and math when their teachers were more competent in implementing creative teaching strategies.

Challenges associated with the implementation of CLI, along with the positive relationship between teachers' practices and student achievement, provide some direction for future program refinement.

- **Increased access to fine arts instruction.** Elementary schools across the district continued to face limited access to regular and sustained theater, dance, and media arts instruction. We recommend that the program focus on providing more avenues for students to receive instruction in these art forms.

- **Increased access to coaching support.** Teachers expressed a desire for more access to coaching support and model lessons that integrate creative teaching strategies. More effective and reliable coaching schedules would be helpful for teachers to plan their lessons, to obtain feedback, and to sustain their implementation. Teachers would have more reflective learning experiences and therefore develop their competency with creative teaching strategies, because they would have more opportunities to get ideas or model lessons from coaches. Moreover, our data regarding the impact of coaching support on teachers' use of creative teaching emphasized the effectiveness of coaching support. Therefore, we recommend that the program focus on providing more avenues for teachers to receive coaching support.

- **Increased opportunities for collaboration.** Because teachers expressed their desire to collaborate with other instructors in implementing creative teaching, the program should create more opportunities for collaborative work. The leaders of the initiative should explore ways to create a more collaborative environment in which teachers share practices, help their colleagues in their implementation of creative teaching, and familiarize other instructors with the progress of their implementation of creative teaching.

- **Increased understanding of why the creative teaching strategies work for students.** If teachers know how to implement creative teaching strategies well, they will be more likely to understand why the creative teaching strategies work for

their students. Results here, in conjunction with earlier CLI analyses (Wang, Christian, & Hasty, 2016), indicate that teachers desired to know more about students' attitudes toward creative teaching and how to engage students in creative teaching. This finding suggests teachers were interested in improving their use of creative teaching to benefit students. We recommend that coaches spend more time teaching teachers about student learning developed through creative teaching strategies. Additional research is needed to understand the specific impacts of individuals' strengths.

- **More support for increasing the use of creative teaching strategies**. Teachers' competency in using creative teaching strategies continued to be a predictor of student attendance and academic achievement. Therefore, we recommend the program provide more opportunities for teachers to increase their proficiency and use of creative teaching strategies through more professional development activities and coaching support, as well as increased expectation for use of these strategies.

- **More support for arts partnerships**. Relatively few elementary campuses across the district were able to meet the two partnership per grade level standard. Elementary campuses developed more arts partners in grades 3 through 5 than in lower grade levels, therefore, additional support may be needed to develop partnerships in lower grade levels.

At the secondary level, partnerships were particularly challenged in every art form except music and theater. Even though the number of arts partnerships at these campuses nearly doubled over the past year, the ratio of arts partners to students was far lower at the secondary level than at the elementary level. We recommend additional support for equitable access across school levels.

At both levels, additional research should be conducted to understand the relationships between the length and types of partnerships and teacher and student outcomes.

Appendix A

2015–2016 AISD Elementary Creative Campus Rubric

	Arts Rich	Arts Involved	Arts Emerging		Arts Uninvolved
	Stage 4	Stage 3	Stage 2	Stage 1	Stage 0
Sequential Fine Arts Instruction 1. **Number of grade levels where most students receive regular music and visual arts instruction**	**5-6 grade levels (K-6)**	**3-4 grade levels (K-6)**	**2 grade levels (K-6)**	**1 grade level (K-6)**	**0 grade level (K-6)**
2. **Number of grade levels where most students receive regular theatre, dance or media arts instruction**	**1 or more grade levels (K-6)**	**0**	——	——	——
Creative Teaching Across the Curriculum Percentage of general classroom teachers who use creative teaching strategies or arts integrated instruction at least once a week	**75-100%**	**50-74%**	**25-49%**	**10-24%**	**<10%**
Community Arts Partnerships Number of grade levels with at least two community arts partners during school time	**5-6**	**3-4**	**2**	**1**	**0**
After School Number of grade levels with after- school arts opportunities in at least two art forms	**5-6**	**3-4**	**2**	**1**	**0**
Community Building Through the Arts Number of campus created arts experiences this year to engage families, faculty, and community	**2 or more**	**1**	——	——	——

	Arts Rich	Arts Involved	Arts Emerging		Arts Uninvolved
	Stage 4	Stage 3	Stage 2	Stage 1	Stage 0
Leadership Arts goals and strategies are included in the Campus Improvement Plan (CIP)	Yes	Yes	——	——	——
Communication Frequency of school communication to families about the value of creative learning in person or through print or social media	At least monthly	At least once a semester	At least once a year	——	Rarely/Never
Professional Development Percentage of teachers who participate in creative teaching or arts integration professional development	100%	50-99%	<50%	——	0%
Facilities Campus facilities meet the 2008 Fine Arts Education Specifications or sufficiently accommodate arts programming	Meets standard	Makes accommodations	——	——	——

Source. MINDPOP. 2015–2016 AISD Elementary Creative Campus Rubric

2015–2016 AISD Secondary Creative Campus Rubric

	Arts Rich	Arts Involved	Arts Emerging		Arts Uninvolved
	Stage 4	Stage 3	Stage 2	Stage 1	Stage 0
Sequential Fine Arts Instruction **Percentage of students take at least 2 semesters of fine arts classes during their tenure at your school**	90-100%	80-89%	70-79%	60-69%	<60%
Creative Teaching Across the Curriculum **Percentage of general classroom teachers who use creative teaching strategies or arts integrated instruction at least once a week**	75-100%	50-74%	25-49%	10-24%	<10%
Community Arts Partnerships 1. **Number of arts experiences provided by arts partners for students during school time**	>12	4-12	2-3	1	0
2. **Number of arts partners**	>8	6-8	3-5	1-2	0
3. **Number of art forms**	4-5	3	2	1	0
After School **Number of art forms in which after- school opportunities are offered for more than one ability level (e.g., beginning, intermediate, advanced)**	4-5	3	2	1	0
Community Building Through the Arts **Number of campus created arts experiences this year to engage families, faculty, and community**	11 or more	10	——	——	——

	Arts Rich	Arts Involved	Arts Emerging		Arts Uninvolved
	Stage 4	Stage 3	Stage 2	Stage 1	Stage 0
Leadership Arts goals and strategies are included in the Campus Improvement Plan (CIP)	Yes	Yes	——	——	——
Communication Frequency of school communication to families about the value of creative learning in person or through print or social media	At least monthly	At least once a semester	At least once a year	——	Rarely/Never
Professional Development Percentage of teachers who participate in creative teaching or arts integration professional development	100%	50-99%	<50%	——	0%
Facilities Campus facilities meet the 2008 Fine Arts Education Specifications or sufficiently accommodate arts programming	Meets standard	Makes accommodations	——	——	——

Source. MINDPOP. 2015–2016 AISD Secondary Creative Campus Rubric

Appendix B

Students' Demographic Information at CLI and Non-CLI Campuses

The percentage of students in different ethnic groups at CLI campuses was similar to that at non-CLI campuses.

Hispanic — n = 19,247, 65.51%; n = 39,130, 56.46%
White — n = 6,168, 20.99%; n = 19,036, 27.47%
African American — n = 2,587, 8.81%; n = 5,744, 8.29%
Two or more races — n = 684, 2.33%; n = 1,980, 2.86%
Asian — n = 620, 2.11%; n = 3,176, 4.58%
Other — n = 75, 0.26%; n = 235, 0.34%

0%   100%
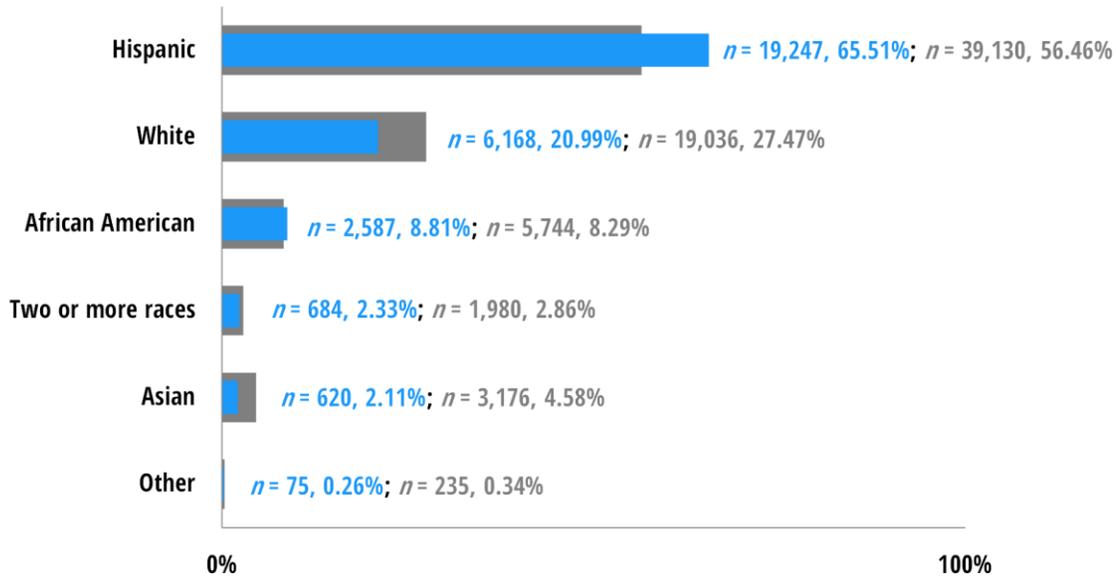
Source. 2015–2016 AISD Student Demographics Records
Note. Other includes American Indian or Alaska native and Native Hawiian or other Pacific Islander.

Figure B2.

The percentage of students who were economically disadvantaged or at risk, participated in special education or gifted education, and had limited English proficiency at CLI campuses was similar to that at non-CLI campuses.

Economic disadvantaged — n = 20,112, 68.45%; n = 38,757, 55.93%
At risk — n = 16,044, 54.61%; n = 35,084, 50.65%
Limited English proficiency — n = 7,874, 26.80%; n = 20,342, 29.35%
Special education — n = 3,870, 13.17%; n = 7,215, 10.41%
Gifted education — n = 2,979, 10.14%; n = 5,397, 7.79%

0%   100%
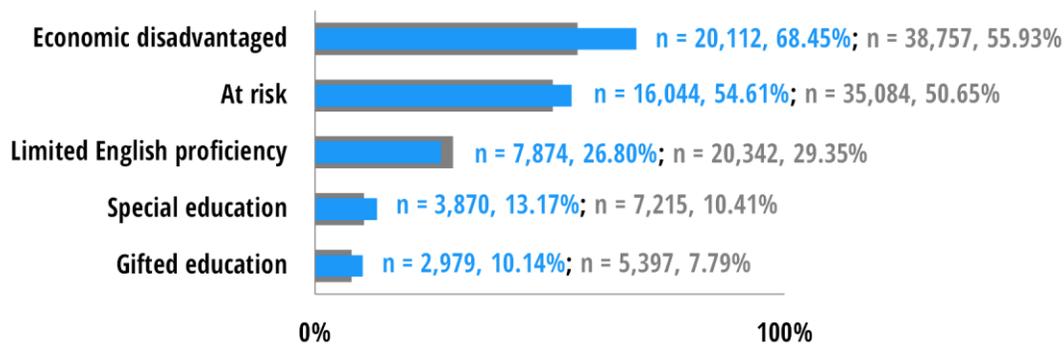
Source. 2015–2016 AISD Student Demographics Records

Appendix C

Parents' ratings of their child's arts opportunities were higher at CLI campuses than at non-CLI campuses at the elementary and middle school levels.

Figure C1.
During 2015–2016, parents' ratings of their child's opportunities to study the arts or to experience creative learning were high at all school levels, regardless of CLI status; However, these ratings were higher at CLI campuses than at non-CLI campuses at the elementary and middle school levels.

Elementary

4 Years	95
3 Years	95
2 Years	94
1 Year	97
Non-CLI	93

0%　　　　　　　　　　　　　　　　100%

Middle

4 Years	97
3 Years	98
2 Years	98
1 Year	100
Non-CLI	96

0%　　　　　　　　　　　　　　　　100%

High

4 Years	98
3 Years	91
2 Years	89
1 Year	91
Non-CLI	93

0%　　　　　　　　　　　　　　　　100%

% of agree or strongly agree
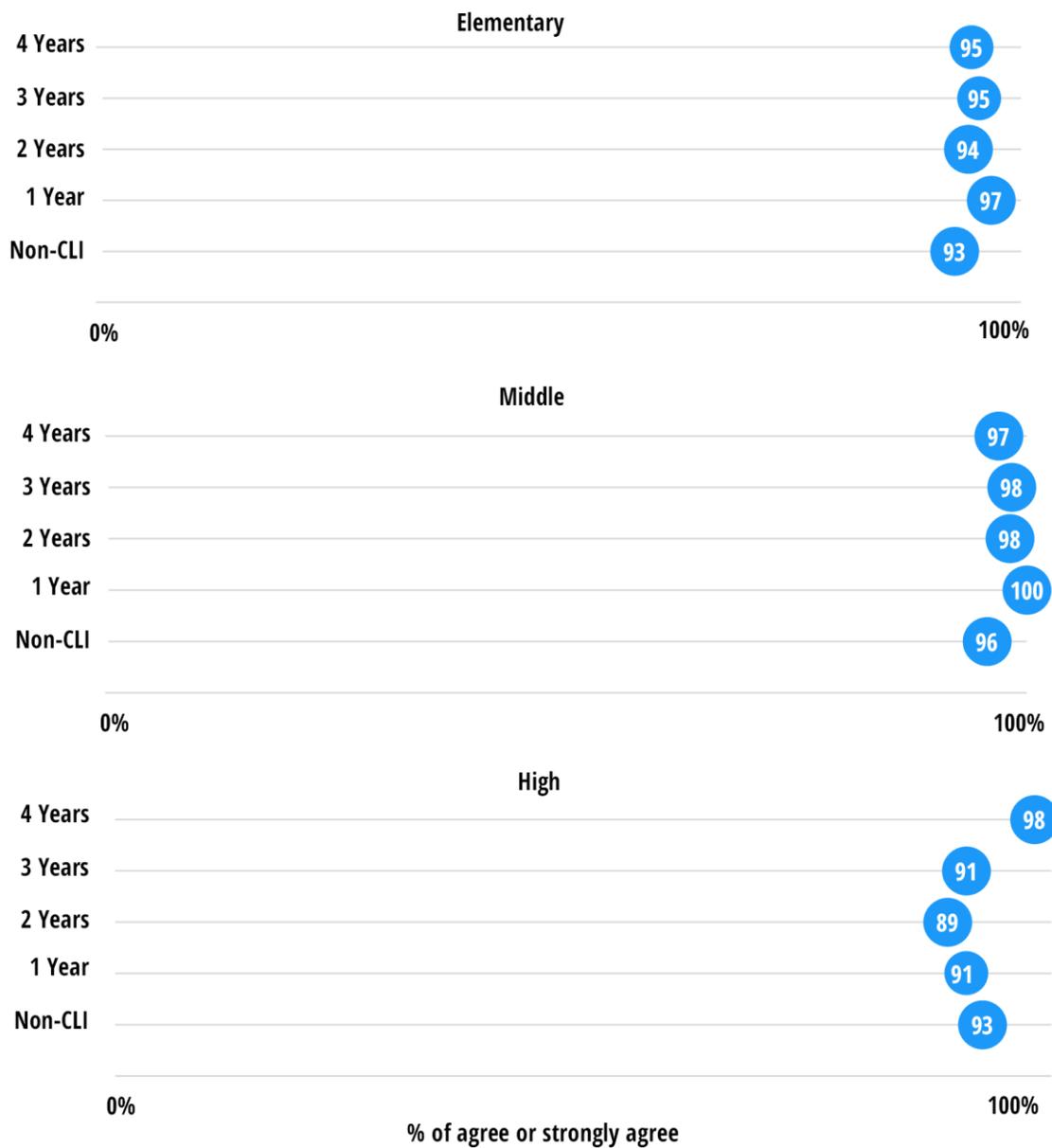
Appendix D

Students' SEL skills were not related to creative campus scores.

Elementary students at creative campuses had greater SEL skills scores than those at less creative campuses, but not statistically significant.

Follows directions in all areas of school

Arts rich	3.34
Arts involved	3.40
Arts emerging	3.34
Arts uninvolved	3.32

Makes effective decisions at school

Arts rich	3.34
Arts involved	3.39
Arts emerging	3.33
Arts uninvolved	3.34

Takes responsibility for own actions

Arts rich	3.45
Arts involved	3.50
Arts emerging	3.46
Arts uninvolved	3.41

Interacts cooperatively with peers

Arts rich	3.51
Arts involved	3.55
Arts emerging	3.51
Arts uninvolved	3.48

Interacts cooperatively with adults

Arts rich	3.62
Arts involved	3.67
Arts emerging	3.62
Arts uninvolved	3.60

Manages emotions constructively

Arts rich	3.49
Arts involved	3.54
Arts emerging	3.50
Arts uninvolved	3.47

Respects self and others

Arts rich	3.51
Arts involved	3.56
Arts emerging	3.52
Arts uninvolved	3.48

Mean social emotional skills score

Source. 2015–2016 AISD Elementary/Secondary Creative Campus Stage Rubric, Emotional Awareness of Self and Others Subscale from 2015–2016 AISD Elementary Student Personal Development Skills Report Card
Note. Response options ranged from 1=rarely to 4=consitenly.

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