

# Appendix I

## Fieldwork

To conduct this research, we held focus groups and interviews with key participants in the arts education process to get a picture of how they conceptualize the role that arts education plays in social-emotional development. We selected 27 Chicago Public Schools and talked to their principals, arts teachers, arts liaisons, and students and their families, as well as arts partners such as teaching artists and arts administrators. We interviewed both arts teachers (arts educators on the staff of a K–12 school who usually have education degrees and/or state certification) and teaching artists (arts educators who are not formal members of a school faculty but have professional experience in the art form they teach) to ensure that we captured a range of perspectives on approaches to teaching in the arts.

## School Selection

Ingenuity used the Chicago Public Schools arts education data that it collected in 2015-16 through [www.artlookmap.com](http://www.artlookmap.com) to develop a stratified random sample of 27 schools from which to recruit interview subjects. The four key dimensions of stratification were elementary / high school status, geography, governance, and arts education environment.

- Elementary / High School Status: We selected 14 elementary (out of 484) and 13 high schools (out of 176).
- Geography: To ensure we reach all parts of the city, we sampled four elementary and four high schools from the north, south, and west sides of the city and two elementary and one high school from the central / downtown area of the city.
- Governance: With the idea that charter schools might approach arts instruction differently than district-managed schools, we selected 18 (of 111) charter schools and 22 (of 571) district-managed schools.
- Arts Education: Because we wanted to ensure we would hear from schools that had reasonably well-developed arts programs, we selected schools that received different ratings on The CPS Creative Schools Certification: 12 that were rated as Excelling, 7 that were rated as Strong, 5 that were rated as Developing, and 3 that were rated as Emerging. The Creative Schools Certification is a quantitative examination of the resources dedicated to arts education in each Chicago public school. The rubric quantifies the arts education assets in each school, including levels of instruction, access to certified teachers, partnerships with community arts organizations, arts integration, community engagement, and professional development. Each school receives a score corresponding to one of five categories indicating the strength of arts education in that school (excelling, strong, developing, emerging, incomplete data).

## Interviews and Coding

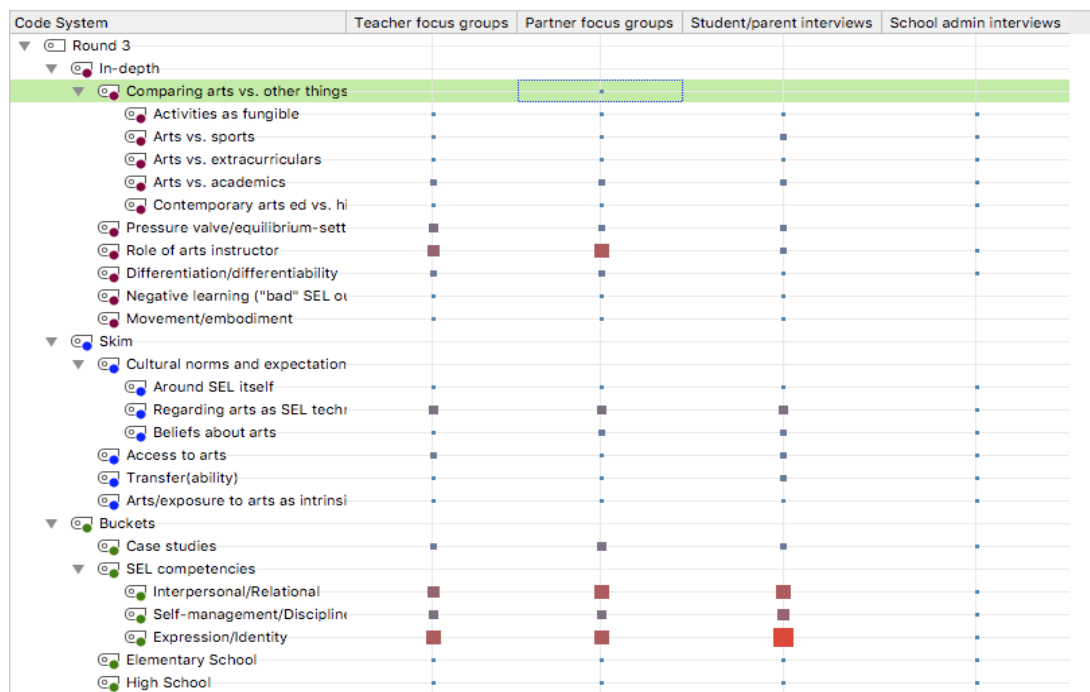
The Ingenuity team (Meredith Aska McBride, Steven Shewfelt, and Joseph Maurer) reached out to each of the recruited schools with the goal of arranging interviews with the following stakeholders: principal, arts liaison, arts teacher, and between one and three parent/student pairs. At first, the fieldwork team attempted to arrange focus groups of teachers and arts liaisons, but this proved logistically difficult. After two focus groups, the team switched to an interview-only approach for these school-based stakeholders. Over the course of 27 focus groups and interviews, the team spoke with nine arts liaisons, nine arts teachers, four principals, 14 parents, and 18 students.

The team also engaged with arts partners through focus groups. Over the course of five focus groups, the team spoke with 23 arts partners. All interviews and focus groups for both schools and arts partners were conducted by the Ingenuity team.

Each focus group or interview consisted of a set of questions, which are included below. The interviewers discussed the given questions as well as any related topics raised by the interviewee’s answer—this varied between interviews. Each interview was audio recorded, transcribed by the research team, and coded using MAXQDA qualitative data analysis software.

The full batch of transcribed interviews was coded three times by the research team. The first round of coding followed a predetermined codebook, which consisted of keywords that the research team deemed important to examine. The second round was open coding—the researchers read for ideas and themes that had not been captured by the first round of coding. After discussing the results of the first two rounds of coding and their initial ideas about the Theory of Action, the team put together a third-round codebook that targeted ideas and themes that needed clarification or further depth of analysis.

## Visual Example of Coding



A heatmap showing the frequency of different third-round codes. Each of the columns represents a folder of interview transcripts—this could be broken out to show the frequency of each code across individual interviews.

Code System	Teacher focus groups	Partner focus groups	Student/parent interviews	School admin interviews
Round 3				
In-depth				
Comparing arts vs. other things		1		
Activities as fungible	2	4	1	4
Arts vs. sports	2	4	14	3
Arts vs. extracurriculars	2	5	5	2
Arts vs. academics	22	15	21	7
Contemporary arts ed vs. hi	5	1		1
Pressure valve/equilibrium-sett	25	22	19	
Role of arts instructor	42	49	18	6
Differentiation/differentiability	19	15	1	2
Negative learning ("bad" SEL ot	3	3	11	
Movement/embodiment	9	12	5	
Skim				
Cultural norms and expectation				
Around SEL itself	4	5	2	3
Regarding arts as SEL techn	31	34	25	2
Beliefs about arts	9	19	18	1
Access to arts	15	3	15	6
Transfer(ability)	2	3	19	4
Arts/exposure to arts as intrinsi	7	3	5	2
Buckets				
Case studies	14	30	17	1
SEL competencies				
Interpersonal/Relational	37	54	57	4
Self-management/Disciplin	28	33	43	3
Expression/Identity	52	48	70	9
Elementary School	6	5	8	4
High School	3	1	4	1

The same example as above, represented numerically rather than visually.

Below (next 3 pages): A numerical code frequency chart for first-round coding.

Code	Frequency	Frequency	Frequency	Frequency
Round 1				
Artistic Practice				
Discipline		1		
Visual arts	49	3	27	1
Theatre	10	17	23	
Music	10	44	22	1
Dance	3	21	16	2
Literary arts	1	5	3	1
Media arts			1	1
Multidisciplinary	6	2	5	2
Development of artistic literacy	10	10	12	1
Creating	1	1	5	
Generate and conceptualize	4	7	10	
Organize and develop artist	3	5	7	
Revise, refine, and complete	1	5	5	
Performing/Presenting/Producing		2	1	
Select, analyze, and interpret		2	5	
Develop and refine artistic t	5	3	11	3
Convey meaning through th	6	6	2	
Performance and exhibition	5	9	14	
Responding				
Perceive and analyze artisti	7		5	
Construct meaningful interp	2		3	
Apply criteria to evaluate ar	4		1	
Analyzing how other artists	4		2	
Modeling experienced pract	2		3	
Meaning-making	2	1	2	
Describe/evaluate/respond	5	3		
Listening	3	2	1	
Watching	1		2	
Connecting	1	2		
Synthesize and relate know	2	5	1	
Relate artistic works and ide		2	1	
Social issues	4	4	3	1
Social interaction and relation	3	2		
Interactions with adults	8	8	2	
Interacting with peers	22	13	20	
Collaborating with peers	16	12	17	3
Collaborating with adults	4	2		
Interacting with adults as ar		1		1
Practicing with other studer	5	3	4	
Practicing/refining		2	1	
Process over product	9	3		2
Practicing alone	1	1	7	1
Developing ability to consis	4	1	2	
Tinkering		2	1	
Personal exploration		1		
Development of student's a	15	7	19	
Choice	2	1	4	
Role-playing	1	2	4	
Modeling or embodying	3	1	1	
Distancing device				
Feeling	1	4	8	
Encounter	2	3		
Distinctiveness of artistic pract	3		2	
Safe space	7	5	4	1
Ritual				
Inclusion	3	1	4	
Choice	1	2	1	
Contrast of arts and other s	14	10	16	2
Predictable structure	1	7		
Arts integration	8	5		3

SEL Outcome				
☐ Strengthening academic abilities	2		1	
☐ Attendance	2		1	
☐ Grades/GPA	1		2	
☐ Test scores		1		
☐ Academic behaviors	1	2	1	
☐ Regularly attending class		1		
☐ College-ready		1	1	3
☐ Knowledge and skills	4	4	4	
☐ Pleasure and meaning	1	1		
☐ Fun/enjoyment	12	9	23	1
☐ Creativity	6	9	9	
☐ Self-expression	18	14	27	4
☐ Personal relevance to students	10	7	4	1
☐ Strengthening social abilities	1	1	2	
☐ Empathy	2	7	12	
☐ Cooperation/collaboration	13	18	13	1
☐ Belonging	8	5	11	1
☐ Recognize the feelings and needs of others	4	8	14	
☐ Use social awareness and interpersonal skills	5	1	10	1
☐ Use communication and conflict-resolution skills	4	5	8	
☐ Demonstrate an ability to work with others	2	2	3	1
☐ Social skills	4	1	9	1
☐ Interactions with adults	2	8	2	1
☐ Interactions with peers	17	18	21	1
☐ Soft skills	2			1
☐ Mental and emotional stamina	1	1		
☐ Perseverance	13	8	9	1
☐ Assertion and self-confidence	15	13	38	2
☐ Growth mindset	7		3	
☐ Grit	1	2	3	1
☐ Resilience	3	4	2	1
☐ Mindsets	2		1	
☐ Self-awareness	4	2		1
☐ Self-regulation	4	9	4	
☐ Self-efficacy	3	4	1	2
☐ Develop self-awareness and self-management skills	4	9	7	
☐ Identify and manage one's emotions	2	4	3	
☐ Recognize personal qualities and strengths		1		
☐ Metacognitive thought	1		2	
☐ Development of maturity and character		5	3	
☐ Agency	5	3	3	1
☐ Responsibility	4	5	6	
☐ Responsible decision-making	1	4	2	1
☐ Integrated identity	7	2	3	
☐ Personal values	2		2	
☐ Goal-oriented behavior	1	1	2	
☐ Demonstrate skills related to goal setting and achievement	3		6	
☐ Future goal-setting	5	2	15	2
☐ Apply decision-making skills	1	2		
☐ Demonstrate decision-making skills	1	1		
☐ Devoting out-of-school time to interests and activities	2		2	1
☐ Becoming a better community member		1	2	
☐ Multicultural classroom	1	5	2	2
☐ Contribute to the well-being of the community		4	3	2
☐ Recognize individual and group contributions		1	1	
☐ Consider ethical, safety, and social norms	3	1	2	
☐ Community connection	9	12	6	5
☐ Contribute		1	4	2

<input type="checkbox"/> Ability to engage in difficult/challenging activities		1		
<input type="checkbox"/> Risk-taking	1	5	3	
<input type="checkbox"/> Learning from mistakes	4	1	4	
<input type="checkbox"/> Willingness to be vulnerable	2	2	5	
<input type="checkbox"/> Trust	2	1	4	
<input type="checkbox"/> Emotional safety		8	7	
<input type="checkbox"/> Ability to focus/work skills	3	4	4	
<input type="checkbox"/> Arriving ready to work	1		1	
<input type="checkbox"/> Paying attention	1	2	3	
<input type="checkbox"/> Participating in instructional activities	1	1	2	
<input type="checkbox"/> 21st-century skills		3		
<input type="checkbox"/> Safe space	2			
<input type="checkbox"/> The arts classroom as a respite	6	5	3	4
<input type="checkbox"/> Physical safety		4	2	1
<input type="checkbox"/> Emotional safety	12	5	11	2
<input type="checkbox"/> Descriptors of external environment	6	3	4	4
<input type="checkbox"/> Students expressing authentic emotions	7	5	8	2
<input type="checkbox"/> The arts classroom as a place for learning	2	3		
<input type="checkbox"/> Risk-taking	4	7	4	
<input type="checkbox"/> Failure	2	1	3	
<input type="checkbox"/> Learning from mistakes		4	3	
<input type="checkbox"/> Willingness to be vulnerable	4	3	4	
<input type="checkbox"/> Trust	3	3	1	
<input type="checkbox"/> Emotional safety	2	4	4	
<input type="checkbox"/> ISBE SEL standards	1		1	
<input type="checkbox"/> Develop self-awareness and self-management skills		1	1	
<input type="checkbox"/> Identify and manage emotions		3	1	
<input type="checkbox"/> Recognize personal qualities and strengths				
<input type="checkbox"/> Demonstrate skills related to self-management				
<input type="checkbox"/> Use social-awareness and interpersonal skills				
<input type="checkbox"/> Recognize the feelings and needs of others	1		2	
<input type="checkbox"/> Recognize individual and group differences		1		
<input type="checkbox"/> Use communication and conflict-resolution skills		2	2	
<input type="checkbox"/> Demonstrate ability to help others				1
<input type="checkbox"/> Demonstrate decision-making skills		1		
<input type="checkbox"/> Consider ethical, safety and well-being	1			
<input type="checkbox"/> Apply decision-making skills to solve problems	1	1		
<input type="checkbox"/> Contribute to the well-being of the community				
<input type="checkbox"/> SEL priorities by stakeholder				
<input type="checkbox"/> Educators				
<input type="checkbox"/> Teaching artist		22		
<input type="checkbox"/> Certified arts teacher	21	2	2	
<input type="checkbox"/> Classroom teacher	5	5	2	1
<input type="checkbox"/> Parents/families	6	11	36	
<input type="checkbox"/> Students		3	30	2
<input type="checkbox"/> Community members		1		
<input type="checkbox"/> Arts partner organizations/educators		6		
<input type="checkbox"/> Principals/school administrators	7	2	1	18
<input type="checkbox"/> Funders		1		
<input type="checkbox"/> State/national policymakers				2

## Interview Protocols

### Students

1. Tell me about your involvement in arts activities. These can be activities you have done in school or out of school—for example, on your own at home or through a religious or community organization. [Ask appropriate follow-ups to tease out the student’s full narrative] [Clarify which of these things happened in the classroom versus with teaching artists, to the best of interviewer’s ability]
2. Describe a typical day, week, month, and year in [specific activity].
3. How did you get involved in [specific activities]? Why did you choose to become involved in these activities?
4. What did you expect you would learn or gain from participating in [specific activities]? [Probe on student expectations for arts skill attainment, personal development, enjoyment, other]
5. Looking back on [specific activities], what have you learned or gained? [If different from #3, probe for interlocutor interpretation as to why]
6. Tell me about your involvement in other extracurricular activities, whether in school or out of school—like sports, youth organizations, or clubs.
7. How did you get involved in [specific non-arts activities]? Why did you choose to become involved in these activities?
8. What did you expect you would learn or gain from participating in [specific non-arts activities]? [Probe on student expectations for specific skill attainment, personal development, enjoyment, other]
9. Looking back on [specific non-arts activities], what have you learned or gained? [If different from #7, probe for interlocutor interpretations as to why]
10. What are your goals for yourself [academic, artistic, personal development, professional]? How did you come to have these goals?
11. What do you think the connection is between [specific activity] and the goals you have set for yourself?
12. What do you think your parents’ or family’s goals for you are? What do you think your teachers’ goals for you are? What do you think the connection is between what [parents/educators] do and say, and what their goals are?
13. Have your goals changed since you began [specific activities]? If so, how? If not, why not?
14. Describe how you feel when you participate in [specific activities].
15. Describe your interactions or relationships with other students who participate in [specific activities].
16. Can you share a specific story or example that illustrates the connection you perceive between your arts experiences and the ways in which you have or have not been able to achieve your goals?
17. Is there anything I have not asked that you feel is important to share?

## Parents

Where parents have an older child whom we are also interviewing, and a younger child or children enrolled in an elementary school in our sample whom we are not interviewing, we will ask them to respond to the following questions with respect to all of their relevant children and will probe for comparison and contrast among their varying perspectives on each child.

1. Tell me about your child's involvement in arts activities. These can be activities he or she has done in or out of school. [Clarify full narrative] [Clarify which activities happened in the classroom versus with teaching artists, to the best of interviewer's ability]
2. Describe a typical day, week, month, and year in [child's specific activity].
3. How did your child get involved in these activities?
4. What has your involvement been in these activities—either directly, or in support of your child?
5. Tell me about your child's involvement in other extracurriculars, whether in or out of school, like sports, youth organizations, or clubs.
6. How did your child get involved in these activities?
7. What has your involvement been in these activities—either directly, or in support of your child?
8. Describe your goals for your child—educational goals, personal development goals, professional goals, and personal goals. If you had to choose, which of these goals would be your top three priorities? What about your top five priorities?
9. Describe what you do in support of these goals. What are the kinds of things that will help your child achieve these goals? What does your child need to do to achieve these goals?
10. Who are the individuals or institutions you feel are most responsible for helping your child to achieve these goals? What role should they play and why? [Probe for descriptions of differing roles of parents, schools/teachers, extended family, community groups, religious leaders, etc. in helping students develop]
11. What do you think your child's teachers' goals for him or her are? What is it about what your child's teachers have done or said that has led you to develop this perspective?
12. Do you consider any of your child's arts activities to be part of your plan to help him or her achieve the goals you just mentioned? If so, which ones? How did you choose these activities?
13. What do you believe that [specific activity] will contribute to a particular goal for your child? [Probe on specific theories of connection]
14. Has your child changed in any way as a result of his/her involvement in these arts activities? If so, how? Please think of a specific story or example that illustrates this change.
15. Has your child changed in any way as a result of his/her involvement in other extracurricular activities? If so, how? Please think of a specific story or example that illustrates this change.
16. How have your goals for your child changed over time? How have they been influenced by your child's participation in arts activities or other extracurriculars?

17. Describe your participation in the arts growing up. How has this affected your priorities for your child's education and your interpretation of your child's own experience?
18. Is there anything I have not asked that you feel is important to share?

## Educators

1. Educators' personal priorities
  - a. What is the value of the arts in your life? Why did you become an art teacher or teaching artist?
  - b. What do you hope your students get out of your class? What do you do to ensure that your students get this?
  - c. How do kids learn SEL in arts classes? Do you feel like the arts have a special role to play in developing SEL?
  - d. Now, think about what you have experienced in your career thus far. Which elements have fulfilled your expectations? Which have surprised you?
  - e. Do you have any particular philosophy or method of teaching? Why, and how did you come to choose or practice this philosophy or method?
  - f. What do you hope your students get out of your class? What are your goals for your students? How did you develop these goals? Please speak specifically both to artistic goals and social-emotional, developmental, or other goals you may have.
  - g. How do you define success for your students? Describe a successful student.
  - h. Describe your participation in the arts growing up. How has this affected: a) your choice of career; b) your expectations for your career and whether they have been fulfilled or surprised; c) your philosophy or method of teaching; d) your goals for your students; and e) your definition of success for your students?
2. Educators' understanding of students and families
  - a. Describe your students. Who are they? What is their background? What do you think they need? How did you develop this understanding?
  - b. What do you believe your students' goals are for themselves? How did you come to this understanding?
  - c. Describe the families of your students. Who are they? What are their goals for their children?
  - d. How do you interact with parents and families?
3. Educators' pedagogical choices
  - a. Describe a typical day, week, month, and year in your class (or, for teaching artists, describe the course of a typical program or residency). What do you teach? How do you structure your curriculum?
  - b. Describe the relationship between your pedagogical and curricular choices, and the goals you have for your students. In particular, what are the specific things you do to help them achieve the non-artistic goals you previously mentioned—whether your goals, their goals, or their families' goals?
  - c. How do you go about designing your curriculum or lesson plan in service of your stated goals for your students? Describe the process.
4. Educators' work within the context of their organization

- a. What are the overall objectives of the school that you work in and/or the arts organization that you work for? What supports/challenges do you face?
- b. Does your school/organization have specific goals for student social-emotional learning and if so, what are they? How do you seek to implement these goals in the classroom context? Are you accountable to anyone for particular outcomes?
- c. What are the goals of your colleagues and supervisors with respect to social-emotional learning? Describe how you interact with your colleagues and supervisors around social-emotional learning objectives and concepts.
5. Educators' theories of artistic practice and social-emotional learning
  - a. How do you think that your particular artistic discipline contributes to social-emotional outcomes—what can it teach a child beyond the particular artistic skills you practice? [Based on responses, probe for mechanism]
6. Is there anything I have not asked that you feel is important to share?

### School Administrators

1. Understanding school-based activities
  - a. Describe the arts activities at your school. What do you do to support the arts?
  - b. What is your role in developing or choosing the particular arts activities that are happening at your school? [Depending on answer: Why have you chosen these particular activities?]
  - c. Describe the other extracurricular activities that are available at your school—like sports or clubs. How have these activities come to be at your school?
2. Understanding and achieving social-emotional/noncognitive goals
  - a. What are your social-emotional and noncognitive goals for your students?
  - b. How did you come to develop these goals?
  - c. How do you believe that your school's arts programming helps students to reach these goals? [Probe for similarities/differences between instruction provided by classroom teachers and that provided by arts partners]
  - d. How do you believe that your school's other extracurricular programs help students to reach these goals?
3. Administrators' interactions with other actors in the system
  - a. How do your students respond to these programs? What about their families and the broader school community? Describe some of your interactions with or observations of students, families, and community members around these programs.
  - b. What do you hope that students gain from their participation in arts programs?
  - c. How have the arts activities at your school affected or changed students? What have been the outcomes of these activities? How have you measured or otherwise observed these outcomes?
  - d. Are you accountable to anyone for achieving particular social-emotional outcomes in your students? [follow-ups to clarify to whom and for what]
4. What are your priorities for arts at your school in the future? What do you hope to add or change, and why?

5. Describe your participation in the arts growing up. How has this affected: a) your process of choosing and/or supporting arts activities at your school; b) your social-emotional and noncognitive goals for your students with respect to the arts; and c) your interpretation of how students and families have responded to the arts programming at your school?
6. Is there anything I have not asked that you feel is important to share?

## Appendix II: Literature Review

The UChicago Consortium team conducted a literature review evaluating the state of the existing findings on how art education fosters social-emotional growth in young people. In tandem with the field work, the literature review was structured to identify and examine the existing theories in the field on the interplay between art education and social-emotional development and evaluate the state of the evidence supporting these claims.

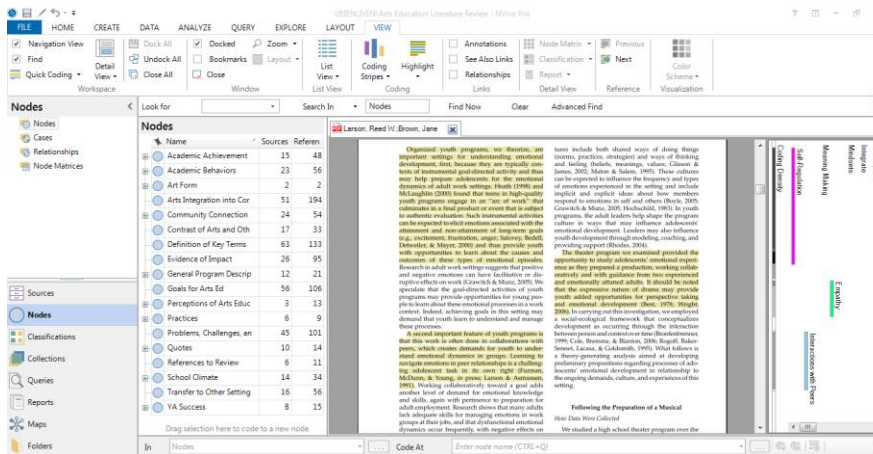
Through our work we reviewed over 200 journal articles, books, and scholarly reports. We began our review by searching scholarly journals and databases, using search terms such as: Noncognitive, Social-emotional, social skills, dance, music, theatre, visual art, art, etc. During the review of articles, reports and books, we examined their bibliographies to assess the quality of sources and identify additional references. We excluded articles were not relevant, were outdated, and coded the articles for the quality of evidence. Our sources included a variety of resources such as quantitative, qualitative, and mixed methods research studies, theoretical pieces, existing literature reviews, and reflective pieces.

### First-Round Coding

The first round of coding was done open with a smaller portion of the literature, without a codebook, looking for common themes within the literature. These themes became the basis for a codebook. Examples of nodes from this first around included broad terms, such as “GPAs/Grades” or “School Climate” or “Fun and Enjoyment.” The second round of coding integrated the nodes of the first round with new nodes, drawn from key concepts from the *Foundations for Young Adult Success* report. Some nodes were also combined for similarity or convenience.

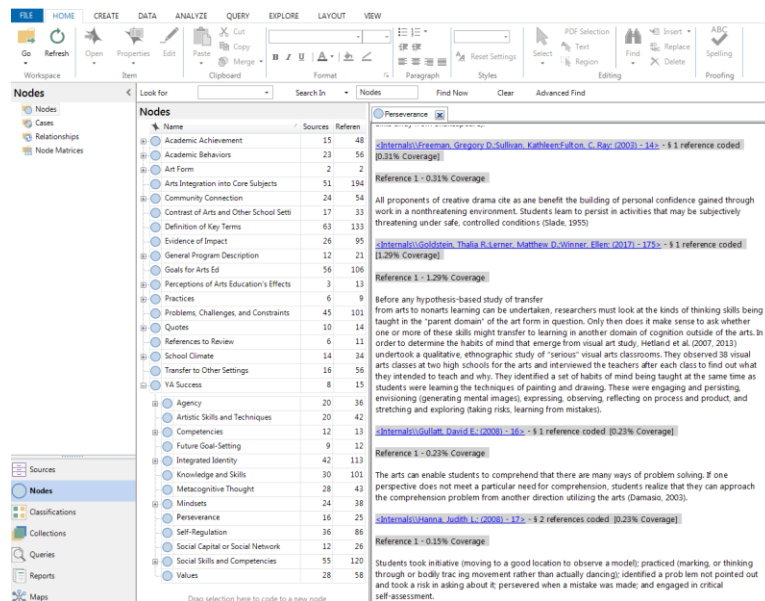
To prepare for coding several meetings were held in which the research team would all code the same article utilizing the code book, and then review and compare the coding to account for interrater reliability. After consensus with the nodes was reached and reliable coding was established, the team went on to code the remaining articles, ensuring that every article was coded by two people. All of the coding was done in a research software NVivo 11, which eventually allowed us to easily compile text that had been coded under the various “nodes”.

## Visual Example of a Coded Article in NVivo 11



After completing the coding with the codebook, nodes were divided up among the three social-emotional competencies. For example, the nodes under the heading of Self-Management and Discipline included: Future Goal-setting, Metacognitive Thought, Motivation, Perseverance, Problem Solving and Critical Thinking, Responsibility, Responsible Decision Making, and Self-Regulation. The quotations from each node within a given competency were organized in terms of practices—subdivided by art form—and evidence. This was then summarized and from there, the researchers started to combine the literature with quotes pulled from the field work, in order to draft the text.

## Visual Example of a Node Summary in NVivo 11



## Visual Example of the Literature in NVivo 11 - Sources

Name	Nodes	References	Created On
Beales, Joseph N.;Zemel, Brook; (1990) - 2		12	23 10/24/2016 9:41 AM
Bergmann, Sheryle; (1995) - 3		15	53 10/24/2016 9:41 AM
Berman, Sheldon;Chaffee, Sydney;Sarmiento, Julia; (2018) - 231		0	0 12/17/2018 1:09 PM
Berry, Nancy W.; (1998) - 88		10	16 2/13/2017 1:01 PM
Bertling, Joy G; (2015) - 131		23	89 5/19/2017 10:37 AM
Best, David; (1978) - 196		0	0 4/19/2018 8:56 AM
Bigand, E.;Poulin-Charronnat, B.; (2006) - 138		0	0 5/23/2017 12:17 PM
Blair, Clancy;Diamond, Adele; (2008) - 206		0	0 4/24/2018 9:53 AM
Blatner, Adam; (1995) - 4		21	89 10/24/2016 9:41 AM
Borba, Michele; (2018) - 218		0	0 10/19/2018 11:52 AM
Bournot-Trites, Monique;Belliveau, George;Spiliotopoulos, Valia;Séror, Jérémie; (2007) - 176		0	0 11/17/2017 1:23 PM
Bowen, Daniel H.;Greene, Jay P.;Kisida, Brian; (2013) - 100		17	48 4/21/2017 11:56 AM
Brinda, Wayne; (2008) - 60		21	79 11/11/2016 9:04 AM
Brouillette, Liane;Childress-Evans, Karen;Hinga, Briana;Irvine;Farkas, George; (2014) - 126		40	134 5/19/2017 9:08 AM
Brown, Eleanor D.;Sax, Kacey L.; (2013) - 101		29	79 4/21/2017 12:15 PM
Brustein, Lindsay Hearn; (2016) - 5		25	75 10/24/2016 9:41 AM
Bucci, Monica;Marques, Sara S.;Oh, Deborah;Harris, Nadine Burke; (2016) - 207		0	0 4/24/2018 10:03 AM
Burke, Harry; (2015) - 75		7	8 1/5/2017 8:56 AM
Burnaford, Gail;Brown, Sally;Doherty, James;McLaughlin, H. James; (2007) - 216		0	0 10/8/2018 8:37 AM
Burton, David; (2001) - 6		12	53 10/24/2016 9:41 AM
Burton, Judith M.;Horowitz, Robert;Abeles, Hal; (2000) - 59		27	73 11/8/2016 12:43 PM
Calvo-Merino, B.;Glaser, D.E.;Grézes, J.;Passingham, R.E.;Haggard, P.; (2005) - 164		12	46 6/7/2017 9:48 AM
Calvo-Merino, B.;Glaser, D.E.;Grézes, J.;Passingham, R.E.;Haggard, P.; (2006) - 165		7	46 6/7/2017 1:39 PM
Campbell, Laurel H.; (2006) - 7		9	27 10/24/2016 9:41 AM
Cantor, Pamela;Osher, David;Berg, Juliette;Steyer, Lily;Rose, Todd; (2018) - 197		0	0 4/19/2018 9:03 AM
Catterall, James S.;Pepler, Kylie A.; (2007) - 132		31	112 5/19/2017 10:42 AM
Catterall, James S.;Dumais, Susan A.;Hampden-Thompson, Gillian; (2012) - 8		16	64 10/24/2016 9:41 AM
Certo, Janine;Brinda, Wayne; (2011) - 61		21	85 11/11/2016 9:48 AM
Coalition for Evidence-Based Policy; (2013) - 110		0	0 5/4/2017 9:39 AM
Coalition for Evidence-Based Policy; (2014) - 111		0	0 5/4/2017 9:43 AM
Cohen, Susan O.;Walco, Gary A.; (1999) - 172		0	0 10/16/2017 8:43 AM
Cole, Katie; (2011) - 97		1	1 4/13/2017 12:49 PM
Collins, Rives;Cooper, Pamela A.; (1997) - 92		23	51 4/11/2017 9:36 AM
Congdon, Kristin G.;Congdon, David C.; (1986) - 9		10	26 10/24/2016 9:41 AM

The image above is a screen capture of just a few of the sources in NVivo. Each source was classified by a list of attributes:

- Author(s)
- Year
- Title
- Journal (Journal)
- Number (Journal)
- Volume (Journal)
- Pages (Journal)
- Location of Publication (Book)
- Publishing Company (Book)
- Grade Group (K-5, 6-8, 9-12)
- Methodology (Qualitative, Quantitative, Mixed Methods)
- Methodology Type (Case Study, Ethnography, Interviews, Qual – Other, Correlational, Cross-sectional, Longitudinal, Experimental, Propensity, Quant – Other, Mixed Methods)

- Art Type (General/All, Theatre, Music, Visual Art, Dance, Art Therapy, SEL)
- Setting (In School - Integrated, In School - Separate Class, Out-of-School - Art Program, Out-of-School - General with Arts)
- Outcome (Yes, No)

## Second-Round Coding

Below is the second-round codebook, with definitions of some of the key nodes:

### General

- Art Form: For articles which cover “All/General Arts Ed”
  - Dance
  - Music
  - Theatre
  - Visual Art
- Arts Integration into Core Subjects: Learning academic content through the arts, regardless of whether it’s in an academic or arts setting (Note: Generally, this term refers to integrating arts into core courses, but we’re coding for both)
- Evidence of Impact: A research methodology linked to an outcome across a sample/experiment
- General Program Description
  - Analytic Procedures
  - Arts Partner or Arts Partnerships: Descriptions of the relationships between arts partners and schools
  - Dosage: Discussion of the varying amounts of exposure to arts programming that a student received, or any discussion of the importance of dosage in the program
  - Measures and Instruments
  - Study Design
  - Study Limitations
- Goals for Arts Ed: Goals for an arts program, for taking an arts class
- Community Connection
- Contrast of Arts and Other School Settings or Subjects
- Definition of Key Terms
- Perceptions of Art Education’s Effects
  - Parental Perceptions
  - Student Perceptions
  - Teacher Perceptions
- Problems, Challenges, and Constraints
- Quotes
- References to Review
- Transfer to Other Settings: Developing skills or attitudes that are used in other settings (i.e., school, socially, classrooms, etc.)

## Practices

- Arts as Reward: Using the arts as a reward to reinforce prosocial behavior.
- Choice: Opportunities to exercise choice and having a voice in decision-making.
- Contribute: Experiences that enable young people to solve problems or bring into the world works of value to the self and others. Contributing is not only important because of its altruistic aspects and its value to a community. When young people have the opportunity to make meaningful contributions that are valued by others, they gain self-confidence and come to see themselves as capable. (Working toward something greater than a group project, something that adds a larger value.)
- Creating: Making something new
- Distancing Device: Techniques designed to distance the participants from emotional vulnerability by depersonalizing an exercise.
- Encountering, Accessing Models: Access and exposure to new people, new ideas, new roles, and new places and models for doing things and ways of being.
- Field Trips
- Interactions with Adults
- Interactions with Peers
- Learning a Musical Instrument
- Learning Environment and Culture: When impact is reported broadly across participants
  - Expectations and Norms
  - Feedback and Critique and Recognition
  - Inclusion: Facilitating and providing access to learning.
  - Messaging and Framing
  - Safe Space: The arts classroom as a safe place where students are free to express themselves, take risks, etc.
  - Teacher Arts Knowledge and Pedagogical Skills
- Meaning Making: An ongoing process of interpretation and meaning-making, learning from a complex array of ideas, experiences, and interactions with others, and incorporating new information into their existing understanding of the world.
  - Connect: “Relating a new item to an already known piece of knowledge, or otherwise...making an association with it,” children make a “major advance” in their ability to commit information to memory.
  - Describe, Evaluate, Respond: Opportunities for young people to talk about and assess their lives, feelings, thoughts, and experiences is crucial to their overall development. Talking about an event or activity helps children to “own” the experience and define it for themselves. By putting words to experience, they can examine, categorize, evaluate, and decide what the experience means to them.
  - Envision: The act of envisioning themselves in the future. Reflect on his or her thoughts, feelings, goals, and experiences in the past, present, and future—and recognize that there is the same and yet changing “self” across time.
  - Integrate: Integrate the insights, developing skills, or other lessons the experience generates into one’s larger sense of self in a way that expands a young person’s competencies and agency in the world.

- Performance and Exhibition: Includes both the process of working toward a final performance/exhibition as well as a sense of accomplishment that accompanies the final deliverable.
- Perspective Taking
- Practice Examples and Materials
- Practicing, Rehearsing, Revising: Opportunities to practice in order to build competencies over time, particularly “deliberate practice” that emphasizes the importance of motivation, adequate strategies, and accurate feedback, as well as repeated and focused effort over time to push oneself and develop expertise.
- Process over Product: Techniques created for the benefit of participants, rather than for the benefit of an audience.
- Ritual and Predictable Structure
- Self-Expression
- Social Issues: Using the arts to teach about social issues, give youth opportunities to express themselves around social issues, or to advance a social justice agenda.
- Teaching and Mentoring Others
- Tinkering and Role-Playing: Opportunities to actively discover, design, puzzle, build, experiment, create, play, imagine, test, and generally jump in and do is essential to their developing knowledge about the physical world and how things work.

### Academic Outcomes

- Goals for Arts Ed
- GPAs and Grades
- School Climate: How the arts influence school climate and how school climate influences the arts.
  - Adult Mindsets
- Test Scores and the Arts
- Academic behaviors: Behaviors commonly associated with being a “good student.” These include regularly attending class, arriving ready to work (with necessary supplies and materials), paying attention, participating in instructional activities and class discussions, and devoting out-of-school time to studying and completing homework.
  - Attendance

### YA Success Outcomes

YA Success Outcomes refers both to opportunities to exercise these factors and to develop these factors in ways that are transferable to other settings or experiences.

- Agency: The ability to make choices about and take an active role in one’s life path, rather than solely being the product of one’s circumstances. Agency requires the intentionality and forethought to derive a course of action and adjust that course as needed to reflect one’s identity, competencies, knowledge and skills, mindsets, and values.
  - Ownership of Learning: Feeling empowered to make choices and take an active role in what one learns and how one goes about learning

- Responsibility: The opportunity or ability to act independently and make decisions without authorization; the state or fact of being responsible, answerable, or accountable for something within one's power, control, or management.
- Artistic Skills and Techniques
- Competencies: The abilities that enable people to effectively perform roles, complete complex tasks, or achieve specific objectives. Successful young adults have sets of competencies (e.g., critical thinking, responsible decision-making, ability to collaborate) that allow them to be productive and engaged, navigate across contexts, perform effectively in different settings, and adapt to different task and setting demands.
  - Communication
  - Creativity: The use of the imagination or original ideas to produce something new and somehow valuable, especially in the production of an artistic work; the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others. The traditional psychological definition of creativity includes two parts: originality and functionality.
  - Leadership
  - Problem-Solving and Critical Thinking
  - Responsible Decision Making (e.g., lack of risk-taking behaviors)
- Future Goal-Setting: Furthering education/career path.
- Integrated Identity: A sense of internal consistency about who one is across time and across multiple social identities (e.g., race/ethnicity, profession, culture, gender, religion). An integrated identity serves as an internal framework for making choices and provides a stable base from which one can act in the world.
  - Arts Identity
  - Gender Identity
  - Multiculturalism
  - Racial or Ethnic Identity
  - Social Class
- Knowledge and Skills: Knowledge is sets of facts, information, or understanding about self, others, and the world. Skills are the learned ability to carry out a task with intended results or goals, and can be either general or domain-specific.
- Metacognitive Thought: Higher-order thinking that enables understanding, analysis, and control of one's cognitive processes, especially when engaged in learning.
- Mindsets: Beliefs and attitudes about oneself, the world, and the interaction between the two. They are the lenses we use to process everyday experience.
  - Belonging: A sense that one has a rightful place in a given setting and can claim full membership in a [classroom] community.
  - Enjoyment and Engagement
  - Growth mindset: The belief that one's academic ability can improve in response to one's efforts, rather than being fixed at a given level and outside of one's control.

- Motivation: Specific references to motivation as an outcome, distinguished from engagement or enjoyment.
- Personal Relevance to Students
- Self-Efficacy and Self-Confidence: A student's beliefs about her abilities to succeed at a given task; having the opportunity to experience success that can lead to self-efficacy and self-confidence
- Perseverance: A student's tendency to complete school assignments in a timely and thorough manner, to the best of one's ability, despite distractions, obstacles, or level of challenge. To persevere academically requires that students stay focused on a goal despite obstacles (grit or persistence) and forego distractions or temptations to prioritize higher pursuits over lower pleasures (delayed gratification, self-discipline, self-control). Academic perseverance is the difference between doing the minimal amount of work to pass a class and putting in long hours to truly master course material and excel in one's studies.
- Self-Regulation: Awareness of one's emotions, thoughts and behaviors and one's surroundings, and being able to manage one's attention, emotions, impulses, and behaviors in goal-directed ways; The ability to set and work toward personal and academic goals.
- Social Capital or Social Network: Access to and relationships with adults who can connect you to or provide information about other opportunities and relationships
- Social Skills and Competencies: Acceptable behaviors that improve social interactions, such as those between peers or between student and teacher.
  - Cooperation or Collaboration: The process of working together to the same end.
  - Empathy: The ability to understand and share another person's experiences and emotions
  - Self-awareness The ability to accurately recognize one's own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one's strengths and limitations.
- Values: Enduring, often culturally-defined, beliefs about what is good or bad and what is important in life. Values serve as broad guidelines for living and provide an orientation for one's desired future.

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