

YOUNG-AT-ARTS PROGRAM:
SECOND EVALUATION FOR
YOUNG AUDIENCES OF INDIANA



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TABLE OF CONTENTS

	Page	AUTHOR
EXECUTIVE SUMMARY.....	1	Rachel Thelin
Selected Highlights.....	1	<i>Program Analyst</i>
INTRODUCTION	2	<i>Center for Urban Policy</i>
EVALUATION OF <i>YOUNG-AT-ARTS</i>	3	<i>and the Environment</i>
TEACHERS' PERCEPTIONS	4	<i>School of Public and Environmental</i>
DIRECTORS' PERCEPTIONS	10	<i>Affairs</i>
ARTISTS' PERCEPTIONS.....	13	<i>Indiana University–Purdue University</i>
CONCLUSION.....	19	<i>Indianapolis</i>
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EXECUTIVE SUMMARY

Young-at-Arts, a program of Young Audiences of Indiana, Inc. (Young Audiences), was created in partnership with the Day Nursery Association as an arts education program for preschool children, ages 3-5. Through the initiative, Young Audiences works to expand artists' skills to generate arts programs that are developmentally appropriate for preschool children.

This report is the second evaluation of *Young-at-Arts* and covers the third year of programming. It includes results of surveys completed by directors and teachers at participating preschool facilities. Young Audience artists who led arts programs at preschool centers also completed surveys. Evaluation findings include directors' and teachers' perceptions of arts integration in preschool curriculum and daily classroom activities, reported classroom use of various art forms, and the degree to which preschool arts activities promote child development. This report also includes results of artists' self-assessments regarding approaches to presenting arts programs to young children.

Selected Highlights

As the following results from the report findings illustrate, *Young-at-Arts* programs positively impact preschool curriculum, classroom activities, overall arts programming, and artists' residencies:

- Following artists' residencies, the majority (77 percent) of teachers and all directors give strong ratings for arts integration in curriculum.
- Similarly, more than three-quarters of teachers provide positive ratings for integration of arts in daily classroom activities.
- Both teachers and directors report an increase in the variety of art forms utilized in classroom activities.
- Preschool staff report positive ratings regarding the impact of arts activities in a number of areas of child development.
- Directors' and teachers' offer valuable feedback concerning the effect of *Young-at-Arts* programs on how children at respective preschool centers are motivated and engaged in the arts. Preschool staff mention increased variety of arts activities, greater enthusiasm for presenting the arts, and incorporation of new approaches to engaging children in the arts.
- Artists report increased frequency of applying a variety of developmentally appropriate approaches when working with young children. All artists either always or almost always connect activities with children's experiences and knowledge and all artists either always or almost always allow children to create as part of their programs.



INTRODUCTION

Through the *Young-at-Arts* program, Young Audiences works to expand artists' skills to develop arts programs and activities that are developmentally appropriate for preschool children, ages 3-5. The program involves training for artists that is targeted at developing arts programs for young children. In addition, one of the program goals is enriching classroom arts programs through expanding childcare providers' capacity to guide children in arts activities learned via artists' workshops.

The Center for Urban Policy and the Environment (Center) entered into an agreement with Young Audiences to conduct the second evaluation¹ of the success of *Young-at-Arts* in providing programs that 1) increase and improve arts integration in curriculum and daily classroom activities, 2) expand the variety of art forms used in classrooms, and 3) contribute to positive child development through arts activities. This evaluation also provides examination of the impact of *Young-at-Arts* in expanding artists' skills to present developmentally appropriate programs for preschool children.

¹ The Center also conducted the first evaluation of *Young-at-Arts* in 2002 and published a report of results titled *Young-at-Arts Program: First Annual Evaluation for Young Audiences of Indiana*.



EVALUATION OF *YOUNG-AT-ARTS*

The data analyzed in this report were gathered from surveys designed by the Center and distributed by Young Audiences to Day Nursery directors and teachers, and to artists that provided child-based arts education programs at preschool facilities. To measure the success of *Young-at-Arts* during the third year of programming, the Center employed a pre-post survey design. Teachers and directors were asked to complete surveys prior to (pre-activity) and after *Young-at-Arts* artists' residencies (post-activity). Young Audiences artists also were invited to complete surveys at the beginning and conclusion of the third year of programming. Pre-activity surveys were administered to all participants in September 2003 and post-activity surveys were distributed in March 2004.

To allow for comparison of results, preschool teachers and directors received similar surveys. Teachers and directors were asked to provide ratings on a scale of 1 to 5 (1=lowest score and 5=highest score) regarding the overall integration of arts in classroom activities and curriculum, and the degree to which preschool arts activities promote child development in three broad areas—strengthening cognitive abilities, improving social and emotional skills, and developing physical skills. On this 5-point scale, scores of 4 or higher are interpreted as strong ratings. Teachers and directors also were given the opportunity to report the type of art forms employed in their classrooms and how classrooms are designed to make four general areas of art (visual arts, music, theater, and dance) accessible to children. Surveys also included open-ended questions pertaining to teachers' personal definitions of arts integration, and how they motivate and engage children in the arts. Artists were asked to indicate the extent to which they use seven specific age appropriate approaches to presenting arts to young children as well as how they motivate and engage children in active learning.

Pre- and post-activity surveys were distributed to directors at six participating Day Nursery centers, 41 teachers, and 13 Young Audience artists involved in the *Young-at-Arts* program. A larger number of teachers and artists completed pre-activity surveys than remitted post-activity assessments. To measure the impact of *Young-at-Arts* programming, the Center is using only matching pre- and post-activity surveys in this analysis. All six directors completed both pre- and post-activity surveys, 46 percent of teachers, and 62 percent of artists completed both sets of assessments.



TEACHERS' PERCEPTIONS

Teachers were invited to participate in the evaluation process to offer their unique perspective regarding the arts in their programs and the impact of *Young-at-Arts* in a number of areas. These include arts integration in curriculum and classroom activities, use of various art forms, the extent to which arts activities contribute to child development, and how to motivate and engage children in the arts. The average tenure of teacher respondents at their respective facilities is 8 years.

Teachers report increased arts integration in curriculum and classroom activities

Preschool teachers were asked to rate overall integration of arts in their centers' curriculum and daily classroom activities prior to and after *Young-at-Arts* programs. Results from pre-activity surveys reveal that less than one-half of teachers gave strong ratings of 4 or 5 for integration in curriculum (see Figure 1). Post-activity survey results show that over one-quarter of teacher respondents provide strong ratings for arts integration in curriculum after artists' visits. This represents a 35 percent increase over pre-activity survey results. Additionally, while pre-activity survey findings show that a few teachers (4 percent) gave lower ratings of 2, all teachers give favorable ratings of 3 or higher on post-activity surveys.

Survey results pertaining to integration of arts in daily classroom activities parallel those regarding curriculum (see Figure 2). Forty-two percent of teachers surveyed on pre-activity assessments gave strong ratings. Post-activity surveys show a 34 percent jump over pre-activity scores to 78 percent of respondents who report strong ratings for arts integration in daily classroom activities. Similarly, while a few (8 percent) teachers gave lower ratings in this area prior to artists' visits, all teachers rate this area 3 or higher after artists' activities.

Figure 1. Teachers' perceptions of overall arts integration in curriculum

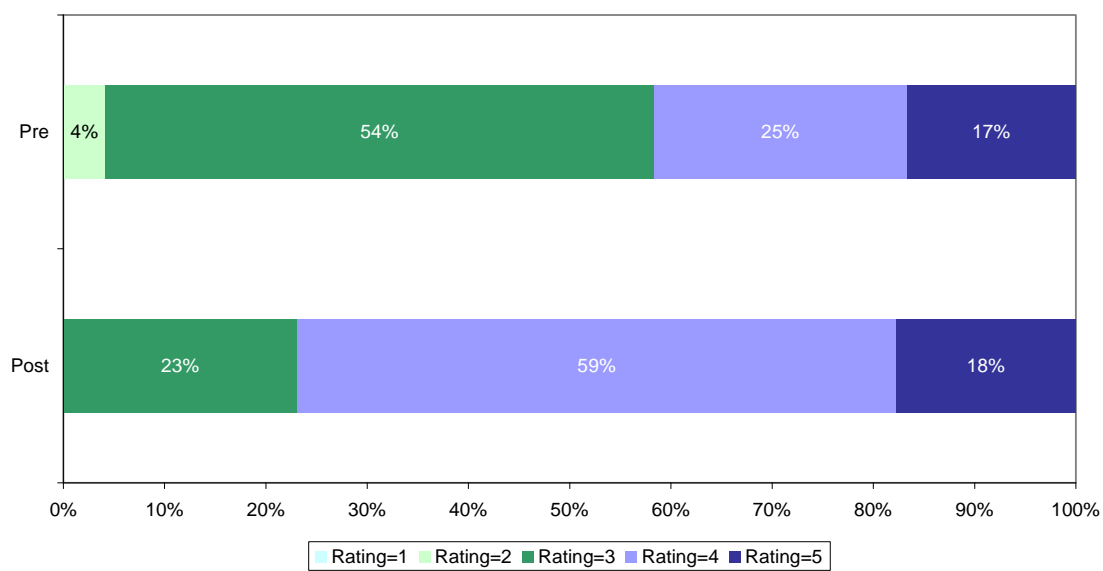
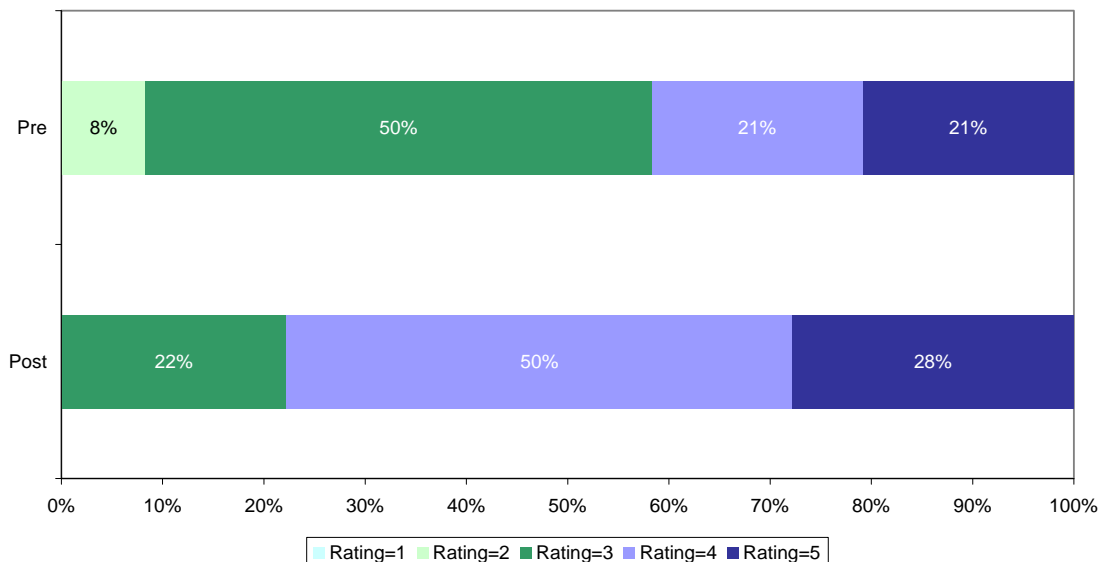




Figure 2. Teachers' perceptions of overall arts integration in daily classroom activities



Prior to artists' residency programs, teachers were invited to provide a personal definition of arts integration in regular classroom activities. In response, most teachers described specific activities and media they used. A number also mentioned ensuring that arts activities are readily available and accessible on a regular basis. Many teachers further describe integration as encouraging of children's creativity and imagination.

Results from post-activity surveys reveal that teachers' more recent (post-artists' programs) definitions reflect inclusion of artists' activities in their regular classroom routines. A number of teachers also stress the importance of hands-on experience, providing opportunity for children's exploration and self-expression through art, and a greater awareness of the variety of art forms available and of new ways to incorporate art into daily activity. The following comments exemplify the impact of *Young-at-Arts* programming on teachers' perspectives:

- *Integrating the arts means exposure to experience many new things, and time to let children explore at their own pace. I've tried to include things from Young Audiences in our daily activities.*
- *It means making a special effort to have the arts present in the planning of my lesson plans on a daily basis, looking for new ideas and making it fun.*
- *It means having time, space, and materials available to the students in the arts field at all times. Young Audiences made me realize how much fun the arts are for children and if you don't encourage the arts children lose confidence in these areas.*



Teachers utilize variety of art forms

Teachers were asked to indicate specific art forms used in the classroom (see Table 1). They also were invited to describe how they make four broad areas of art—visual arts, music, theater and dance—accessible to children in the classroom environment. In general, post-activity survey results in all four areas demonstrate that *Young-at-Arts* programs, in addition to reinforcing previous positive practices, result in greater emphasis on process over product along with the incorporation of new ideas and materials which provide children more opportunities for creativity.

Visual arts

All teachers who responded to pre- and post-activity surveys report using drawing and painting in their classrooms. Survey results show that while only 42 percent used sculpture prior to artists' visits, 72 percent report using this medium after artists' programs. Similarly, post-activity survey findings demonstrate that 89 percent of teachers use construction, 10 percent more than did prior to artists' visits. In describing how they make visual arts accessible to children, most teachers identify specific media and point to the variety of visual art forms they employ. Many also emphasize encouraging children to participate in structured and unstructured activities.

Music

Prior to and following artists' residencies, the majority of teachers report incorporating various forms of music in classrooms. These include listening to music, playing musical instruments, and singing. Nearly all teachers indicate using these three art forms both prior to and after artists' visits. Two categories of music showed an increase following artists' program. Making musical instruments rose from 63 percent of teachers reporting usage to 72 percent. Creating music also increased from 58 percent to 72 percent.

With respect to designing the classroom environment to make music accessible to children, teachers report that they play music during structured activities and unstructured periods, make instruments easily available to children, play various types of music, allow children a choice of music, and offer opportunities for singing. Many respondents also indicate they have special areas or centers for music and emphasize its role in daily activities. Post-activity surveys results indicate that teachers have increased access to and the variety of music which children are exposed to.

Theater

With regard to theater, all teachers report using dramatic play in their classroom on both pre- and post-activity surveys. None of the teachers in any of the preschools selected mime prior to artists' workshops. Following *Young-at-Arts* programs, the reported use of this particular medium increased by 17 percent. The reported use of puppetry was relatively high (96 percent) prior to artists' programs. While post-activity survey results show a slight decline in the use of puppetry, it nonetheless remains high at 89 percent.



When describing the design of classroom environments to make theater accessible to children, many teachers specify particular types of drama, such as puppets, flannel board stories, finger plays, and role playing. They also stress that children are actively involved in workshops and encouraged to generate their own stories. Post-activity survey results also point to increased variety and greater frequency in use of these art forms.

Dance

Both prior to and after artists' residencies, a high percentage of teachers report using various types of art related to dance. All teachers indicate integrating musical games and the percentage that employ physical movement increased from 92 percent to 100 percent. There was a slight decrease in reported use of creative movement although this area remained high, above 90 percent.

With regard to making dance accessible to children, teachers reference use of specific centers and games. They also emphasize that dance activities are often child-initiated as well as teacher-led. A number of teachers report that dance is a key element of regular large motor development activities. Post-activity surveys reveal that teachers have incorporated a wider variety of dance elements and increased accessibility to children. One teacher's comment is illustrative: . . .we dance as a group more often. . .some are structured dances, some are self-expressive creative movements. The children are more interested now.

Table 1. Art forms teachers report utilizing in their classrooms*

Art Forms	Pre-activity	Post-activity
Visual Arts		
Drawing	100%	100%
Painting	100%	100%
Sculpture	42%	72%
Construction	79%	89%
Music		
Listening to Music	100%	100%
Playing musical instruments	96%	94%
Making musical instruments	63%	72%
Singing	96%	100%
Creating music	58%	72%
Theater		
Dramatic play	100%	100%
Mime	0%	17%
Puppetry	96%	89%
Dance		
Creative movement	96%	94%
Physical movement	92%	100%
Musical games	100%	100%

* Survey results before and after artists' residency programs



Teachers believe arts activities promote child development

Teachers were asked to indicate the degree to which current classroom arts activities promote various areas of child development and to rate these on a scale of 1 to 5 (1=lowest and 5=highest). Table 2 shows the average ratings from all teacher respondents in each category and compares results from pre-activity and post-activity surveys. In all areas, average ratings either increased or remained constant. With the exception of only one category (negotiating), all post-activity ratings were strong, garnering average scores higher than 4.

Ratings increased in a number of areas following *Young-at-Arts* programs. The average score for arts activities contributing to critical thinking rose from 3.6 to 4.1 and for observation skills increased from 3.9 to 4.1. Under the broad category of improving social and emotional skills the average rating improved from 3.8 to 4.3. While negotiation received a lower average score of 3.5 prior to artists' programming, it rose to 3.7 after *Young-at-Arts* activities.

The strongest area, both before and after artists' workshops, was fine motor skill development which garnered 4.4 prior to artists' programs and 4.6 following residencies. Large motor skills also received high scores both pre and post assessment.

Table 2. Teachers' ratings regarding whether classroom arts activities promote child development*

Areas of Child Development	Average Ratings (Scale 1 to 5)	
	Pre-activity	Post-activity
Strengthen Cognitive Abilities		
Imagination	4.0	4.2
Critical thinking	3.6	4.1
Creative thinking	4.0	4.3
Observation skills	3.9	4.1
Language competency	4.0	4.3
Improve Social and Emotional Skills		
Making choices	4.0	4.2
Negotiating	3.5	3.7
Self-expression	4.5	4.5
Meaningful to children	4.1	4.3
Daily experiences	3.8	4.3
Develop Physical Skills		
Fine motor skills	4.4	4.6
Large motor skills	4.2	4.4

* Survey results before and after artists' residency programs

Teachers Conduct Pre- and Post-Activities

On pre-activity surveys, 78 percent of teachers reported they intended to conduct pre-and post-activities to coincide with the Young Audience artists' workshops. Nearly one-quarter (22 percent) weren't certain if they would do so. Of the 78 percent who intended to perform such activities, most planned post activities, 21 percent planned to conduct activities prior to artists programs and only 16 percent intended to conduct both pre and post activities (see Table 3).



Following artists' residencies, one-third of teachers reported they performed pre- and post-activities for their classes. Compared with their reported intentions on pre-activity surveys, for which only 16 percent indicated so, a substantial majority of teachers report conducting both pre- and post-activities in connection with artists' workshops. Those teachers who engaged in pre-workshop activities report that these activities primarily consisted of discussing the upcoming artists' workshop and participating in similar arts exercises aimed at generating children's interest in artists' presentations. Classroom activities following artists' programs mainly involved incorporation of arts activities on a regular basis.

Table 3. Teachers plan both pre- and post-activities in conjunction with artists' residency programs*

	Pre-activity	Post-activity
Teachers plan pre-workshop activities	21%	8%
Teachers plan post-workshop	63%	15%
Teachers plan both pre- and post-workshop activities	16%	77%

* Survey results before and after artists' residency programs

Teachers strive to motivate and engage children in arts

Teachers were asked to describe how they motivate and engage children in the arts. On pre-activity surveys teachers indicated they motivate and engage children via specific activities and the provision of arts supplies. Many specified consistent accessibility to children of art supplies and "centers" dedicate to art. They reported incorporating art into daily activities and showing enthusiasm for art activities. A number of teachers also cited the importance of hands-on experiences, providing age appropriate experiences, and building on children's existing interest in the arts.

Results from post-activity surveys show that teachers have broadened their approaches in these areas. Many indicate they recognize children's creativity, encourage imagination, and allow children more opportunities to explore as part of arts activities. Teachers also say they place greater emphasis on self-directed activities. The following comments reveal the impact of *Young-at-Arts* programs in motivating and engaging children in the arts:

- *Young-at-Arts has helped me incorporate new approaches.*
- *I've become more aware of our role as facilitators to the children.*
- *I've really tried to make sure children are allowed to explore at their own pace... trying not to limit their time and access to materials.*
- *Now I also encourage the children's efforts and use more time explaining the activity in advance to generate interest.*
- *I realize the importance of allowing children freedom to explore and engage on their own.*



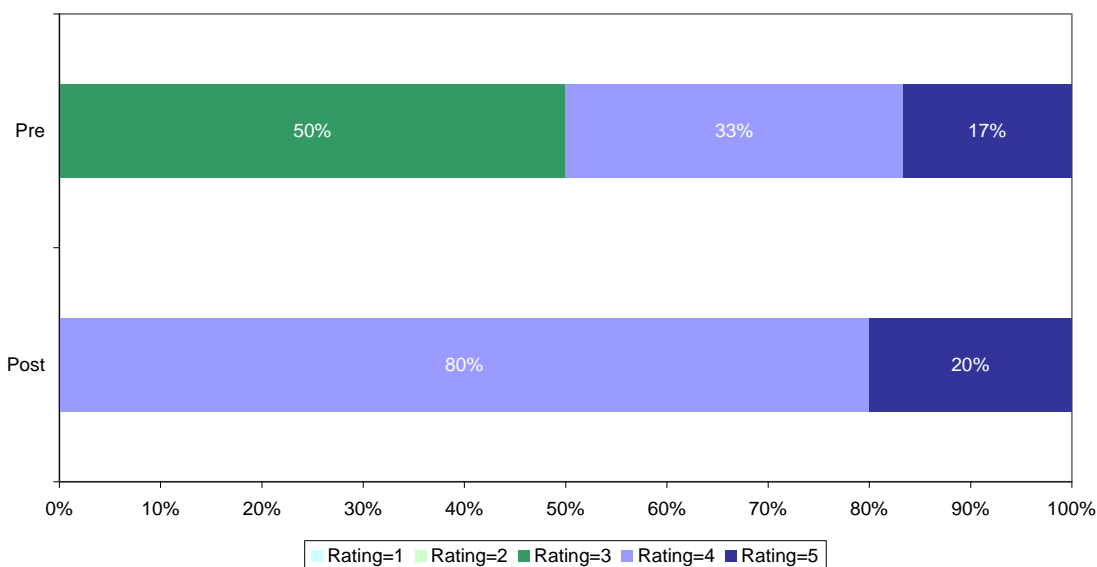
DIRECTORS' PERCEPTIONS

Day Nursery directors were invited to participate in the evaluation and to provide an overview of preschool arts activities at their respective facilities. To allow for comparison, directors were posed similar questions as teachers, though not at the same level of detail. The average number of years served by directors is one.

Directors report increased arts integration in curriculum

Similar to teachers' surveys, directors were asked to rate overall integrations of arts in their preschool curriculum. As figure 3 shows, 50 percent of directors on pre-activity surveys gave positive ratings of 4 or higher. In comparison, post-activity survey results reveal that all directors give favorable ratings of either 5 (20 percent) or 4 (80 percent) for arts integration.

Figure 3. Directors' perceptions of overall arts integration in preschool curriculum



Director's perceptions regarding use of various art forms

Directors were asked how four broad areas of art—visual arts, music, theater, and dance—are made accessible to children in their facilities. Their pre-activity survey comments mirror teachers' perspectives in this area. Most directors emphasized accessibility, regularity of activities, and specified activities in each category which teachers engage children in. The only area for which directors' comments differed somewhat from teachers' was an expressed need for more unstructured activities. While many directors observe additional activities being used in the classroom following artists programs, a number convey the need for greater variety and volume of arts



activities. Post-activity survey results further indicate that specific areas such as dance were greatly impacted by the *Young-at-Arts* experience.

In nearly all categories, director's report increased use of art forms in curriculum following artists' residencies (see Table 4). The greatest increase is in making musical instruments and creative movement. Both activities show a rise from 67 percent of directors reporting use prior to residencies to 100 percent following artists' residencies. Other areas which increased include construction, singing, creating music, puppetry, and musical games. All of these areas rose from 83 to 100 percent of directors reporting use. While only 17 percent of directors indicate mime was utilized prior to *Young-at-Arts* activities, 40 percent report this type of art form employed after artists' visits. The only area which showed a decline was sculpture which decreased from 83 to 60 percent of directors conveying use of this art form. Overall, results from post-activity surveys reveal that all directors report utilization of 13 of 15 total possible types of art.

Table 4. Art forms which directors report are utilized in curriculum*

Art Forms	Pre-activity	Post-activity
Visual Arts		
Drawing	100%	100%
Painting	100%	100%
Sculpture	83%	60%
Construction	83%	100%
Music		
Listening to Music	100%	100%
Playing musical instruments	100%	100%
Making musical instruments	67%	100%
Singing	83%	100%
Creating music	83%	100%
Theater		
Dramatic play	100%	100%
Mime	17%	40%
Puppetry	83%	100%
Dance		
Creative movement	67%	100%
Physical movement	100%	100%
Musical games	83%	100%

*Survey results before and after artists' residency programs



Directors perceive arts activities promote child development

Directors' also were asked to provide ratings regarding whether existing arts activities contribute to four broad categories of child development—strengthening cognitive abilities, improving social and emotional skills, and physical development (fine and large motor skills). In all categories, directors average ratings either remained constant or increased following artists' residencies. The area of strengthened cognitive abilities increased from an average score of 3.8 (the lowest rated among the four categories on pre-assessments) to a strong average rating of 4.4 (the highest score on post-activity surveys). Similarly, while fine motor skills received favorable average ratings of 4, post-activity survey results indicate average scores rose to 4.4.

Table 5. Directors' ratings regarding whether centers' arts activities promote child development*

Areas of Child Development	Average Ratings (Scale 1 to 5)	
	Pre-activity	Post-activity
Strengthened cognitive abilities	3.8	4.4
Improved social and emotional skills	4.2	4.2
Develop physical skills		
Fine motor skills	4.0	4.4
Large motor skills	4.0	4.0

* Survey results before and after artists' residency programs

Directors report *Young-at-Arts* programs help teachers motivate and engage children in the arts

Directors' perceptions of how children are motivated and engaged in the arts parallel teachers' comments. Both groups cite the role of consistent availability of and access to various art forms, regularity of child-centered arts activities, and children's interest. The following comments from directors' post-activity surveys illustrate the perceived impact of *Young-at-Arts* programs in motivating and engaging children:

- *I've seen staff use a lot of what they learned through the residency of the artists. Children are engaged in the arts through lesson plans and daily routines.*
- *I've witnessed teachers facilitating more creative movement since Young Audiences exposure. I'm also seeing teachers playing a wider variety of music for children. The Young Audience artists gave and shared a lot of energy with the children and staff. Great experience!*
- *The children have been exposed to different art activities. As teachers work with different artists they learn new techniques to apply in their classrooms. Children can experiment with new skills learned.*



ARTISTS' PERCEPTIONS

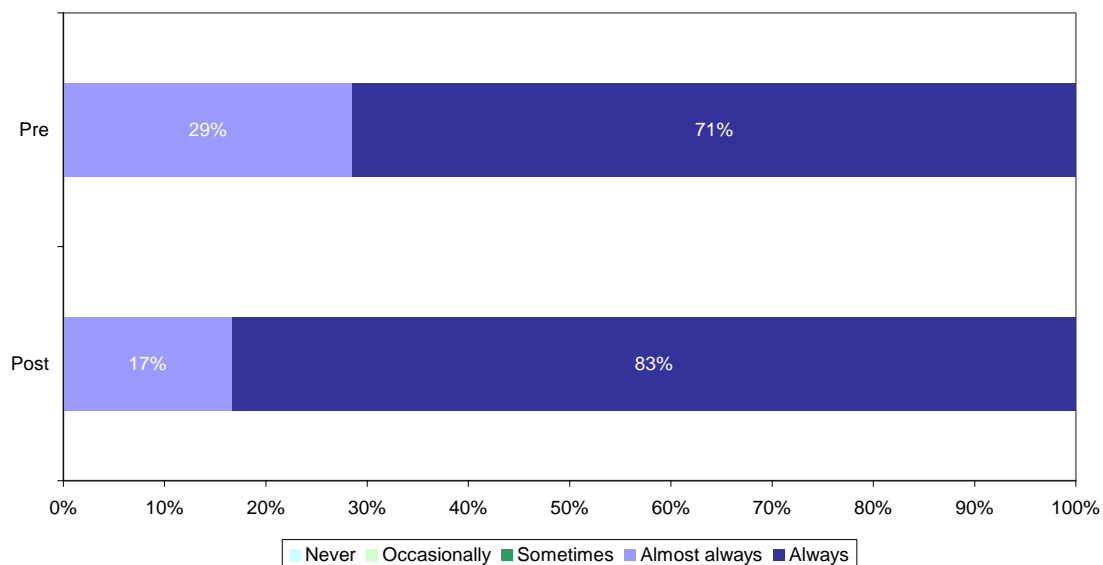
Young Audience artists who participate in the *Young-at-Arts* program provide a variety of arts programs including dance, music, theater, mosaic creation, and puppetry. Among artists who completed both pre- and post-activity surveys, the average length of involvement with Young Audiences is six years.

To measure the impact of *Young-at-Arts* programming in helping artists develop effective means of presenting arts programs which are age appropriate, artists were asked to indicate how often (always, almost always, sometimes, occasionally, or never) they incorporate seven specific approaches when working with young children. As is detailed below, artists increased the overall frequency of integrating these techniques in their programs.

Artists connect activities with children's experiences and knowledge

Figure 4 includes results from pre- and post-residency surveys and shows that all artists report either always or almost always connecting arts activities to children's experiences and knowledge. The percentage of artists who indicate they always connect activities to children's experiences and knowledge increased from 71 percent before to 83 percent following the conclusion of *Young-at-Arts* annual activities in participating preschool facilities.

Figure 4. Artists' reported frequency of connecting activities to children's experiences and knowledge





Artists allow children to explore, create, and reflect as part of arts programs

Survey results demonstrate that all respondent artists on pre-activity assessments either always or almost always report allowing children to explore as part of their programs (see Figure 5). Among the seven approaches, this was the only category which declined in regularity following the year's activities. Nonetheless, 83 percent of artists continue to report always or almost always using this approach, while 17 percent indicate they only sometimes utilize this approach.

At the beginning of this year's programming, the majority (88 percent) of respondent artists indicated they always or almost always allow children to create as part of their residency programs (see Figure 6). Post-activity survey results reveal that all respondents either always (50 percent) or almost always (50 percent) use this approach. Of the three approaches—allowing children to create, explore, and reflect—giving children the opportunity create is the most frequently used by artists. Conversely, although allowing children to reflect is the least utilized, artists report increased frequency following *Young-at-Arts* programming (see Figure 7). On pre-activity surveys, three-quarters of respondents indicate they always or almost always allow children to reflect as part of programs. Post-activity surveys show this area increased to a substantial majority (83 percent) of artists who report utilizing this approach.

Figure 5. Allowing children to *explore* as part of program(s)

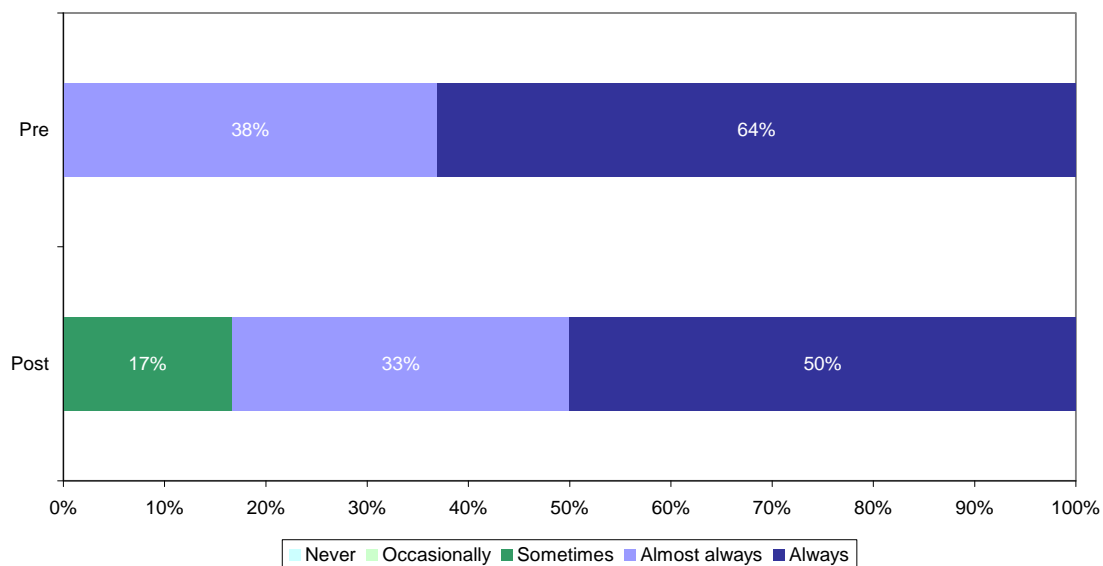




Figure 6. Allowing children to *create* as part of program(s)

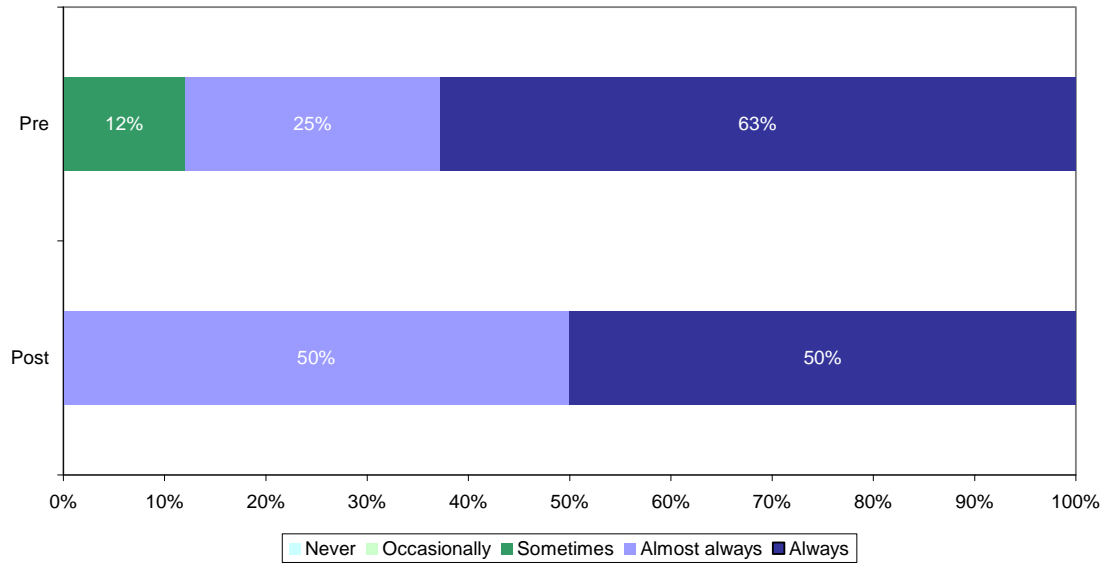
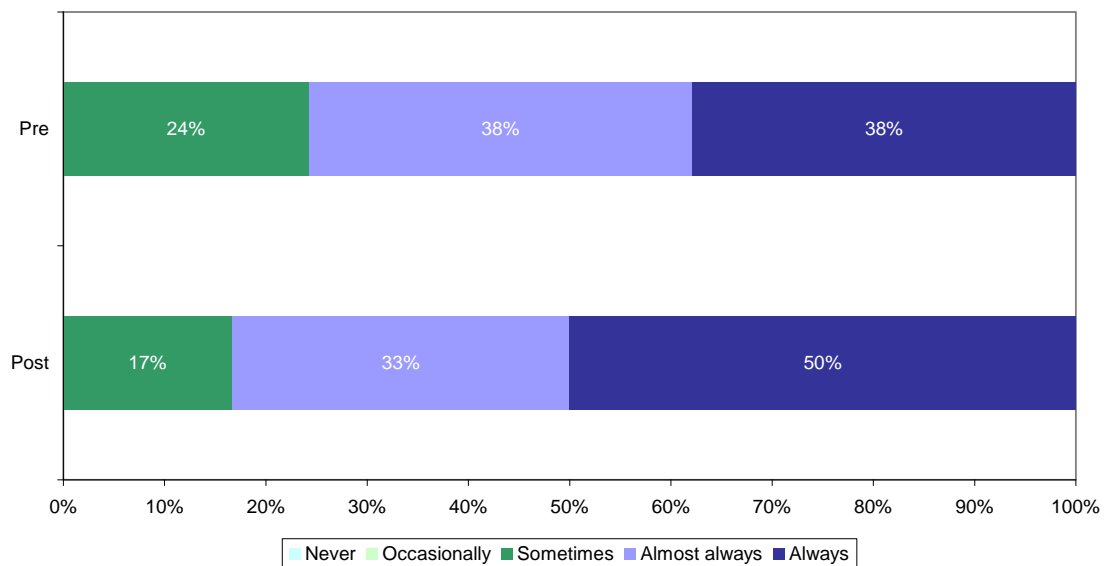


Figure 7. Allowing children to *reflect* as part of program(s)

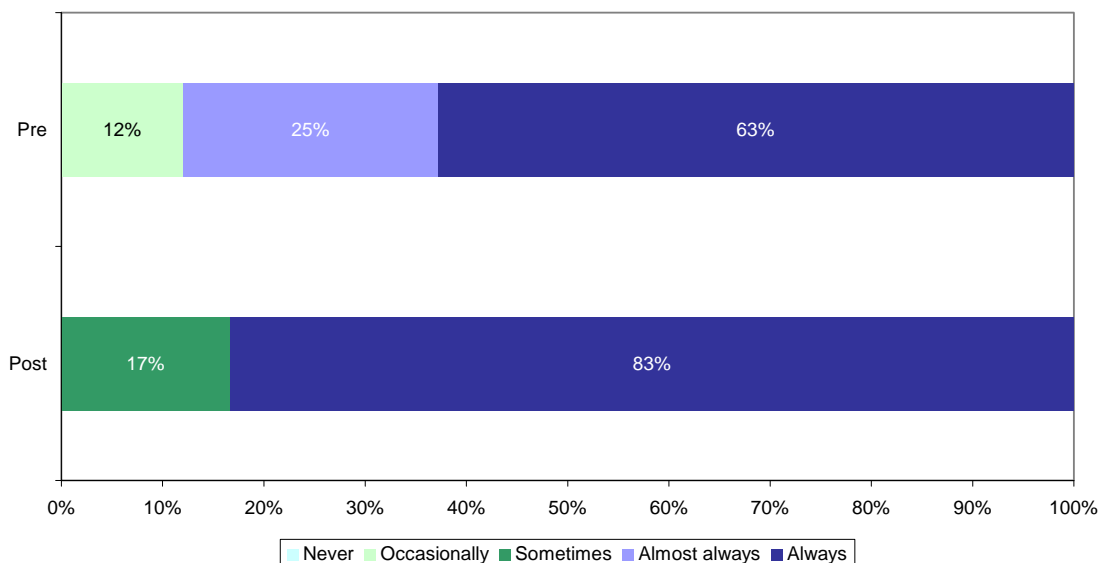




Artists originate programs in child's play

Prior to artists' residency programs, 88 percent of artists reported that they either always (63 percent), almost always (25 percent), or occasionally (12 percent) originate their programs in child's play (see Figure 8). At the conclusion of the year's programs, a substantial majority (83 percent) of artists report always following this approach while only 17 percent say they only sometimes do.

Figure 8. Originating program(s) in child's play



Artists provide opportunities for child-initiated choices and action

Artists report a dramatic increase in the regularity with which they provide opportunities for child-initiated choices. While only 38 percent on pre-activity surveys indicated they always offer occasions for child-initiated choices, 80 percent on post-activity surveys say they always do. In addition, while 38 percent of artists on pre-activity surveys said they only sometimes employ this approach (62 percent either always or almost always do), 100 percent of post-activity respondents indicate they always (80 percent) or almost always (20 percent) use this technique. Comparably, the percentage of artists who report always or almost always providing opportunities for child-initiated action increased from 63 percent prior to residencies to 80 percent on post-activity surveys (see Figure 10).



Figure 9. Providing opportunities for child-initiated *choices*

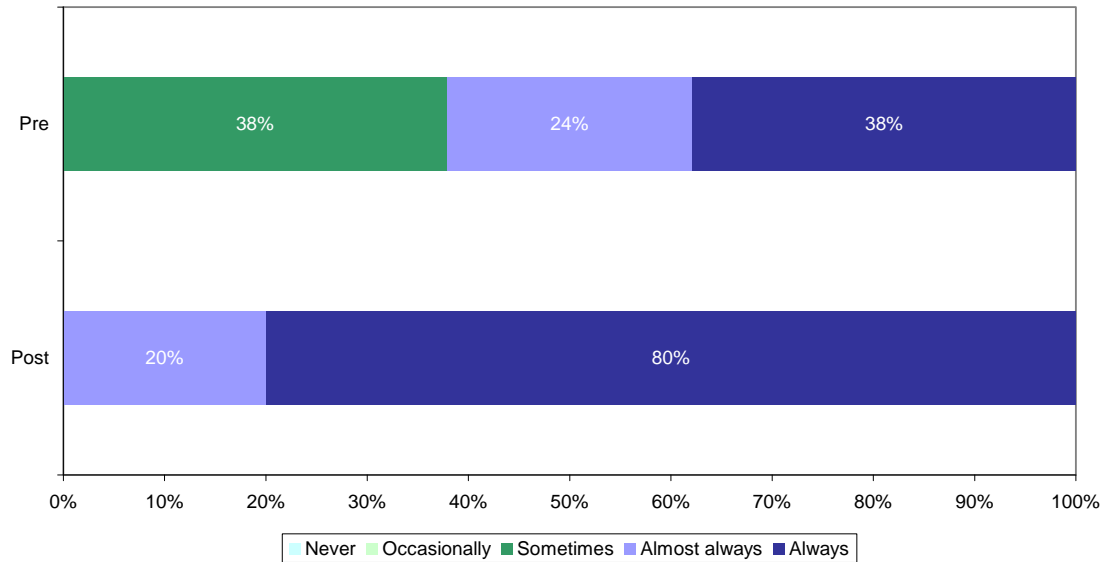
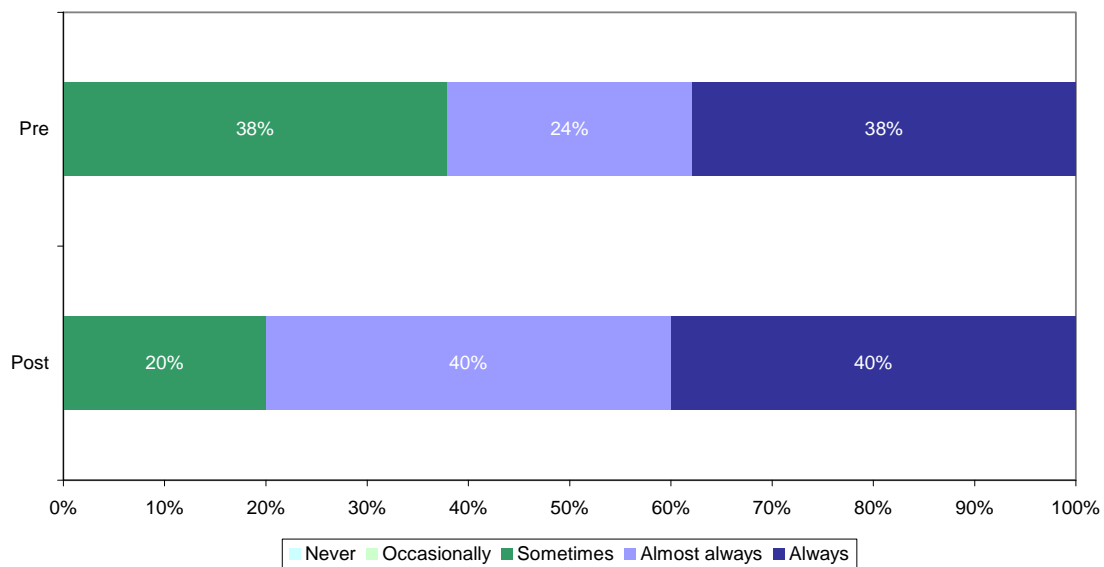


Figure 10. Providing opportunities for child-initiated *action*



Artists motivate and engage children through actively interacting with and involving participants in arts programs

When asked on pre-activity surveys to describe how they motivate and engage children in the arts, artists indicated that hands-on experience and engaging and involving children as active participants are critical. Post-activity surveys reveal that artists continue to value



children's involvement in every aspect of activities. Many respondents also report that they allow the art form to motivate and engage children, as illustrated by two artists' comments: art itself motivates children and the art forms lend themselves to children's involvement. Respondents also believe that an important element in motivating children is providing a specific time for direct interaction aside from when artists are actively teaching.

It is evident from artists' descriptions of their residency programs that they value engaging children in the arts. The following comments about artists' programs demonstrate this commitment:

- *[My program is] designed to encourage students and teachers to explore the art. . . for artistic expression, creative drama, and curriculum integration.*
- *[My program] brings very young people together to share their creative expression.*
- *[My program] inspires and allows children use their imagination [and] allows them to work together in play and creating.*

Artists also report that their programs were impacted over the last six months, as reflected by the following comments:

- *My program changed as a result of my wanting to develop a more progressive program.*
- *Over the last 6 months, our Young Audience preschool residencies have focused on making our process more transparent so that teachers can gain creative and environmental skills to be used post-residency in their classrooms.*



CONCLUSION

Evaluation results demonstrate that *Young-at-Arts* programs have both enriched preschool programs and artists' residency programs. This has occurred through the utilization by teachers of a greater variety of art forms, arts activities contributing to child development in a number of ways, and artists frequently employing age-appropriate approaches to working with young children. Both preschool teachers and directors provide strong ratings in the area of arts integration in their curriculum following artists' residency programs. Teachers also rate arts integration in daily classroom activities favorably. Teachers' and directors' survey results reveal that the variety of art forms used increased within the following four broad categories: visual arts, music, theater, and dance. In terms of arts activities promoting child development, post-activity survey results reveal strong ratings from both teachers and directors. Seven specific approaches to presenting arts to children were used to evaluate the degree to which artists' programs are developmentally appropriate for preschool children. The majority of these approaches are frequently utilized by artists.