

# A Decade of Federal Arts in Education Funding:

Trends, Analysis, and the Story  
Behind the First 10 Years



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## Acknowledgement

Through a partnership with Vans Custom Culture, Americans for the Arts has designed a series of tools and publications to help educators, advocates, students work together to ensure that the arts are valued in our country as an important part of all students' lives.

Vans Custom Culture has provided critical resources to support the development and launch of this publication, which highlights what we've learned from a decade of federally supported arts education programs throughout the country.

To find more information about Americans for the Arts' tools and resources in arts education, please visit our website.





# The Background

In this section, we'll cover what the U.S. Department of Education's Arts in Education program is, how it works, and who it serves. Get a quick overview of the grantees, the students they served, and a few stories from the program's first 10 years to give you an idea of the types of arts integration models the grantees designed.

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## The Story Behind the Story

The only dedicated federal funding source for arts education is through the U.S. Department of Education's Arts in Education (AIE) program. When Congress approved the *No Child Left Behind Act* of 2002, it authorized the Arts In Education program to pursue "disseminating information about model school-based arts education programs." Since 2002, Congress has approved about \$448 million for the Arts in Education program, and of that total, at least \$5 million was targeted for dissemination and evaluation specifically.

The AIE program is dedicated to improving learning in high-poverty schools through the arts. The program is comprised of four key components:

- 1. Model Development and Dissemination (AEMDD) Grants,** which focus on arts integration programs for students.
- 2. Professional Development for Arts Educators (PDAE) Grants,** which develop models to improve the teaching of both arts specialists and general classroom teachers through arts learning strategies.
- 3. A National Activities Fund,** which supports national-level arts education projects, focusing on low-income families and students with disabilities.
- 4. Evaluation and National Dissemination,** which is intended to multiply the impact of this federal investment.

**Since its inception in 2002, the AIE program has received an average appropriation of \$32 million per year through the U.S. Department of Education's budget,** with a high of \$40 million in 2010 and a low of \$23.6 million in 2013 due to sequestration.




Since grants have a three-year cycle, the lower budget amounts mean that new grantees can only be added when current grantees have finished their cycle.

Americans for the Arts has long advocated on behalf of the Arts in Education program. (For more details about why we support the program, you can [read our Legislative Issue Brief](#).) As part of that advocacy, we've often asked the Department to release any information about the results of the grants. After all, a major component of the AIE program is called a "model development dissemination grant." However, even though the AIE program had been running for over a decade, no reports had been released by the Department on the progress of the grantees. Moreover, because of the Department's archiving rules, the research and reports from the AIE program's early years were to be destroyed in 2012. In order to save these reports, Americans for the Arts executed a Freedom of Information Act (FOIA) request—the largest in this program's history—to receive copies of the research before its destruction.

For more details on federal arts education funding, read our **Legislative Issue Brief**.

Americans for the Arts requested access to the final evaluation reports that the AEMDD and PDAE grantees submitted to the Department of Education. While the grantees completed their reports without intending them as public documents, they became just that—and very valuable ones. Wanting to get a glimpse of what our field might have learned from the AIE program, Americans for the Arts hired an external evaluator, Yael Silk, to analyze about eight large boxes of paperwork from 10 years of the Department's archives. In total, our evaluator received 148 reports.

Given the amount of diversity among the grantees, both in terms of program and evaluation design, our final analysis focuses on 84 evaluation reports included in the data set. After a decade of hundreds of organizations participating in these competitive arts education grants, there had been very little national dissemination relating to the successes, and shortcomings, of these efforts—until now. We embarked on analyzing this information so that we could disseminate what our field has learned from the



An external evaluator analyzed 10 years' worth of paperwork from USDE archives. **Our final analysis focuses on 84 evaluation reports** submitted by AEMDD and PDAE grantees.

largest investment in arts education that the federal government has ever made.

As you read through the story of this grant program, we hope that this paper will:

- » Capture compelling vignettes and larger themes within a data set focused on arts integration partnerships;
- » Consider what makes evaluating these types of programs so challenging;
- » Identify strategies for addressing these challenges; and
- » Help readers walk away with new ideas about art integration partnerships and a strong belief that these types of programs are important and doable.

But, please keep the following in mind:

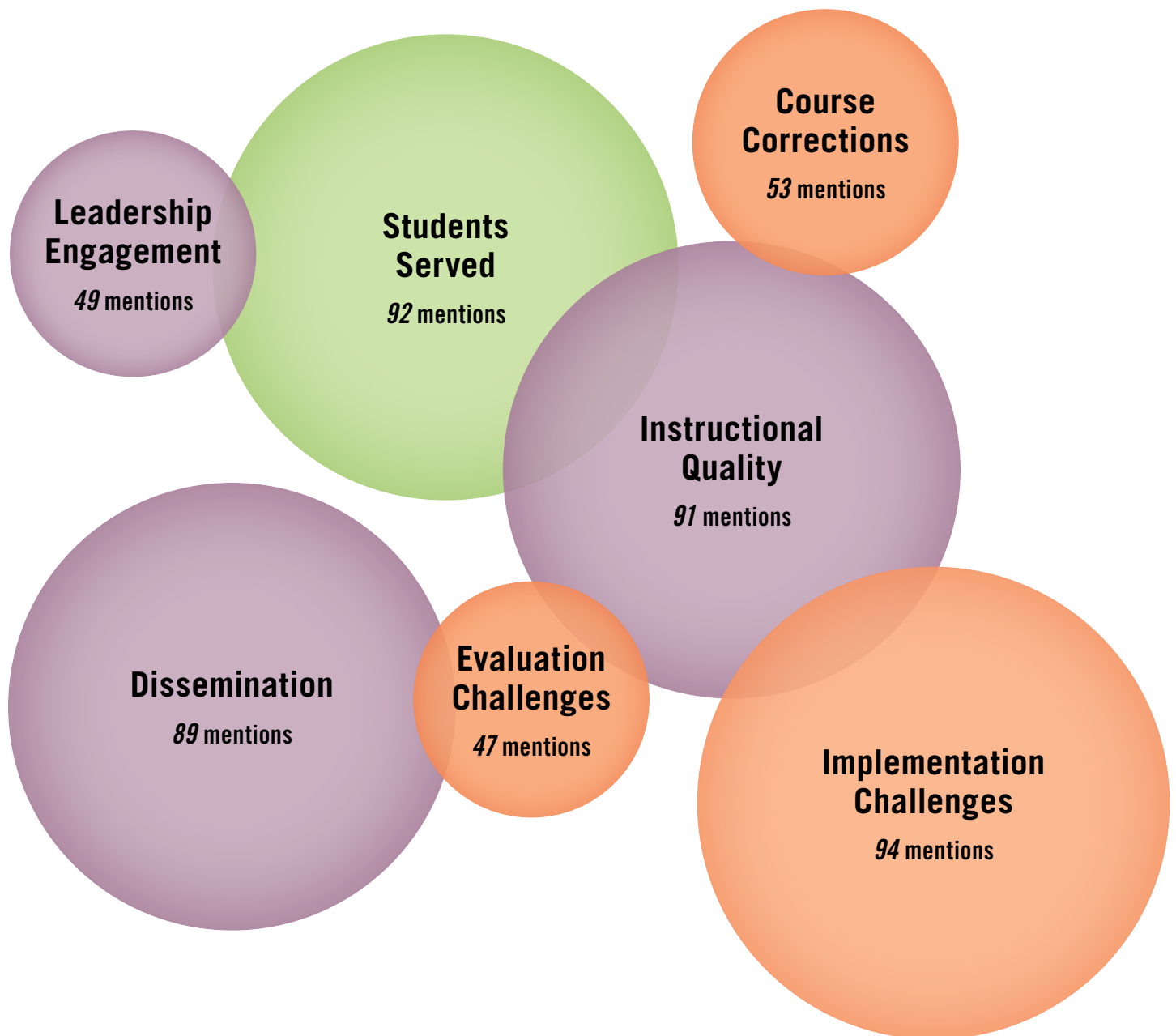
- » Not all grantees are represented in this sample because their final evaluation reports were physically not included among the mailed files from the Department of Education.
- » Grantees wrote these evaluation reports for the U.S. Department of Education, not an external audience; therefore the language describing the interventions themselves ranges widely in their level of specificity.
- » Each grantee and their independent evaluation team identified their own method for measuring success and used varying language to describe these indicators.
- » Limited reporting guidelines by the U.S. Department of Education for the final reports resulted in a wide range of reporting styles, making comparisons difficult.

We hope you enjoy reading the history of the U.S. Department of Education's Arts in Education program and enjoy seeing just how far our field has come.



## Common Threads in All Reports

Throughout these 84 reports, we found and categorized recurring themes relating to students served, leadership engagement, instructional quality, dissemination, implementation challenges, course corrections, and evaluation challenges. At the beginning of each section, you'll see how many reports we sourced these topics from, as well as how many times the topic was mentioned. Here's a visual representation of the frequency we saw these themes mentioned across the reports.



## Basic Grantee Data

The U.S. Department of Education (USDE) has been awarding Professional Development in Arts Education (PDAE) and Arts Education Model Development and Dissemination (AEMDD) grants for more than a decade now. The grant criteria required programs to focus on arts integration (with a focus on language arts and math) and the AEMDD grants needed to use state or district testing data as one measure of success. From the beginning, grantees were required to allocate a portion of the funds to work with an external evaluator. Each grantee submitted annual and final evaluation reports to the USDE.

This study includes 84 of these final evaluation reports. Of these, 49 are for AEMDD grants and 35 are for PDAE grants. Each grant was awarded across a three-year period. The average amount was more than \$700,000 and funded initiatives in 23 states. Grantees offered programs across all art forms, including media and folk arts, and often offered multiple art forms. Programs in this analysis reached students Pre-K–12, with the largest percentage of initiatives serving grades 3–5.

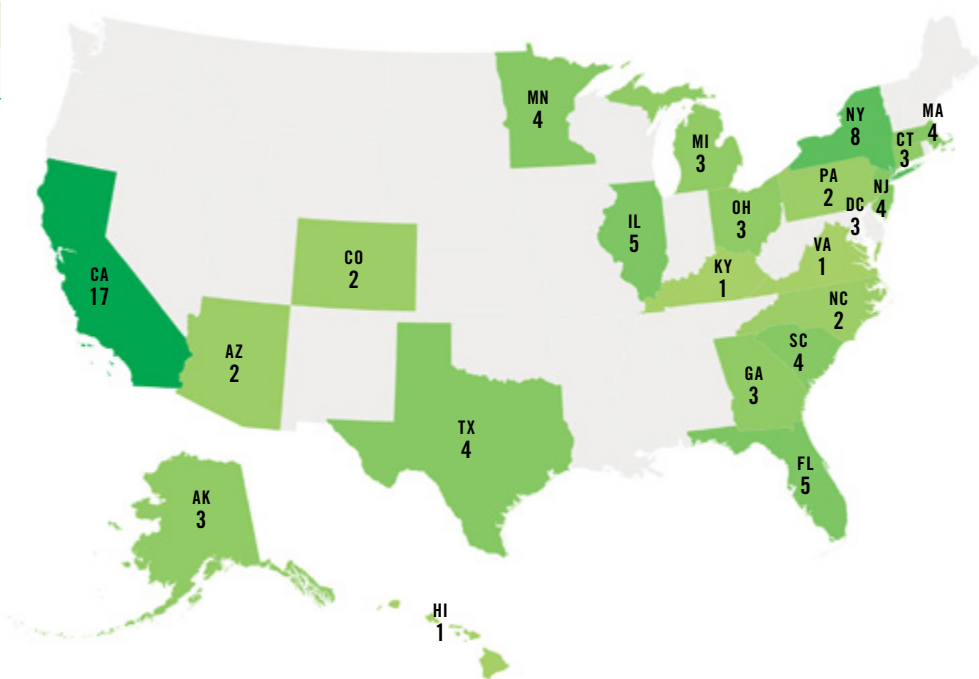
### Grant Type

AEMDD	49
PDAE	35
Total	<b>84</b>

### Grantee Type

Other Arts & Cultural Organization	1
University	1
Arts Council	2
County Office of Education	5
Museum & Visual Arts Organization	5
Performing Arts Organization	7
Education Nonprofit	13
School District	50
Total	<b>84</b>

### Number of USDE Grantees Represented in This Report



## Students Served

(sourced from **43** evaluation reports; **92** mentions)

One of the absolute priorities of the grant application was the requirement that programs serve “at least one school with a poverty rate of 35 percent or higher.” Here are some of the ways that grantees described the schools, communities, and students that they served.

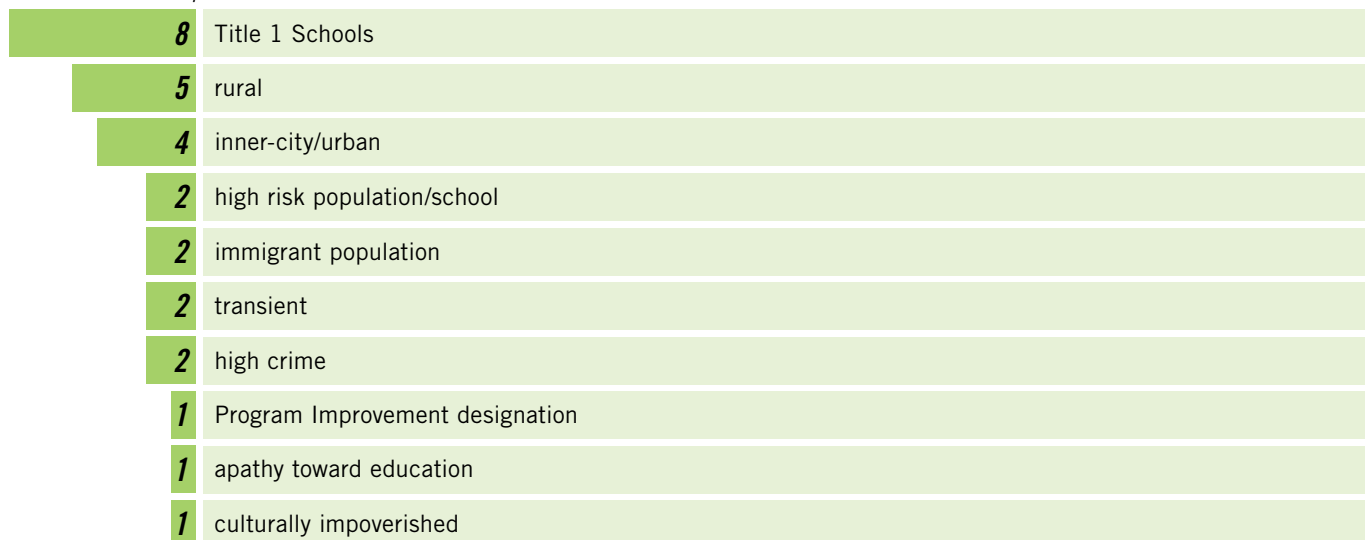
### How grantees describe the particular population they serve:

*No. of evaluation reports:*



### How grantees describe the communities these students live in and schools they attend:

*No. of evaluation reports:*



Grantees were careful to employ specific strategies to more effectively serve the student population that was involved in the grant program. Three specific strategies were the most common among grantees:

1. Implement art programs with a multicultural emphasis, sometimes using folk arts and/or relying on local community artists as resources.
2. Focus on first engaging students and then building their emotional skills including their self worth, sense of self, and ability to communicate with others.
3. Teaching persistence by building art skills with a longer-term end result/project in mind.

Given the focus on low income, at-risk, and ELL student populations, here are a few descriptions of programs (taken directly from reports) that describe how these programs were uniquely designed for the specific population of students.

“An in-depth qualitative study was undertaken with seven lower socio-economic status (SES) students at one of the AAEP schools. Findings showed that students from low SES backgrounds spoke about the arts giving them the freedom to be seen and heard in ways that they otherwise felt silent; Students’ individual sense of themselves as learners was expanded by arts-based approaches to knowing; Students perceived that teachers who did bring the arts into their learning were more aware of their interests and skills and they felt known and respected the most by those teachers; When asked to draw or otherwise express similar sources of knowledge, the low SES students felt more understood and therefore more confident in their capacities for communications.”

Appalachian Arts in  
Education Partnership  
Boone, NC  
2002–2006



“Trenton families are notoriously transient. Classroom teachers reported notable easing of tension for young students transferring mid-year when they discovered the familiar songs of the MVY Music Together® curriculum in their new classroom. Music in the urban classroom provides children with a safe emotional outlet and greater means of personal expression. That the MVY project also provided curricular alignment across the district was a welcome, unexpected outcome. This was enhanced by the involvement of the district music teachers who employed MVY materials in the classrooms. Teachers reported their Spanish speaking children frequently used MVY materials as a bridge to English speaking. It was noted frequently that children comfortably engaged in signing English before they were prepared to speak English. In reverse, the Spanish songs in the collection provided comfortable, communal opportunities for the non-Spanish speaking children to communicate in Spanish.”

“Since the primary issues for special needs students are under-developed linguistic skills and a lack of social skills necessary for effective peer-to-peer and student-teacher interaction, we strived to address these special needs first and foremost. [Intervention has students create and perform an original musical.] Teachers have reported to us that their students gained confidence with public speaking, had improved communication skills, and learned to work collaboratively, both with their peers and with teachers and teaching artists. They also reported that their students became unafraid to contribute creative ideas and have developed an increased attention span and ability to listen to instructions. Theater exercises also helped students to become more comfortable with their classmates and developed techniques that were used the final performances. Furthermore, teachers felt that the writing process, which included the writing of the script and of song lyrics, benefited the students’ language skills tremendously.”

Music for the  
Very Young  
Trenton, NJ  
2007

Creative and Integrative Arts Educators  
New York, NY  
2005–2008

# Recurring Themes

Here are more details on how the grant programs impacted the schools and students they served. As you read, keep the following questions in mind:

- What are the benefits of working together and what are the challenges?
- How does striving to create learning communities around the arts impact educators and their students?



**Leadership Engagement**

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**Instructional Quality**

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## Leadership Engagement

*(sourced from 29 evaluation reports; 49 mentions)*

Nearly all grantees wrote that support from their school leaders was a prerequisite to engaging in this kind of work. For example, school leaders and administrators are the ones with the ability to create flexibility in the school schedule. Supportive leaders would schedule time for collaborative planning between artists and teachers, and many grantees cited this as a key to success in these types of efforts.

When a school's evaluation report described leadership in greater detail, it discussed both leadership at the administrator level (principal, assistant principal, school board, superintendent, etc.) and also at the classroom level (instructional staff, teachers, or grade level team leaders). Ultimately, grantees who described specific leadership engagement strategies typically geared these toward developing teacher leaders rather than principals or other administrators.

Administrators were most likely engaged by attending, participating in, and/or observing aspects of professional development activities. Here are some additional examples of explicit leadership development/engagement strategies cited in the reports:

- » Regional principals/coordinators participated in a retreat together.
- » Program personnel initiated multiple communications with leaders around site visits, leadership training, and networking opportunities for teachers.
- » Principals, administrators, and community partners participated in a needs assessment survey.
- » Assistant principals trained in classroom observation protocol and an initial cohort piloted the instrument and provided feedback.
- » When designing professional development, administrators involved instructional staff.
- » Project director engaged school board members as partners in disseminating findings at national and statewide presentations.



- » Schools developed an arts committee including the school coordinator, art specialists, classroom teachers, art organization partners, and sometimes parents.
- » Schools had a single liaison between the school and the project director.
- » Assistant superintendent identified which grades would be served and with which curriculum.

These activities for principals, superintendents, and school board members provided leadership support for each grant program—everything from instructional leadership to allocation of much needed resources. The very act of principals and administrators participating in planning retreats or completing surveys signaled to teachers and students that the grant program was of value to the school.

## Instructional Quality

*(sourced from 38 evaluation reports; 91 mentions)*

Instructional quality was frequently referenced, but those references were not only about what was being taught, but also how it was being taught, how the teachers learned to teach it, and how that instruction was evaluated.

Grantees that defined what they meant by “quality arts instruction” often identified research-based teaching methods in the arts as examples, such as **Visual Thinking Strategies** or **Habits of Mind**. Many grantees then named the specific teaching strategies that served as guideposts for their program implementation and evaluation.

Two examples are:

- » Clear intention when selecting what and how to integrate the arts—content, skills, pacing, assessment, inclusion of the art specialist and teaching artist.
- » Teaching through **Big Ideas** and inquiry questions, process documentation, student assessment, open-ended questioning, and critical thinking.

“Throughout the Arts Initiative Series, reflective practice in interdisciplinary instruction was both modeled by the teacher leaders during their hands-on demonstration units, as well practiced by the participants during each day of the Series and during the design and implementation of their interdisciplinary arts unit. Two of the six strands, goals, and enduring understandings of the curriculum reinforced and augmented this practice.”

Santa Clara  
County Office  
of Education  
Arts in the  
Classroom  
Professional  
Development  
Program  
San Jose, CA  
2007

The analysis of the reports showed that implementation of quality arts instruction fell into the following five components that we'll discuss below:

- 1. Curriculum** – what was being taught
- 2. Shared teaching practice** – how it was being taught
- 3. Professional development** – how teachers learned to teach it
- 4. Formative evaluation** – how the instruction was evaluated
- 5. Student art assessment** – how student learning was measured

## 1. Curriculum

In some cases, an arts organization or nonprofit education partner created the curriculum or the school/district selected one. However, in most cases, participating teachers developed lessons as part of an intensive and on-going professional development effort. Teachers developed lessons and units over time, often resulting in a published curriculum, many of which can be found online.

“Arts coaches worked collaboratively with classroom teachers to develop and teach arts integrated lessons based on the California Visual and Performing Arts Standards. Arts coaches visited classes weekly throughout the year, working with both teachers and students to provide hands-on instruction. To provide arts coaches with the opportunities to develop their abilities to work with classroom teachers, they continued to attend weekly group meetings with the SUAVE Director and discussed lesson ideas, implementation, and ways to solve difficult situations.”

SUAVE, Escondido, CA, 2006

## 2. Shared Teaching Practice

Across these programs, art specialists and teaching artists were playing a wide range of roles, including curriculum developer, teacher, coach, evaluator, project administrator, and workshop facilitator. In the following description of shared teaching practices, the term artist is used in different situations: when some programs engaged art specialists, when some engaged teaching artists, and when others used both types of art educators.

### Components of Shared Teaching Practices

#### Co-planning

Artists and classroom teachers engaged in shared planning time during the school day.

#### Co-teaching

Artists and classroom teachers co-taught arts integration lessons. In some programs this was equally shared, in others the goal was for the classroom teacher to take on a larger percentage of the instruction responsibilities as the program and their skills progressed.

#### Two-way coaching

Artists and classroom teachers coached one another. Artist-led coaching typically focused on building classroom teacher competency in an art form and then instructional practices in teaching that art form. Classroom teacher led coaching typically focused classroom management strategies and identifying meaningful connections to the non-arts curriculum.

#### Peer observation and modeling

Artists and classroom teachers observed one another, allowing for modeling, immediate feedback, and teacher engagement. This peer observing happened less frequently across the grant programs, though classroom teachers often asked for this kind of opportunity in surveys and focus groups.

“ The key to inspiring critical thinking and the use of multiple intelligences in students lay in the quality of the lessons designed by the teachers and teaching artists. Planning together was one of the most important aspects of this process, and up to five hours of planning time was provided during every residency. It was important that both the teacher and the teaching artist be able to make authentic connections between the arts literacy skills and be able to clearly articulate these during the planning process. This collaborative process required time, genuine engagement by both the artist and teacher, and direct instruction on the collaborative process.”

ArtStart  
Charlotte, NC  
2006–2010

### 3. Professional Development

#### Program components

- » Intensive professional development opportunities (often summer institutes)
- » Ongoing, on-site, in-classroom support provided by program staff, content experts, lead teachers, coaches, art specialists, and teaching artists
- » Many grantees put mechanisms in place for sharing classroom artifacts (e.g., online work space, regular network meetings, etc.)

#### Development over time

- » By the end of the grant cycle, projects were engaging participating teachers to lead professional development sessions
- » Specialized tracks were added as needed (e.g., arts integration for new teachers, classroom teachers with years of arts integration experience, new teaching artists, etc.)

### 4. Formative Evaluation

Grantees who wrote about quality instruction also did so in the context of how they measured it. These efforts included measuring the impact of professional development on teacher knowledge/skills, changes in teacher practice, fidelity of implementation, and the quality of curricular materials.





Grantees used the following methods to evaluate instructional quality:

- » Assessment of classroom teacher art knowledge/skill level through pre/post tests
- » Classroom observations of both students and teachers
  - » What the classroom teacher is doing:
    - » setting clear goals
    - » providing opportunities for collaborative learning
    - » supporting meaningful arts integration
    - » building reflection into the lesson
- » Teacher survey (effectiveness of professional development and quality of instructional materials primarily)
- » Teacher meetings/focus groups
- » Teacher lesson plans
- » Teacher log and feedback forms
- » Teacher and/or student portfolios

“The development of successful Professional Learning Communities of arts specialists by discipline working across schools broke down the isolation they experienced as the sole arts practitioner in their school community and provided them the opportunity to think more deeply and collegially about the ‘big ideas’ in their art form, the process of metacognition, and the development of sequential, standards-based curriculum.”

Ultimately, the formative evaluation findings resulted in changes to the professional development offerings and curricula. This required open communication between and among the partnering schools, arts organizations, and evaluators.

The Art of Teaching  
Staten Island, NY  
2005–2009

“Artists led an effort to design rubrics for student formative and summative assessments; the evaluation tracked the emergent themes in these rubrics as well as strategies. Each program year, more artists submitted rubrics and more artists submitted rubric scores. Early efforts focused on assessing student work as arts content, student’s ability to use new learning methods, student’s integration of academic content into knowledge artifacts, student participation and contribution to the learning process, and developing artistic discipline as a work ethic.”

Arts  
Impacting  
Achievement  
Chicago, IL  
2006

“Teachers and teaching artists were instructed to identify eight students in their class to ‘form a HALO group (high, average, low, other), that became the focus of analysis of the impact of the program.’ Dr. Rob Horowitz and his research team developed and piloted a tool for conducting observational assessments in the DELLTA project called the Classroom Assessment of Learning and Teaching (CALT) protocol. Using the CALT protocol, our research team assessed 20 dimensions of student learning (such as spatial awareness, expression, and focus) and 11 characteristics of superior artist/teacher collaboration, and making explicit connections between the arts and English language skills).”

## 5. Student Art Assessment

Grantees not only measured the instruction, but also the learning. In addition to evaluating students’ test scores, a subset of grantees took on the further challenge of measuring arts learning using various assessment methods. These methods primarily included pre/post paper-based tests that focused on standards-based knowledge and skills, written responses to a work of art, and rubrics.

Art assessments were most often developed by collaborative teams, including program staff, non-arts teachers, artists, and evaluators. Many of the assessments underwent a pilot, implementation, and revision process and were administered to both treatment and comparison groups. A number of programs explicitly include measuring arts learning in their professional development for non-arts and arts teachers, then follow-up with fidelity measures. The more intensive arts assessment efforts were led by the lead evaluators and/or required ongoing individual teacher and school-level technical assistance.

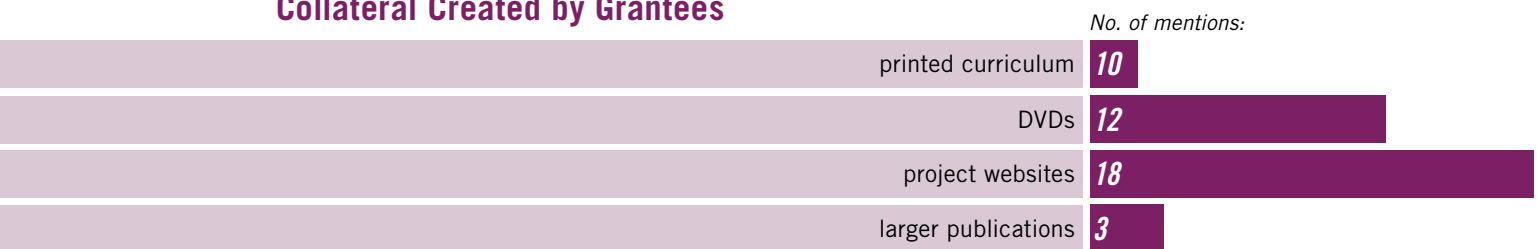
Developing  
English Language  
Learners Through  
the Arts  
New York, NY  
2008

## Dissemination

(sourced from **49** evaluation reports; **89** mentions)

While the U.S. Department of Education did not widely publish findings from the grant programs, the grantees themselves did a commendable job of distributing information about their work. The reports mentioned the following various ways that they disseminated information:

### Collateral Created by Grantees



### Conference Presentations Made by Grantees



### Local Audiences Reached by Grantees

- » Local dissemination efforts included creating parent handbooks and school newsletters; engaging media outlets like newspaper & radio; speaking at parent and school board meetings; and presenting at arts network events, professional development workshops, as well as regional and state arts education conferences. Grantees reached these groups and more:
  - » School Groups: local schools (participating & others), teachers, principals and other administrators, board members, superintendents and other district staff, parents
  - » Community Groups: higher education deans, artists, policymakers, funders, arts education advocates, arts councils, Rotary Clubs

The grantees ensured that their communities, the arts education community, and the broader field of education were aware of the programs and their impact. The high caliber of program design and project evaluation led to considerable evidence of the power of arts integration to boost student achievement. Grantees shared this evidence to the best of their abilities, and Americans for the Arts is hoping that this paper will help spread information about what was learned from these projects.

## Grant Impact

While the grantees were only required to report the impact of their programs on students' English language arts and math scores, the grantees extensively reported additional positive outcomes for everyone involved in the programs, from the partnering organizations down to the students.

### Organizational Impact

*sourced from 24 evaluation reports; 36 mentions*

#### Impact on Arts Partner Organization

- » increased and more diverse funding sources
- » partnerships
  - » better at working in partnerships
  - » new partnerships (sometimes with new organizations, other times with new stakeholders - e.g., the teachers union)
  - » apply partnership model to work with other schools/districts (versus previous model of serving schools/districts as a vendor)
- » fulfill new leadership roles in the community (e.g., participate in district curriculum and art planning efforts, lead district and statewide professional development)
- » investment in additional deep programming
- » expansion of program offerings in part due to evaluation findings
- » new coursework at universities (e.g., ARTS 369, an arts integration course, is now required coursework for education students at Texas A & M University - Arts Smart to the Maximum Project, 2003–2006)

### School Impact

#### Impact on School

- » positive impact on school culture
- » increased parental pride/involvement and community support
- » development of a collaborative learning community
- » testing trends in positive direction (e.g., growth in schools' scores on state tests, such as California's Annual Performance Index)
- » increased investment in time, money, and personnel to arts education
- » curriculum development and implementation
- » restructuring or creating of visual and performing arts departments
- » completing and responding to school-wide arts needs assessments



### Impact on School/District Leadership

- » development of a belief in the value of arts education for all students
- » building proficiency as learners in new art content areas
- » providing infrastructure support to enable teacher collaborations and arts integration instruction
- » verifying implementation validity and quality by attending professional development, conducting classroom observations, reviewing lesson plans/curriculum development process, providing appropriate feedback, and identifying additional supports

### Impact on Teachers

- » development of a belief in the value of arts education for all students
- » building proficiency as learners in new art content areas
- » making meaningful connections between the arts and other content areas
- » development of lesson plans that include the arts
- » including more arts as part of their overall instruction
- » collaborating with peers and content experts to improve quality of arts instruction
- » gaining new insights into their students as learners

### Impact on Students

#### Cognitive

- » academic improvement in non-arts content areas
- » academic improvement in arts content areas
- » development of critical-thinking skills
- » development of creativity

#### Non-Cognitive

- » increased attendance
- » improved behavior issues
- » improved communication skills
- » increased interest in the arts
- » development of collaboration skills
- » increased self confidence
- » increased interest in learning overall
- » development of belief in one's ability to learn and complete new challenges (self-efficacy)

# Lessons Learned

This final section analyzes what we learned from these grants. As you read keep in mind the following questions:

- In what ways has our field evolved in terms of program design and program evaluation?
- How do we account for the many variables of the school environment when designing programs and their evaluations?



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**Course Corrections** 31

**Evaluation Changes** 37

**Recommendations from Grantees** 40

## Implementation Challenges

*(sourced from 49 evaluation reports; 94 mentions)*

It was commonplace for grantees to acknowledge that they worked in difficult environments and faced challenges while implementing the programs. A comprehensive, though not necessarily exhaustive, list of these challenges include:

- » Competing priorities at the school sites—whether it be high stakes testing and/or engaging in multiple interventions simultaneously
- » Identifying adequate time during the school day
- » High stakes testing/NCLB pressures on all staff and students
- » Range in teacher ability to effectively manage a classroom for arts learning
- » Teacher contract issues coloring the school environment
- » Identifying staff and contractors with sufficient expertise and experience (particularly around individualized coaching)
- » Disseminating final deliverables (e.g., curriculum) and evaluation findings—suggested more assistance from USDE in the future
- » Inadequate physical space and access to materials
- » Range in teacher and principal buy-in
- » Teachers reporting lack of clarity around lesson planning templates and/or their lesson planning responsibilities
- » School mergers, closures
- » Mandated scripted curriculum
- » Emphasis on assessments that do not measure critical thinking skills
- » Economic downturn



Barriers and challenges encountered during this project included the following quotes extracted from evaluation reports:

“ The temporary relocation of the Niagara Street School during year three of the project limited, to a certain extent, classroom/facility space that could be used for active learning experiences for the students, teachers, and teaching artists in the classroom. This was due, in part, to the three different buildings that housed the staff, faculty, leadership, and students who originally were located in one building. As a result, communication was more challenging and collaboration among the faculty was limited.

In the second year, we experienced a turnover in RT (Redefining Texts) Coaches, school faculties, and principals. Although the readjustment was temporary and did not impact the positive outcomes of this project, they did require additional time and care. The original writer for the Dissemination Manual, although involved in RT Coach meetings and administrative meetings for two years, in the end, had to be replaced due to lack of compliance with the goals of the Dissemination Manual as perceived by the District. Scheduling on the middle school level presented challenges that required additional hands-on coordination and communication by the RT Coaches.”

Redefining Texts –  
Expanding  
Through the Arts  
Niagara Falls, NY  
2003–2007

“ The Helen Faison K-8 Academy was selected as the newly appointed experimental school where Project GAIN would be implemented and Manchester K-8 Academy was selected as the newly appointed control school. Problems emerged early on with the new school selections:

1. The intervention was originally intended to operate in a middle school—not a K-8 facility
2. The Helen Faison K-8 Academy was actually housed in two separate buildings at approximately a quarter of a mile from each other. Students in K-4 were housed in a state-of-the-art elementary building, while students in 5-8 were housed in a what was (prior to the Rightsizing plan) an elementary school building (formerly known as Crescent Elementary School).

—continued on next page



3. The program logistics around the implementation of Project GAIN in two separate facilities was complicated by the lack of a history of a relationship between the administration and teachers in each building—making it difficult to develop joint programming.
4. Implementation was complicated by the anger and resentment exhibited by students who refused to adjust to being placed, as middle school students, in a former elementary school facility. The hallways were too small, the furniture was too small, the lunch food that was offered was age inappropriate—the building overall was age inappropriate.”

“The number one factor teachers reported on the 2006 Arts Integration Survey as being a barrier to their integration of the arts was time (n=17, 81.0%). This included time for planning and class time. Other barriers related to scheduling (n=2); resources (n=3) including microphones and additional training resources; difficulties with artists such as artists not fulfilling their part of the planning process, artists not being prepared and returning units, and planning with artists who live out of town (n=3); class dynamics (n=1); being a first year teacher (n=1); and not having been to the summer training (n=1).

Greater Arts  
Integration  
Initiative  
Pittsburgh,  
PA  
2009

Generally, teachers had few suggestions for overcoming these barriers. Teachers dealt with time and scheduling through time management (n=1), being flexible (n=2), implementing only one unit (n=1), using their planning period (n=1), staying after school (n=1), running over into other areas (n=1), planning better (n=1), and finishing units at a later different date (n=1). With regard to resources, lack of microphones was dealt with by performing a play in a classroom instead of on stage (n=1). Another teacher used her own money to buy materials (n=1). The first year teacher who was in “survival mode” talked with peers which helped. Difficult classroom dynamics were dealt with through strict classroom management (n=1). Last, one of the teachers who experienced difficulties planning with an artist who lived out of town talked with the coordinator who helped “get things rolling” (n=1).

Only 6 of 21 teachers provided suggestions for program improvements. These suggestions related to providing planning time (n=3), having the music teacher be in charge of ordering instruments (n=1), and providing substitutes for monthly planning sessions with artists (n=1). One additional teacher who responded to this question wrote, ‘Don’t quit it. Please keep it going if possible.’ ”

## Course Corrections

(sourced from **37** evaluation reports; **53** mentions)

Overall, grantees described how they implemented their programs according to the original design. When changes were discussed, they were typically described in general terms (e.g., reference was made to using teacher feedback to improve lesson plans, but the feedback and changes themselves were not described in any detail). The changes identified most frequently focused on the delivery of professional development to teachers and the requirements around teachers developing lessons.

The professional development changes included:

- » shortening intensive institutes,
- » deepening the focus, and
- » investing in more on-site, in-classroom support.

Changes to lesson plan development requirements most often lessened the burden on teachers either in the quantity and/or in postponing deadlines.

The following five quotes from reports, while expansive, are examples of specific course corrections that reflect a range of implementation issues.

The New York-based program, Developing English Language Learners Through the Arts, realized that general classroom teachers at the elementary level needed support from an ESL specialist in order to fully integrate arts with English curriculum for ESL students.

“ One reason for the delay was that we made an assumption that the teachers would be able to take the lead in the development of these units. In fact, we found that teachers are not expected to construct their own teaching units. Rather, so much of what is expected of them is pre-packaged and scripted; this has undermined their ability to think creatively and to explore the underpinnings of teaching and learning. Although they are quite practiced at constructing a lesson, they are often stymied when we asked them to articulate a process of constructing a unit of study.

We also found that most elementary school classroom teachers are generalists who don't know much more than we did about the needs of ELL students in their classrooms. The exceptions were in the two schools with dual-language programs where students were learning in both Spanish

—continued on next page

and English in all their subjects. In those classes where ELLs were mainstreamed with formerly designated ELLs and/or native English speakers, or where children came from families speaking a variety of languages (this is particularly true in Queens where it is not uncommon to find newcomers from China, Pakistan, India, Korea, and Haiti all together, for example) the classroom teachers taught as best they could and relied on the ESL specialist to help individual students. It wasn't until the second year of the project that we adequately engaged the ESL specialists in the project to help us fill the gap.”

The Cleveland-based program, Read and Rock, discussed the need to assess the readiness of principals, parents, and teachers before implementing a program, especially given the high turnover of these people within schools.

Developing  
English  
Language  
Learners  
Through  
the Arts

New York,  
NY

2008

“ A Cultural Exchange has also managed a successful Read & Rock program in the face of many challenges beyond its control—particularly staff and structural changes with the East Cleveland City Schools, labor disputes between teachers and the administration, and internal problems in each individual school. On occasion, program objectives have been subjected to staff changes, organizational downsizing, logistical reconsiderations, and state mandates.

Thus, after assessing the efforts around Read & Rock since 2002, A Cultural Exchange has been impressed with the need to determine the elements a given school or district should have in place to achieve the highest level of success before deciding to implement its programs. During our project period, A Cultural Exchange was especially interested in the effect of a strong principal, committed parents, and dedicated and enthusiastic teachers.

A Cultural Exchange decided to most comprehensively revise the Read & Rock project to increase the level of professional development, which included the Summer Institute and ongoing meetings and coaching for relevant faculty. This decision was made after earlier implementations were assessed through ongoing evaluation, particularly focus groups with faculty, where their lack of comfort with the material and even basic understanding of the program logistics became readily apparent. It is hoped that this revision will not only lead to a more successful Read & Rock program, but a finer dissemination model for future programming.”

The Arts and Technology – A Media Toolbox program in Falls Church, VA cited a continual refinement of learning goals and project objectives.

“ We have also continued to hone the language and meaning of our original goals to more clearly link project objectives to their performance measures. Original goals stated:

- » Develop arts learning in multimedia methodology with artists, students, teachers, and evaluators.
- » Create curriculum for methodology that spans subject areas with artists, students, teachers, and evaluators.
- » Create professional development workshops for teachers to experientially learn curriculum and understand methodology.
- » Establish annual theme-based film and media festival to inspire and showcase young artists in the region and eventually around the country.
- » Create instructional video and CD-ROM interactive toolkit which features best practices, arts learning methodology, sequential curriculum guide, and student media examples.
- » Beta test arts learning media toolkit in rural and urban schools.

The revised objectives:

1. To develop arts leaning (theatre and filmmaking) curriculum and assess student understanding of: the elements of a story; the skills needed to translate a story into images and words (storyboard to film); aspects of film production; collaborative skills; the quality of the film.
2. To hire and train teaching artists in theatre and film.
3. To work with classroom and instructional technology teachers so they can learn and implement the EAT curriculum in their schools.
4. To hold annual student film festival open to students across the country.
5. To create and disseminate information about the project through the media toolkit including EAT website and instructional DVD.”

The PDAE School District of Greenville County, SC, found that implementing less, but higher quality, curriculum was a key to their success.

“ Although each classroom teacher who attends the full summer GCAITI qualifies to team with a trained artist to implement one arts-integrated unit per semester, some trained teachers decided (for various reasons) to implement only one unit per year. *SmartARTS* determined that for teacher, artist, and student, it would be preferable to experience one well-crafted, appropriately mentored and supported unit per year than two that were less effective. Thus, this objective was changed to reflect this. Many of the teachers that were trained through this project did implement a unit each semester.

Each year of the grant, *SmartARTS* leadership provided additional trainings for participation schools. Examples of these trainings include workshops in process documentation, printmaking, teaching artist sessions, train-the-trainer, and immersions in various art forms. All of these training opportunities were designed and led by experts in these areas and local experienced teachers and artists working in the project. Feedback forms were provided to all participants to gain input for improvement. Critical to this improvement is the feedback and assistance teachers received from their school's instructional staff.

*SmartARTS* learned early on that this piece was crucial to the sustainability of the integration work in Greenville County schools. Without the buy-in of the instructional staff and their knowledge and insight into the school culture, the initiative would not be nearly as effective. The project was careful to include them in all training invitations and to make contact with the instructional staff on a frequent basis. Through the instructional staff and their input, improvements or additional peer-led trainings could be arranged as needed. The instructional staff also disseminated information about the arts integration work within the school, through grade level and faculty/administration meetings.”

PDAE School District of Greenville County  
Greenville, SC  
2003–2007

San Jose's Arts in the Classroom program found that adding additional coaching and streamlining the lesson planning process led to greater teacher success.

“As a result of this and subsequent dialogues, the partners and professional development staff made short- and long-term refinements to the program structure. Immediate changes included the following:

- » Each teacher in Group II received 20 hours of training in one arts discipline, rather than eight hours of training in each arts discipline (dance, music, theatre, and visual arts) in which Group I teachers participated. This was intended to address the limited content knowledge acquired by Year 1 participants, and the subsequent challenges they experienced when developing their lesson units.
- » All teachers in Group II focused their lesson units on connections with language arts and/or English language development, as opposed to Group I teachers' invitation to develop interdisciplinary units with their choice of subjects (e.g., language arts, mathematics, history/social sciences). The intent was to enable teachers to develop a clearer understanding of the interdisciplinary connections between two subjects, and to be able to support one another in shared learning.
- » The concepts of standards-based practice, assessment methodology, and backward design were introduced at the Group II Summer Arts Intensive via daily direct instruction sessions and focused participant analysis of the Teachers Leaders' hands-on demonstration units. Previously the Group I teachers did not delve into curriculum design until Follow Up 1. The backward design content was simplified, and the pacing was adjusted at the Follow Up Sessions. The idea was to build teachers' understanding of standards-based curriculum earlier in the process, and to use the demonstration units more effectively to introduce instructional concepts and strategies.
- » The lesson unit templates were modified and pre-loaded with specific arts standards for various grade levels, upon which the teachers' units would be based. Further, a Unit Checklist was created to guide the development of the lesson units. These changes were designed to focus the breadth of content demanded of both participants and staff, thereby increasing the potential for greater depth in teacher knowledge, skills, and understanding.



- » A “coaching clinic” format was adopted through which participants signed up for time slots on predetermined dates at a central location, instead of individual teachers scheduling coaching sessions on various dates. Further, initial face-to-face meetings between coaches and participants took place on the final day of the Summer Arts Intensive rather than later in the school year. The intent of these modifications was to overcome scheduling and relationship-building challenges experienced by staff and participants in Year 1. In addition, a Coaching Report Form was created to document the content of coaching sessions, the participants’ progress, and to identify next steps in the development and implementation of their lesson units.”

As you can see from the grantees’ detailed notes, it was hard to plan a model program and implement it without significant course corrections. Some of this stemmed from the experimental design of the programs, as the U.S. Department of Education’s goal was to support innovative teaching practices. However, much of the need for course corrections stemmed from the very nature of partnering with schools, due to their constant state of change. More about measuring impact within this variable environment is seen in the next section.

Santa Clara County  
Office of Education  
Arts in the Classroom  
Professional  
Development  
Program  
San Jose, CA  
2007

## Evaluation Challenges

(sourced from **26** evaluation reports; **47** mentions)

Implementation and program design weren't the only areas where grantees cited challenges. Each grantee was tasked with large-scale evaluations that would show that their arts integration programs boosted student achievement via their federally mandated tests in reading and math. Evaluations were independently designed, using outside evaluators of the grantees' choosing. The evaluations were to be quasi-experimental studies that would meet the **What Works Clearinghouse** standards, as set forth on page 7–8 in their **Procedures and Standards Handbook**. According to many of the grantees, the main challenges in designing and implementing that level of evaluation centered around data collection and the analysis and interpretation of that data.

### Data Collection Challenges

- » Changes in district/state testing mandates
- » Obtaining control populations (e.g., at times, an entire grade is participating, making a comparison group within the school impossible)
- » Comparison schools more reluctant to participate in data collection efforts
- » Student movement across classrooms and schools (inability to collect pre/post data for same student cohort over time)
- » Parent consent forms (teachers played key role in getting these)
- » Using measures not closely aligned enough with the intervention
- » Personnel changes across all program levels (administrative, within the art organizations, within the school sites)
- » Organizational changes (arts organizations fold, schools elect to become magnet schools, schools placed under state receivership, schools closed or combined with other schools)
- » Administrative challenges with data availability and report writing

“As much as we would like to pretend otherwise, schools are highly resistant to quasi-experimental research methods. Schools are not meticulously controlled laboratories where the introduction of an independent variable is the undisputed agent of any difference between the treatment and control sample. A curriculum is not the same as aspirin. Unlike the administration of medicine, in education, it matters how the curriculum is delivered: whether you use a glass or a plastic cup. It matters how the child receives the curriculum: whether the child engages or resists the treatment. Perhaps most significantly, the presence of one disruptive child can substantially alter how other children in that classroom receive and process the curriculum. This last factor can be particularly telling when dealing with random assignment of children to groups and the mainstreaming of classrooms. It is exacerbated when conducting research in schools that are predominantly servicing children who are eligible for Title 1 benefits—the population that the Workshop focuses on.”

### Data Analysis and Interpretation Challenges

- » Decrease in number of available classes (decreases the analysis' power and increases sampling error)
- » Teacher turnover and reassignment (most evaluations limited to discussing the impact of those participating without the added power of generalizing to other settings)
- » Difficulty in isolating a specific arts education intervention in a district with multiple efforts in place (i.e., control teachers could be benefiting from another program, impacting the results)
- » Measurement window too short to capture student impact (particularly the interventions focused primarily on professional development versus direct instruction to students)
- » Sometimes data revealed positive outcomes, but not consistently across related data types, making interpretation difficult; other projects noted negative or mixed results (treatment students outperforming control students in some areas, but not others, control students outperforming treatment students, no notable difference between treatment and control)

Teaching in and  
Through the Arts  
San Francisco, CA  
2007

Below are alternatives that grantees explored when random assignment treatment/control groups were not possible:

- » pre/post comparison design
- » analysis of change over time (three years of intervention)
- » look at longer impacts by sampling students who had moved on to grades no longer receiving the intervention

“While the improvements in mathematics achievement are welcome, there are obvious reasons to be cautious about attributing these improvements to the arts program. One reason is that improvements in achievement were not universal; reading results have not improved significantly, relative to the Virtual Comparison Group, during the course of the study. Nor have results been consistent across schools during the study period, and, since we are studying basic skills achievement, there is reason to believe that factors beyond implementation of this program may have had an impact on these achievement results.”

“According to focus groups, classroom teachers acknowledge the difficulty in attributing improvements in academic performance to the ARISE Project. The residencies coincide within the school year and student growth in maturity, so teachers feel that they are unable to determine exactly what changes in academic success could be attributed to ARISE. Teachers would like to see more about the long-term impact of the program before making a judgment.”

Beaufort County  
School District  
Arts and Arts  
Integration  
Project  
Beaufort, SC  
2008

SmART Schools West  
Newton, MA  
2010

## Recommendations from Grantees

(sourced from **31** evaluation reports; **57** mentions coded as “recommendations”)

When all was said and done, the grantees felt that improvements in the following areas would help make any arts integration program more successful:

- » **Developing Learning Communities**
- » **Creating Leadership Buy-in**
- » **Including More Planning Time**
- » **Ensuring Quality Instruction**

### Developing Learning Communities

It truly takes a village. An overwhelming majority of the evaluation reports described the cultivation of learning communities as being key to successful implementation. They recommended the following ways to cultivating a successful learning community:

- » More planning time and opportunities for peer observations are needed overall.
- » Working together in different combinations (e.g., non-arts and art teachers, arts teachers across different disciplines, grade level, etc.) and focused on different tasks (e.g., lesson planning, assessing arts learning, etc.).
- » Using coaches, mentor teachers, and lead teachers to achieve the goal of ongoing professional development, identify and disseminate best practices, recognize and address challenges, and make course corrections.
- » Identifying a participation team within the school site versus identifying a pool of interested individual teachers.

### Creating Leadership Buy-In

School and/or district leadership buy-in is a necessary readiness factor. One strong approach is to link arts integration to an existing school focus (i.e., state accountability/school improvement). Additionally, leaders must:

- » regularly express understanding and support of the arts initiative to faculty, school board, and other key stakeholders.
- » sustain support throughout the program’s duration. A grantee suggests getting commitment early and starting big so stakeholders see results sooner.

- » facilitate clear communication lines between program staff and teachers.
- » manage the school schedule to allow for appropriate levels of professional development and teacher planning time.
- » build capacity within the school/district to interface with arts organizations and thoughtfully consider what roles they might play in implementing school site arts plans.

### **Including More Planning Time**

Program staff need to think masterfully and flexibly about building and maintaining collaborative relationships while simultaneously keeping an eye on the logistics of scheduling professional development, instruction, operational meetings, and collaborative planning time.

- » One grantee indicated that planning time is so critical that new initiatives might want to consider making planning time a project goal.
- » Another grantee suggested taking the first year to design the collaborative process, develop relationships, and build consensus around project goals.

### **Ensuring Quality Instruction**

Quality integrated instruction requires more time, curricular materials, and attention to authentic connections.

- » Integrated arts instruction needs to be offered more frequently and for longer lengths of time.
- » Teachers identified written curriculum and a project coordinator were two of the most important components for successful arts integration.
- » Arts organizations realized that for true integration to happen, they needed to focus less on producing exhibit-quality artwork and more on achieving outcomes in both subjects.
- » Teachers mentioned that connections between two integrated areas need to be authentic, not forced or trite. Meaningful connections between two subjects led to increased achievement in both subjects.



# Conclusion

In the previous section, we learned that there were lots of challenges to implementing these large-scale arts integration programs. So what do we, as a field of arts education, learn from the grantees about dealing with these challenges? We offer you three big ideas to consider for our field: evaluation design, future research, and dissemination.



**Evaluation Design**

**44**

**Future Research**

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**Dissemination**

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**Summary**

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## Evaluation Design

One of the big takeaways from looking at this collection of reports is that we need to design robust evaluations designed to meet the certain uncertainties of working in the arts in schools. This will help to inform, grow, and improve our work.

While we may aspire to accomplish a quasi-experimental design with randomized control/treatment groups, we also need to be thinking about the following options:

1. measuring pre/post comparison data for all participants,
2. tracking change over time (three years of intervention), and
3. measuring longer impacts by sampling students who had moved on to grades no longer receiving the intervention.

While the results would be limited to the specific initiative and the specific set of participants, the risk seems rather low given how infrequently we have been able to effectively implement a full quasi-experimental design.

The alternative evaluation designs above can be rigorous and tell us meaningful information about the relationship between program components and outcomes in specific contexts. In addition to rethinking the value we place on quasi-experimental design, we also need to reconsider the types of evaluation tools we use. We need evaluation tools that better fit our work. We need to design measures that are meaningfully aligned with arts education programs. For example, if a project's focus is on student collaboration, this will not be highlighted if you are using test scores as your main student outcome measure.

As a field, we need to construct our evaluation knowledge together—in the spirit of “I’ll show you mine if you show me yours.” If we then share this information (our logic models, our measures, and our results) openly with one another, we can:

- » shorten the learning curve around evaluation for arts education practitioners,
- » improve practices over times, and ultimately
- » identify promising areas of practice that would warrant a larger scale study.

## Future Research

Another takeaway from looking at this decade of Arts in Education programming is that there are endless possibilities for future research. This paper captures some of the large themes that Americans for the Arts was interested in exploring with the data set we received. We welcome interested researchers to partner with us to gain further insights into this important collection.

The National Dance Education Organization (NDEO) did an analysis on all of the reports we had for anything that pertained specifically to dance. NDEO found that these reports reveal overwhelming evidence that dance affects student achievement and test scores in other subject areas such as language arts, math, and science. [NDEO's website](#) provides an overview of how they looked at this set of reports:

*The researchers prepared evaluations and summaries of each study, article, or report that provided insight into the evidence of how dance education impacts teaching and learning in the first decade-plus of the 21st century. Studies reveal that dance classes can have a positive impact on student achievement, teacher satisfaction, and school culture.*

A [press release](#) from NDEO describes this positive impact, captured in its *Evidence Report*:

*One such participator in this project was the Jefferson County School Board in Monticello, Florida. According to the 2005–2007 report, students in the Jefferson County model arts program outperformed other districts in reading and math scores. As opposed to many programs, which seek to integrate the arts into the academic curriculum, students in Jefferson County “took time away from instruction in writing and language arts for visual, dance, and dramatic arts instead, which actually increased test scores overall.”*

*As concluded in the Evidence Report, “In schools where dance programs flourish, students’ attendance rises, teachers are more satisfied, and the overall sense of community grows.”*

To read the full *Evidence Report*, visit [NDEO's website](#).



## Dissemination

The final major takeaway from looking at this collection of reports was that dissemination about these projects hasn't been sufficient. Amazing work has happened over the past decade, and too few people know about it. Here we provide three additional sources of information about these grantees.

First, in 2013 the U.S. Department of Education published its first public report summarizing the program and grantees' work. The report contains an overview about the eligibility, the rigorous evaluations involved, and how the grantees overall performed in their quest to demonstrate higher achievement in reading and math as compared to the control or comparison groups. To read more about some of the grantees, please [visit the USDE website](#).

Second, the *Journal of Learning Through the Arts* published a collection of 13 articles, written by the grantees and their evaluators about their programs. A list of the articles contained within that publication is included [in the appendix](#). These peer-reviewed journal articles tell the story of the programs and their evaluations in a much more narrative way than the final grant reports that were delivered to the Department of Education. Much can be gleaned from reading the public-facing narrative of these particular grantees.

Third, we discovered an unpublished compendium of the early grants in our original boxes from the Department of Education. It was compiled by another research firm but never published, and Americans for the Arts has made it [available on our website](#) as one more piece of information about this program. It features a nice synopsis of each of the grantees from 2001–2003. Please keep in mind that these programs have changed greatly over a decade, and that this is merely a historical document, a snapshot of the program at the time.

## Summary

The U.S. Department of Education's Arts in Education program is a relatively small federal program. But it has been a mighty program. It has field-tested and researched what works in arts integration. It has helped our field make the case that the arts can be a solution for increasing student and teacher engagement, boosting academic achievement, and strengthening student success in non-cognitive ways like attendance, self-confidence, and collaboration skills.

This small, stand-alone program has led to a body of research and knowledge about the power of arts integration, which in turn has led to a shift in thinking about the role of federal funds for arts education. Because of the research it produced, many education leaders are now tapping into other federal sources of funding, such as Title I, School Improvement Grants, Early Learning funds, and competitive grants like Promise Neighborhoods. Leaders are able to show how the arts, as a core academic subject, are able to lead to the intended student outcomes that these additional funding sources are aiming to achieve. Programs like [Turnaround Arts](#) are able to join the broader education reform conversation about how the arts can help transform some of nation's lowest performing schools, thanks to standing on the shoulders of these grantees.

We hope that you can use the research, best practices, and lessons learned to help make the case to your local education leaders about the importance of arts integration programs. We need our decision makers to know that these programs are happening across the country. The following source page lists all of the programs that informed this study. See if a program happened in your city or state—you could [tell your elected official](#) about it. [Contact us](#) to stay up to date about the latest happenings with the Arts in Education program. We look forward to discussing what the next decade holds for our field!



## Sources

*Below are the **84** reports referenced in this report (listed alphabetically by state).*

Project	Organization	City	State	Start	End
Professional Development for Music Educators	Lower Kuskokwim School District	Bethel	AK	10/01/06	09/30/07
Project ARTiculate	Fairbanks North Star Borough School District	Fairbanks	AK	10/01/05	02/28/09
Professional Development for Arts Educators	Little Rock School District	Little Rock	AR	07/01/08	06/30/09
Project MASTERWORKS	Phoenix Union High School District	Phoenix	AZ	10/01/08	09/30/09
Development and Dissemination Grant Program	Patagonia Elementary District #6	Patagonia	AZ	07/01/04	06/30/07
Teaching In and Through the Arts: Performing Arts Workshop's Artists in Schools Model for Arts in Education	Performing Arts Workshop, Inc.	San Francisco	CA	10/01/05	03/30/07
Learning Without Borders	East Bay Center for the Performing Arts	Richmond	CA	09/01/07	09/30/08
The A.R.T. Project: Creating Meaningful Art and Reading Together Literacy Links	Sacramento County Office of Education	Sacramento	CA	07/01/05	06/30/07
Storybridge- Storytelling by Senior Citizens to improve Literacy	Stagebridge	Oakland	CA	06/15/05	10/31/06



Project	Organization	City	State	Start	End
Learning Arts Project	Mt. Diablo Unified School District	Concord	CA	2003	2005
Let's Face It!	Fresno Unified School District	Fresno	CA	10/01/03	09/30/07
Performing Arts Workshop, Inc. (the Workshop)'s ARISE Project	Performing Arts Workshop, Inc.	San Francisco	CA	07/01/09	02/28/11
STAR! (Storytelling, Arts and Technology Resource Program	Streetside Stories	San Francisco	CA	06/15/05	09/30/06
BEYOND BORDERS	San Bernardino County Superintendent Schools	San Bernardino	CA	10/01/08	09/30/09
Professional Development for Music Educators	Alameda County Office of Education	Hayward	CA	2005	2008
SUAVE: A Model Approach to Teaching English Language Learners Through the Arts	California Center for the Arts, Escondido Foundation	Escondido	CA	06/15/05	09/30/06
Learning Without Borders	East Bay Center for the Performing Arts	Richmond	CA	07/15/03	07/15/06
Professional Development for Arts Educators	Hanford Elementary School District	Hanford	CA	2004	2007

Project	Organization	City	State	Start	End
Digital Teachers Project	KIPP Bayview Academy/ Digital Teachers	San Francisco	CA	10/01/07	01/15/09
Picture This	San Diego County Superintendent Schools	San Diego	CA	07/01/06	02/01/11
Santa Clara County Office of Education Arts in the Classroom Professional Development Program	Santa Clara County Office of Education	San Jose	CA	09/01/06	09/30/07
WEBPLAY	WEBPLAY	Santa Monica	CA	10/01/07	07/31/09
Progressive Education in Arts + Academics for Kids	Arapahoe Country School District	Englewood	CO	10/01/06	09/30/07
New Frontiers of Arts in Education: Community Involved Outreach Model for Small Non- Metropolitan Districts	Englewood School District	Englewood	CO	2008	2011
Project Poetry Live!	Litchfield Performing Arts, Inc.	Litchfield	CT	2003	2005
The Institute for Music Educators	Bridgeport Public Schools	Bridgeport	CT	10/01/03	09/30/07
Multiple Intelligences and Arts Integration Partnership Project	Middletown Public Schools	Middletown	CT	06/01/05	09/30/08
Teachers Connect: Distance Learning Through the Arts	National Museum of Women in the Arts	Washington	DC	07/01/10	06/30/11



Project	Organization	City	State	Start	End
Art, Books, and Communities: Art In and Out of the Classroom	National Museum of Women in the Arts	Washington	DC	08/01/06	12/31/07
Theory Into Practice: Enhancing the Teaching of the Visual Arts in the District of Columbia Public Schools	District of Columbia Public Schools	Washington	DC	10/01/04	01/07/07
Lift Every Voice for Literacy	School District of Hillsborough County	Tampa	FL	2006	2010
Professional Development for Arts Educators: Increasing Rigor and Relevance in Arts Education	School District of Hillsborough County	Tampa	FL	10/01/08	09/30/09
Artful Citizenship	Wolfsonian, Inc.	Miami Beach	FL	10/01/02	09/30/06
Professional Development for Arts Educators program	School District of Collier County	Naples	FL	06/01/06	05/31/07
Arts in Education Model Development and Dissemination Grant Program	Jefferson County Public Schools	Monticello	FL	07/01/06	09/30/07
Professional Development for Music Educators	Atlanta Public Schools	Atlanta	GA	10/01/03	09/30/07
Georgia Wolf Trap/ Alliance Theatre Institute for Educators	Alliance Theatre Company	Atlanta	GA	10/01/05	11/30/09

Project	Organization	City	State	Start	End
School Transformation: Character Through the Arts, The Berenstein Model	Pioneer RESA	Cleveland	GA	2006	2010
ARTS FIRST Project	Hawaii Alliance for Arts Education	Honolulu	HI	10/01/05	09/30/07
Building Curriculum, Community and Leadership through the Arts	Chicago Public Schools, District #299	Chicago	IL	10/01/06	12/31/08
FIE: Arts in Education Development and Dissemination - PAIT	Chicago Public Schools, District #299	Chicago	IL	2007	2010
Chicago Public Schools Developing Early Literacy Through the Arts	Chicago Public Schools	Chicago	IL	10/01/03	09/30/06
Community Arts in Education project of Chicago Public Schools/ National Louis University	Chicago Public Schools, District #299	Chicago	IL	10/01/07	09/30/08
Arts Impacting Achievement	Beacon Street Gallery & Performance	Chicago	IL	06/15/05	09/30/06
Next Steps to Proficiency in Teaching the Arts Proficiency in Teaching the Arts	Jefferson County Public Schools	Louisville	KY	10/01/05	09/30/06
SmART Schools West: Arts in Education Model Development and Dissemination Program	Education Development Center, Inc.	Newton	MA	05/01/09	08/31/10
Arts in Education	Education Development Center, Inc.	Waltham	MA	10/01/03	09/30/07



Project	Organization	City	State	Start	End
Boston Middle School Arts Literacy Project-Development and Dissemination Grant Program	Boston Public Schools	Boston	MA	09/01/04	06/30/08
Professional Development for Arts Educators	Hampshire Educational Collaborative	Northampton	MA	2008	2010
PAINTS - Promoting Arts Integration in Teaching Standards	Lansing School District	Lansing	MI	2009	2011
IPS Showcase: Arts Integration for Academic Success!	Inkster Public Schools	Inkster	MI	07/01/09	06/30/10
MI Art Project	Lansing School District	Lansing	MI	10/01/05	06/30/09
Evaluation and Dissemination of the Neighborhood Bridges Program	The Children's Theatre Company and School	Minneapolis	MN	10/01/05	06/14/06
84.351C Artful Integration	Independent School District 709 Duluth Public	Duluth	MN	10/01/08	09/30/09
Saint Paul Public Schools Arts Allies in Basic Learning and Excellence (Arts ABLE)	Saint Paul Public Schools	Saint Paul	MN	10/01/06	09/30/07
Pathways Intersecting Cultures: Where Anishinaabe Arts Overlap with Standard-Based Curriculum	IND School District 94	Cloquet	MN	05/01/09	05/30/10



Project	Organization	City	State	Start	End
ArtStart	Arts and Science Council of Charlotte-Mecklenburg, Inc.	Charlotte	NC	2006	2010
Appalachian Arts in Education Partnership	Charles Duke, Dean	Boone	NC	09/01/02	07/30/06
AMLA Media Arts Impact on Student Success	National Association for Media Literacy Education	Cherry Hill	NJ	2003	2006
Music for the Very Young: Music, Movement and Literacy	Trenton Public Schools	Trenton	NJ	06/15/04	06/15/05
Arts Infusion: Injecting the Arts into the Middle Level Curriculum	Newark Public Schools	Newark	NJ	10/01/03	06/30/07
Development of a model program to infuse Theatre Arts standards into language arts and social studies curriculum	Jersey City Public Schools	Jersey City	NJ	10/01/05	09/30/08
The Poetry Express Providing Opportunities for Expression through Technology Resources for Youth	Region 1	Bronx	NY	10/01/06	06/30/07
Arts in Education Development and Dissemination Grant Program	Greenburgh Central School District #7	Hartsdale	NY	10/01/03	06/30/07
Redefining Texts—Expanding Through the Arts	Niagara Falls City School District	Niagara Falls	NY	10/01/03	09/30/07



Project	Organization	City	State	Start	End
Developing English Language Learners Through the Arts	The ArtsConnection, Inc.	New York	NY	2005	2008
Creative and Integrative Arts Educators	District 75, New York City Department of Education	New York	NY	10/01/05	09/30/08
Development and Dissemination of a research-based model of skills-based music instruction...	Education Through Music, Inc.	New York	NY	10/01/07	11/30/08
The Art of Teaching: Promoting the Professional Growth of Arts Educators	Region 7, New York City Department of Education	Staten Island	NY	10/01/05	09/30/09
Teaching Literacy Through Art	Solomon R. Guggenheim Foundation	New York	NY	2003	2008
Read & Rock	A Cultural Exchange, Inc.	Cleveland	OH	07/01/05	07/01/06
Professional Development for Arts Educators	Columbus Public Schools	Columbus	OH	10/01/08	09/30/09
Portland ARTSsplash! Professional Development Project	School District No. 1, Multnomah County	Portland	OR	08/01/06	07/18/07
Greater Arts Integration (GAIN) Initiative	School District of Pittsburgh	Pittsburgh	PA	06/01/08	09/30/09
Project Arts Smart II	Warren County School District	Warren	PA	06/15/04	06/15/05

Project	Organization	City	State	Start	End
Grove/Tanglewood Model Arts Project	School District of Greenville County	Greenville	SC	10/01/06	09/30/07
The Professional Development for Arts Educators Program	School District of Greenville County	Greenville	SC	10/01/03	09/30/07
Beaufort County School District Arts and Arts Integration Project	Beaufort County School District	Beaufort	SC	07/01/07	06/30/08
Professional Development for the Arts	Lancaster County School District	Lancaster	SC	10/01/05	12/30/09
Professional Development for Music Educators	Houston Independent School District	Houston	TX	10/01/03	09/30/07
ArtsSmart to the Maximum Project (aMax Project)	Texarkana Regional Arts & Humanities Council	Texarkana	TX	10/01/03	09/30/06
FAME	GRAD Houston	Houston	TX	10/01/05	12/31/08
Professional Development for Art Educators	Northside Independent School District	San Antonio	TX	2003	2007
Arts and Technology: A Media Toolbox for Learning Across the Curriculum	Commonwealth Public Broadcasting	Falls Church	VA	08/01/05	09/30/06

## Appendix

The *Journal for Learning Through the Arts* published a collection of 13 articles written by grantees about their programs and evaluations (Volume 10, Issue 1, 2014). Below are links to the articles in this AIE-focused issue of the journal:

### Intro from Editors

*Goldberg, Merryly; Smith, Virginia; Walker, Elaine*

### A View into a Decade of Arts Integration

*Duma, Amy*

### Evaluation of Professional Development in the Use of Arts-Integrated Activities with Mathematics Content: Findings About Program Implementation

*Ludwig, Meredith Jane; Song, Mengli; Kouyate-Tate, Akua; Cooper, Jennifer E.; Phillips, Lori; Greenbaum, Sarah*

### Transforming Teaching through Arts Integration

*Snyder, Lori; Klos, Patricia; Grey-Hawkins, Lauren*

### Rethinking Curriculum and Instruction: Lessons From an Integrated Learning Program and Its Impact on Students and Teachers

*Doyle, Dennis; Huie Hofstetter, Carolyn; Kendig, Julie; Strick, Betsy*

### “Some Things in My House Have a Pulse and a Downbeat” The Role of Folk and Traditional Arts Instruction in Supporting Student Learning

*Palmer Wolf, Dennie; Holochwost, Steven J.; Bar-Zemer, Tal; Dargan, Amanda; Selhorst, Anika*

### Found in Translation: Interdisciplinary Arts Integration in Project AIM

*Pruitt, Lara; Ingram, Debra; Weiss, Cynthia*

### Arts Achieve, Impacting Student Success in the Arts: Preliminary Findings After One Year of Implementation

*Mastrorilli, Tara M.; Harnett, Susanne; Zhu, Jing*

Increasing Engagement and Oral Language Skills of ELLs through the Arts in the Primary Grades

*Brouillette, Liane; Childress-Evans, Karen; Hinga, Briana; Farkas, George*

“Unlocking My Creativity”: Teacher Learning in Arts Integration Professional Development

*Saraniero, Patricia; Goldberg, Merryl R; Hall, Brenda*

A Study on the Relationship between Theater Arts and Student Literacy and Mathematics Achievement

*Inoa, Rafael; Weltsek, Gustave; Tabone, Carmine*

Embracing the Burden of Proof: New Strategies for Determining Predictive Links Between Arts Integration Teacher Professional Development, Student Arts Learning, and Student Academic Achievement Outcomes

*Scripp, Lawrence; Paradis, Laura*

Cultivating Common Ground: Integrating standards-based visual arts, math and literacy in high-poverty urban classrooms

*Cunnington, Marisol; Kantrowitz, Andrea; Harnett, Susanne; Hill-Ries, Aline*

The Mirror and the Canyon: Reflected Images, Echoed Voices How evidence of GW’s performing arts integration model is used to build support for arts education integration and to promote sustainability

*Ellrodt, John Charles; Fico, Maria; Harnett, Susanne; Ramsey, Lori Gerstein; Lopez, Angelina*



## About Vans Custom Culture

For more than 45 years, Vans has evolved beyond a surf and skate shop to draw influence from Southern California youth culture as diverse as it is progressive. Incorporating elements from art, music, and street culture, with deep roots in action sports heritage, Vans today offers a full range of footwear, timeless apparel, and accessories around the world.

In 2010, youth brand Vans developed the Vans Custom Culture Art Competition to encourage high school students across the United States to embrace their creativity and inspire a new generation of youth culture. Vans Custom Culture is committed to investing in the arts as an integral part of all students' education.

The Vans Custom Culture competition offers students a fresh perspective on art and an outlet for self expression through the synthesizing of design, fashion, and function during this unique contest and multimedia exhibit. [www.vans.com/customculture](http://www.vans.com/customculture)



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Founded in 1960, Americans for the Arts is the nation's leading nonprofit organization for advancing the arts and arts education. From offices in Washington, DC and New York City, we provide a rich array of programs and services that meet the needs of more than 150,000 organizations and individuals who cultivate, promote, sustain, and support the arts in America.

Americans for the Arts envisions a country where every child has access to—and takes part in—high quality and lifelong learning experiences in the arts, both in school and in the community. We believe that learning in the arts enables every individual to develop the critical thinking, collaborative, and creative skills necessary to succeed in today's ever-changing world.

Through advocacy, research, partnerships, and professional development, Americans for the Arts strives to provide and secure more resources and support for arts education.

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