

Arizona Department of Education
and the Arizona Commission for the Arts

**Cross-Case Evaluation of Recipients of the Arizona Commission
on the Arts Grant: Strengthening Schools Through Arts
Partnerships, First Cohort
2013-2014 and 2014-2015 school years**

ADE Program Evaluation Unit

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Table of Contents

- Introduction 2
 - 2013 – 2015 Grant Recipients..... 3
 - Operating Definitions..... 4
 - Cross-Case Evaluation 4
- Research Questions 5
- Target Audience 5
- Methodology..... 6
- Results 9
 - Summary of Analytical Categories by Grant Recipient 9
 - 1. Academic Achievement 10
 - 2. Self-Efficacy 11
 - 3. Student Engagement..... 12
 - Summary of Grant Criteria by Analytical Categories across all Grant Recipients..... 12
- Conclusion..... 16
- References 166
- Appendices..... 177
 - Appendix A. Table 1(a). Analytical Matrix: Analytic Categories by Grant Recipient..... 188
 - Appendix A. Table 1(b). (Continuation from previous page) 19

Introduction

The Arizona Commission on the Arts, in partnership with the Arizona Department of Education (ADE), developed the Strengthening Schools through Arts Partnerships program in response to follow-up research to the [2009-2010 Arizona Arts Education Census](#), which found that the percent of Arizona's lowest performing schools (i.e., "D" label schools per Arizona Department of Education's state accountability system) which offered *zero* arts courses in any discipline was much higher than the statewide average (*34% compared to less than 20%*). The Strengthening Schools through Arts Partnership Program is based on a body of evidence that supports the contributions of strong arts education and/or arts integration programs, supported by community arts resources, to school improvement and capacity-building efforts. An integral component of the program was the partnership between the school and a nonprofit arts' organization or governmental entity connected to a fine arts program. The purpose of the partnership is to incorporate the arts in classroom instruction or compliment the classroom curricula extending the depth of content to engage all learners. Arts proponents contend and many studies have shown that exposure and integration of the arts into the classroom help to engage students in the content and generally show more improvement on student academic achievement than comparison classrooms without the arts integration (Catterall, 1995; President's Committee on the Arts and the Humanities, 2015; President's Committee on the Arts and the Humanities & National Endowment for the Arts, 1996; Rupert, S.S., 2006), and that arts education develops key thinking skills and capacities, such as creativity, critical thinking and perseverance, that students need to thrive in a 21st century workforce (Arts Education Partnership, 2013). This program sought to further validate the benefits of arts education for students.

The eligibility of recipients included (1) a partnership between one school and one non-profit arts organization or governmental entity (either partner may serve as the primary applicant), (2) the eligible school must be an Arizona "D" label school based on 2012-2013 accountability letter grades and (3) proposed programming must take place in school year 2014- 2015 (July 1, 2013-June 30, 2015). The impact, quality and viability of the program were taken into consideration during the proposal selection process. The grant recipients were required to evaluate their programs to account for these criteria and provide evidence of any impact their program had on students. The ADE Program Evaluation unit consulted with the grant recipients and aided them in an evaluation design that aligned with their individual programs. The grant recipients met with the Arizona Commission on the Arts and ADE during the initial phase of the grant, mid-year, at the end of the first year and the conclusion of the funding cycle to provide feedback on the evaluation process and results. (These reports are included in the appendices of this doc.)

This document is a cross-case evaluation of the final reports from grant recipients to determine whether they met the objectives of the grant, viability, quality and impact on their student population. Each program was encouraged to design their program to fit the needs of their students and therefore ended the grant period with four very diverse partnerships with different outcomes across schools. This evaluation is a qualitative look at their final reports.

2013 – 2015 Grant Recipients

There were a total of four grantees implementing the Strengthening Schools Through Arts Partnerships program from July 2013 to June 2015. The recipients are listed below along with their partner entity and a brief description¹ of the integrated arts education program.

- Avondale Middle School and City of Goodyear Arts and Cultural Commission

Program Name: Stability and Capacity Building through Arts Education

Avondale Middle School and the City of Goodyear Arts and Cultural Commission partnered to implement a two-tiered arts integration program: (1) an in-school integration of art into middle school math and English language arts classes, and (2) an after school theatre club. The two-tiered arts integration approach aimed at creating an engaging academic environment and encouraging multi-layers of arts experience for students as well as educators.

- Alhambra High School and The Rag Collection

Program Name: Raise Your Voice

Alhambra High School and The Rag Collection partnered to implement free after-school artistic workshops. The goal of the workshops was to connect students with artistic opportunities and help them discover their talents and express their voice. The program also connected students with the greater arts community in Phoenix through field trips, guest artists and student art showings.

- Children First Academy of Phoenix and Free Arts for Abused Children of Arizona

Program Name: Therapeutic Arts in Schools

Children First Academy of Phoenix and Free Arts for Abused Children of Arizona partnered to implement the Therapeutic Arts in Schools program. This program used professional artists to instruct students in a wide variety of art forms. The program was designed to impart social and coping skills that enable children to feel confident in decision making and build self-esteem.

- Morgan Maxwell School and Odaiko Sonora (Southern Arizona Taiko Group)

Program Name: Opening Minds through the Arts

Morgan Maxwell School and Odaiko Sonora partnered to implement an arts education program integrated with core curriculum. The goal of this program was to provide weekly taiko instructions to students at Morgan Maxwell. Weekly instruction in the art of ancient Japanese drumming and accompanying performances were designed to increase student achievement in mathematics, improve attendance rates, and develop a strong community of participating classrooms.

¹ Please note: A more thorough description of the individual programs can be found in their evaluation reports located in the appendices.

Operating Definitions

Case – for purposes of this report this is defined as a grant recipient.

Case Study - for purposes of this report this is defined as one grant recipient’s program analyzed.

Cross-Case Study – an analysis of dissimilar programs that have the same main objective as a common thread.

Analytical Matrix - table used to analyze the various grant recipients’ programs by analytical categories (i.e., purpose, theory, process, evaluation tools, impact, limitations and lessons learned).

Thematic Matrix - table used to analyze the grant criteria by the analytical categories that are summarized across grant recipients.

Stakeholders – individuals of whom this study and programs has relevance.

Facilitators – those implementing the program.

Process – description of the implementation of the program.

Evaluation Tools – data collection instruments used during the program.

Impact – outcomes gleaned from the implementation of the program.

Limitations – barriers or challenges, if any, that may have disrupted or limited the progress of the program.

Lessons Learned – recommendations for subsequent implementation of programs.

Findings by Grant Recipient/Findings by Grant Criteria/Overall Findings – synthesis of findings across categories, across grant criteria, and combined synthesis of findings.

Cross-Case Evaluation

The purpose of this evaluation is to provide feedback to the Arizona Commission on the Arts. This cross-case method of analysis and synthesis across the varying grant recipients will provide the Arizona Commission on the Arts with ways that their grant program can be operationalized in different contexts, school settings, and with varying expectations of outcomes while still holding on to the main objective of the Governing Board which is utilizing fine arts as a catalyst to benefit the “whole” student.

This cross-case evaluation included an in-depth investigation of the context, relevance, degree of maturity and expertise in implementation of each program, as well as, across programs. Each recipient applied the funds in a slightly different manner with outcomes that vary across programs yet they all have a central thread that is common – the integration of fine arts into the school day to help engage

students and enhance their academic experience. This synthesis of information across programs is to provide justification of diverse ways of conceptualizing the operation of this grant in ways beyond the original vision of the governing board. This report also includes the lessons learned by grant recipients which can be used to help guide improvements for the next cohort.

Research Questions

The recipient selection was contingent on three criteria: 1) the viability of the program to be successful, 2) quality of programming to meet the needs of their specific student populations and 3) the impact the program played on strengthening teaching for all learners thereby contributing to school improvement or capacity-building efforts.

Based on the criteria for applicants the following three research questions were the source of focus in this cross-case evaluation:

- 1) *Did the programs overall demonstrate viability of programming and capacity of the partners to manage the project to successful completion?*
- 2) *Did the grant recipients present quality, school-based programming designed to address clearly articulated outcomes that were appropriate for their student population?*
- 3) *Did the programs provided strengthen teaching and learning in arts education and/or arts integration, and contribute to ongoing school improvement or capacity-building efforts?*

Each recipient was charged with implementing the program in the 2013-2014 and 2014-2015 school years all the while collecting data for a program evaluation. Their objective was to provide evidence of their program and its effectiveness. These reports were turned into the Arizona Commission on the Arts in July, 2014 and July, 2015. This cross-case evaluation is not to duplicate the evaluations that were conducted by the grant recipients but to look across the programs to glean information for the Governing Board moving forward.

Target Audience

The main purpose of this report was to evaluate the relevance, efficacy, viability and feasibility of the grant program for the Arizona Commission on the Arts Governing Board. These findings will guide the Governing Board to justify the grant's impact on the "whole" student in a school setting or to make changes to the grant criteria based on recommendations. Another stakeholder group that may benefit from the findings is future recipients of the award. This document may provide ideas of how the program could be molded to fit a specific setting or used to glean very specific student outcomes (e.g., student efficacy as opposed to student achievement).

Methodology

All grant recipients were responsible for their own program evaluation which was delivered to the Arizona Commission on the Arts after the first year of the grant and again after the final year of the grant. The recipients also submitted a copy of their program evaluation into the ADE Program Evaluation unit for the purposes of the cross-case evaluation. This report is not intended to be a duplication of the work the grant recipients completed but a cross-case analysis focusing on overall findings.

The cross-case evaluation of the various programs will provide the Governing Board an opportunity to see common themes across programs while the actual details of the programs and sub-populations (e.g., grade levels or homelessness versus a stable community) vary. This evaluation demonstrates various ways the grant can be used to reach student populations at low performing schools as well as perhaps give insight on common obstacles encountered and possible resolutions that may be incorporated in the future.

Each program was reviewed by analytical categories to establish the in-depth intra-case study (i.e., an analysis of how each category of implementation and evaluation met within each program implemented). Each program was also reviewed across the three criteria for grant fulfillment (i.e., Viability, Quality of Programming, Impact) for the inter-dimension comparison to ensure that all grant criteria were met. Two matrices were created to demonstrate the process of this analysis.

Table 1 (displayed in its entirety in Appendix A) lays out the intra-case study of each analytic category. The following is a brief description of each category: 1) Name of Program[s], 2) Student Demographics and Student Composition, 3) Stakeholders, 4) Facilitators, 5) Purpose, 6) Theoretical Framework, 7) Process, 8) Evaluation Methods, 9) Impact/Results, 10) Limitations and 11) Findings. The first category listed the name[s] of the programs by grant recipient. Some of the partnerships sponsored multiple programs for their students throughout the year which was reflected in their evaluations. The second category was a detailed description of their student population. The recipients were expected to provide programs that meet the needs of the students they were serving. Categories 3 and 4 listed the individuals that were directly and indirectly involved in the program[s]. Category 5 listed the overall purpose of the partnership and whether the purpose was supported by a theoretical framework (category 6) that met the criteria of the Governing Board. The process (category 7) of each program was reviewed to assess whether there was alignment with the purpose. Category 8, evaluation methods, was required by each grant recipient in order to validate their findings and therefore was reviewed in this cross-case evaluation. The impact of the programs (category 9) provided by the grant recipients (i.e., some grant recipients contained up to three programs) were reviewed and documented by each recipient. Lastly, the limitations and the overall findings (categories 10 and 11) from each program were included and reviewed across recipients' programs in the thematic matrix.

Table 1. Analytical Matrix: Analytic Categories by Grant Recipient.

	Avondale MS/City of Goodyear Arts and Cultural Commission	Alhambra HS/The Rag Collection	Children First Academy of Phoenix/Free Arts for Abused Children of Arizona	Morgan Maxwell and Cavett Elementary Schools/Odaiko Sonora	
Analytical Categories	How did each program provided by grant recipients meet every category?				<i>Findings by Category across Grant Recipients</i>
Name of Program	<i>Name of the program[s] for each recipient</i>				
Student Demographics/ Student Composition	<i>Description of the student population served</i>				
Stakeholders	<i>All parties directly or indirectly involved with the program</i>				
Facilitators	<i>Those that implemented the program[s]</i>				
Purpose	<i>Description of what the program is to accomplish</i>				
Theory	<i>Description of the reasoning and expectations</i>				
Process	<i>Description of the implementation of the program</i>				
Evaluation Methods	<i>Data collection instruments used during the program</i>				
Impact/Results	<i>Outcomes gleaned from the implementation of the program</i>				
Limitations	<i>Barriers or challenges, if any, that may have disrupted or limited the progress of the program</i>				
Findings by Grant Recipients	<i>Synthesis of findings across categories by Grant Recipients.</i>				<i>Overall Findings - summary</i>

The thematic matrix, Table 2 (shown in its entirety in Appendix B), outlines an in-depth examination across the analytical categories (i.e., Purpose, Theory, Process, Evaluation Tools, Impact/Results and Lessons Learned) by grant criteria to ensure the original intentions of the governing board were met

when looking at the grant program as a whole. This matrix was constructed to illustrate the analysis. The grant criteria by which the analytical categories are judged against were *viability* of the program successfully completed, the *quality* of the program and whether the objectives are clearly defined and address the needs of the student population of their partner school, and the *impact* the program had on the student population.

Table 2. Thematic Matrix: Analysis of Category Summarizes across Grant Recipients by Grant Criteria.

	Viability	Quality of Program	Impact
Analytical Categories of All Grant Recipients	How did the analytical categories meet each criterion?		
Purpose	<i>Based on the programs' purposes was each criterion met individually</i>		
Theory	<i>Based on the programs' theories was each criterion met individually</i>		
Process	<i>Based on the programs' processes were the partners able to operationalize their programs and meet each criterion individually</i>		
Evaluation Tools	<i>Based on the programs' evaluation tools were the partners able to appropriately measure their programs and meet each criterion individually</i>		
Impact/Results	<i>Was the impact across programs on student population reflective of each criterion individually</i>		
Lessons Learned	<i>Recommendations of subsequent implementation of program under each criterion individually</i>		
Findings by Grant Criteria	<i>Synthesis of findings across categories by Grant Criteria</i>		
			<i>Findings across Grant Criteria by Analytical Categories of all Grant Recipients</i>
			<i>Overall Findings - Summary</i>

This inter-category analysis will highlight where the program is fulfilling the grant criteria and make apparent any missing criteria that the governing board may want to adjust for in the future.

Results

Tables 1 and 2 are included in the document as Appendix A and Appendix B in their entirety for reference and review. The following is a summary of the findings from the tables.

Summary of Analytical Categories by Grant Recipient

Each partnership was to include an arts organization and a low performing school. This was set up by design by the Arizona Commission on the Arts Governing Board to strengthen teaching and learning in arts education and integrate the arts into classroom curriculum to support cognitive learning of core content areas. The students that participated in the programs were from low SES communities with a high mobility rate and, in some cases, the students were homeless.

The programs were facilitated by professional artists, photographers, musicians, dancers and writers, who consulted with school staff (i.e., teachers and leadership) on the needs of their students and how their programs could support the curriculum, school climate and culture. The common theme when reviewing the purpose of the various programs was to engage the students with the goal of improving attendance at school, building self-efficacy and fostering a positive effect on academic achievement by drawing connections for the students between their art contributions and academics. Published research was included in two of the evaluations supporting the theory that active involvement in the arts can transfer to other areas of life for the participants both in cognitive development and emotional well-being.

A variety of 'art' programs (including theater, photography and poetry) were offered at varying times throughout the school day and after school. This was done to work around and complement the school day for the students. A final performance or art show was conducted for quite a few of the programs offered at the schools which were well received by their audiences. This was evident by data collected after the final performances or gallery showings by students and teaching staff.

The grant recipients worked tirelessly to collect data that would accurately depict the effectiveness, if any, of their programs. All recipients consulted with the ADE Program Evaluation unit on various data collection tools that would meet feasibility and utility purposes for their program[s]. Attendance records, assessments, surveys (pre- and post-surveys in some cases), interviews, focus groups, weekly reflections and artifacts (e.g., wall mural, gallery shows) were used to provide evidence about the programs. In many cases they used a comparison group of students when appropriate to gauge their programs' effectiveness in certain areas such as attendance and academic achievement. See Table 3 for details of data collection by year.

Table 3. Data Collection Tools used by Grant Recipients

Methods	Avondale Middle School		Alhambra High School		Children First Academy of Phoenix		Morgan Maxwell School	
	Year 1	Year 2	Year 1	Year 2	Year 1	Year 2	Year 1	Year 2
Academic Assessment	X	X					X	
Attendance Records	X	X					X	X
Interview/Focus Group	X		X	X	X	X		X
Student/Teacher Surveys	X	X	X	X	X		X	X
Case Study/Stories			X		X			
Journals					X	X		
Photo/Artwork	X	X	X	X	X	X		
Writing prompts					X		X	

The results from the data collection were analyzed by the recipients and included in their individual program evaluations (see Appendices C-F to review their reports). In this cross-case analysis there were three major themes across programs that were found:

1. Academic Achievement

Overall, the students who took part in the arts integrated program performed better academically than the non-participating students. As shown in the Avondale Middle School year-two report, five out of the six classes with the arts integrated program outperformed the control group in Language Arts and Writing. Similarly, the year one report from Morgan Maxwell School indicated that compared to the students at the control school, the fifth and sixth grade participants showed greater gains in the pre- and post-Galileo mathematics test scores. In addition, 35% of teachers at the Children First Academy of Phoenix addressed that participating students increased academic scores in the year one report. The following comments were made by teachers at the Morgan Maxwell School. Their students improved greatly after attending the taiko classes.

“While that sense of pride and self-discipline was evident in the taiko classroom, some of them carried that feeling through the

curriculum. Several of my IEP students made tremendous improvements over this school year."

"Math scores went up dramatically after the fraction lessons. They begin to really understand, and their scores went up on Math tests with this concept."

"When working with fractions and ratios, several students made remarks about the ratios they learned in taiko."

Teachers at the Morgan Maxwell School

2. Self-Efficacy

Participating students developed self-confidence over time. As shown in the excerpt below, a 3rd grade teacher at Children First Academy described the changes of her students after they participated in the program.

"Several students who were timid and not engaged in the academic areas really showed confidence in the artwork and creativity."

A third grade teacher at Children First Academy of Phoenix

Participating students built self-confidence and learned arts skills in the program. They knew how to voice their opinions and connect their feelings to their art work through the exhibition and performance.

"At the start of the semester, many of the students did not really have an idea of what they wanted to say. To help them begin we provided projects with some generic ideas and themes, some of which were taken from the previous year. They had ideas about life and knew what they were passionate about but didn't have the confidence to speak about those things or even how to connect those ideas to art. As they began to learn more and more skills and build trust with the teaching artists, they began to say many deep things about their lives, their stories, and their futures. This was powerful to watch unfold. Their art was meaningful, not simply pretty."

A Teaching Artist at Alhambra High School

"My experience working with the taiko sensei helped me gain a sense of pride and self-discipline."

A Student at Morgan Maxwell School

"Most of my students started the year feeling less than wonderful. Today they are self-confident and so proud of themselves. Taiko helped a great deal in that!"

A Teacher at Morgan Maxwell School

"I guess today was a good day, but I felt great after the performance. I felt like I was somebody."

A Student at Children First Academy of Phoenix

"I am different because the first time I went in Free Arts, I was scared and my sister, she was scared, too, so I sat on these stools by her. Once the first day, I start playing, doing things, I start getting happy, and still a little scared. But the third day they told us that we were going to do a performance so I got scared (and) I ran out the door. But now my favorite memories are the first time when I did the performance and the other time I did the performance."

A Student at Children First Academy of Phoenix

3. Student Engagement

Participating students were more engaged in school than prior to their participation in the integrated arts programs. This is shown in the attendance rate reported by the grant recipients. Both Avondale Middle School and Morgan Maxwell School found an increase in attendance rate during the days with the arts integrated classes. The other grant recipients added that the attendance of the students remained constant for the duration of the programs indicating that student attrition was lower than anticipated. All teacher surveys administered by the grant recipients and the majority of student survey demonstrated that participating students enjoyed the arts integrated programs.

A common obstacle faced across programs was disengaged school staff, changes in school administration or requirements and the mobility of student population. The recipients stated resolutions to some of these factors that were within their control such as holding a 'kick-off' party for the teachers to try and solicit their support and collaboration before the programs were implemented in the school year. In addition the grant recipients named a few more challenges that they encountered many of which may be resolved as the programs mature and data collection is seen as part of the process rather than an addition to the tasks to be completed. See the following list:

1. Irregular student attendance/ High student turnover
2. Limited arts integrated class time with students
3. Difficulty in collecting data from younger students (elementary school)
4. Lack of labor for time-consuming data collection and analysis
5. Small sample size and short time frame
6. Low survey response rate
7. High turnover of school administration

Summary of Grant Criteria by Analytical Categories across all Grant Recipients

The proposal criteria to receive the grant were that the proposal had to demonstrate: 1) Viability - the viability of the program to be implemented and successfully completed as designed, 2) Quality - the programs defined had to meet the needs of the students with clearly defined outcomes, and 3) Impact –

the program had to demonstrate through the proposal that the program[s] designed would strengthen teaching and learning in arts education and contribute to improving school quality.

Table 2, in Appendix B, is a compilation of the overall analytical categories across all grant recipients by the three criteria outlined above. The following is a summary of a review of each grant criterion and whether the grant recipients combined met the three criteria for each analytical category. See Appendix B for a detailed review of the findings for the grant criteria.

Research Question 1: Did the programs overall demonstrate viability of programming and capacity of the partners to manage the project to successful completion?

Each partnership met to talk about the specific issues of their student population and came up with a collaborative effort to provide feasible quality programs. This collaborative partnership committed each party to their role in the effort. Evidence was provided by all grant recipients of the ability and capacity to implement the programs with fidelity and quality that suited the needs of their student participants. As a result, the grant recipients had the capacity to operationalize the programs fully for their intended purpose. One grant recipient reported that:

Based on the feedback from year one teachers, the art medium selected was photography. The four language arts teachers felt this was an area they were familiar with and had some background experience. The teachers and the principal had the opportunity to meet with the photographer and discuss the project in detail. Standards were reviewed and four were selected as foundational for this project. The teachers met on several occasions with the artist to discuss the standards they were working on and the type of art that would best fit. They also generated ideas for a final project that best demonstrated the standard.

- *Avondale Middle School and Goodyear Arts & Culture Commission.*

While the communication amongst partners was intact during the duration of the program for the most part a few classroom teachers were not responsive to the partnership. This made it more difficult to operate the program successfully but the teaching artists did their best to continue the program without any ramifications. The biggest limitation reported by more than one grant recipient was teacher attrition and turn-over in the school staff and district offices. For a program to sustain the length of the two year grant it is difficult when the main 'players' change mid-stream. The artist partners suggested resolutions to this problem by way of addressing the teachers at the beginning of the school year in order to acquire their support and collaboration of the programs.

Research Question 2: Did the grant recipients present quality, school-based programming designed to address clearly articulated outcomes that were appropriate for their student population?

In all cases, classroom teachers and school leaders met with their artist partners to discuss issues that their students face and which programs would appropriately address their needs. Many of the programs selected are research-based to address student efficacy and improving student achievement.

The Therapeutic Arts in Schools Program is a component of the Free Arts Professional Artist Series. This program uses Professional Teaching to instruct children in under-resourced schools

and child welfare agencies in a wide variety of art forms. Professional teaching artists lead participants through sessions designed to impart transferable art, social, and coping skills that enable children to feel confident in their decision making, discover and develop their identity, and build their self-esteem.

- *Children First Academy and Free Arts for Abused Children. This program was selected in response to the needs of their student population of whom many are homeless.*

In the first year, these themes were focused on bullying, strengthening healthy youth/adult relationships, and drug prevention. This was encouraged by the Alhambra staff because of issues that were brought up by students and staff. In the second year, the themes included finding place and purpose, healthy relationships, and how to tell their story.

- *Alhambra High School and The Rag Collection Partnership. As a result of their collaborative effort they introduced both years Phonetic Spit, PhotoVoice, and Mural Crew in response to their students' needs.*

Given that the taiko drumming team has provided arts integrated instruction, it is believed that this program will also have an impact on student achievement and community building.

- *Morgan Maxell & Cavett Elementary Schools and Odaiko Sonora*

Research Question 3: Did the programs provided strengthen teaching and learning in arts education and/or arts integration, and contribute to ongoing school improvement or capacity-building efforts?

The purpose outlined by the grant recipients were met in quality and impact on students. The theories articulated in the proposals were supported by previous research verifying that arts integration has positive effects on student engagement and achievement in school.

The process developed by the grant recipients to operationalize the programs was successful. As a result, the programs were implemented with fidelity as was recognized by the results from multiple sources of data collected. The results also showed that the programs had an impact on students' perceptions, attendance and commitment through the duration of the program whether the duration was a semester or the length of the school year. These programs, overall, were very successful in terms of fulfilling their purpose of engaging the students, meeting the needs of the students in a capacity appropriate for the 'arts' program and the impact that the experience had on the students involved.

Based on what students have told us [through surveys and interviews], their growth and expressions, we believe that the RYV program was hugely successful this year. More students engaged, and more students found new tools to express their voice!

- We saw returning students come out of their shell and develop community with new students.*
- Students had an opportunity to connect with the arts community, and some have started to take lead on future plans and goals for the coming year.*

- c. *Students gained more confidence and inspiration in their abilities to express, speak up, and connect their voice with their community.*

- *Alhambra High School and The Rag Collection Partnership.*

Free Arts' data collection and observations indicate increased student engagement in classes, demonstration of leadership principles, increased collaboration between students, and reduced anxiety levels of students.

- *Children First Academy and Free Arts for Abused Children. This is a statement based on triangulation of data.*

- *78% of surveyed teachers felt that students who participated in the series seemed more engaged in school after participating.*
- *94% of surveyed teachers said that students who participated in the series seemed to feel better about themselves after participating.*
- *78% of surveyed teachers said that students who participated in the series had increased positive behaviors since participating.*
- *78% of surveyed teachers said that having Free Arts at their school helped them as teachers.*
- *89% of surveyed teachers said that Free Arts helped create community within their school.*

- *Children First Academy and Free Arts for Abused Children. These were results from their teacher survey.*

Conclusion

In conclusion, the grant recipients were successful in managing and completing the projects proposed. All the partners: Avondale Middle School/City of Goodyear Arts and Cultural Commission, Alhambra High School/The Rag Collection, Children First Academy of Phoenix/Free Arts for Abused Children of Arizona, and Morgan Maxwell and Cavett Elementary (Tucson Unified School District)/Odaiko Sonora - had a clear vision and outlined objectives to meet for their targeted student populations. They accomplished their objectives and were recognized to have a positive effect emotionally and in some cases academically on those students who participated in their programs. Both students and teachers responded optimistically towards the programs. The findings from this cross-case evaluation suggest that the integrated arts education programs had a positive impact on Arizona "D" labelled schools.

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Appendices

Appendix A. Table 1(a). Analytical Matrix: Analytic Categories by Grant Recipient.

Grant Recipients	Avondale Middle School		Alhambra High School			Children First Academy of Phoenix	Morgan Maxwell and Cavett Elementary	Findings by Category Across Grant Recipients
	City of Goodyear Arts and Cultural Commission		The Rag Collection			Free Arts for Abused Children of Arizona	Odaiko Sonora	
Analytical Categories	Stability and Capacity Building Through Arts Education		Raise Your Voice Project (RYV)			Therapeutic Arts in Schools	Opening Minds through the Arts (OMA)	
Name of Program	Arts Integration Program - Language Arts (Year 1- Piloted Arts Integrated into Mathematics)	After School Theatre Club	Phonetic Spit	PhotoVoice	Mural Crew	Professional Artist Series (PAS)	Big Bang = Big Change	
Student Demographics/ Student Composition	Low SES, 36% of students qualify for free/reduced lunch. Students are drawn from an area that includes multiple units of government housing, as well as a large shelter for women and children who are attempting to escape situations of domestic violence. According to McKinney Vento regulations, AMS has 48 qualifying homeless students and Raid.com, crime enforcement website, reports that there were 60 assaults and aggravated assaults, 30 burglaries, 48 robberies, and 24 incidents due to alcohol and narcotic use within one square mile of the school in a one month period. As large numbers of families are moving in with relatives or children living with grandparents, due to incarceration or drug use by the parents, we are seeing a larger number of students in the middle school that are solely responsible for getting up in the morning and coming to school.		Population: 2,800 Students, 160 Teachers, 5 Administrators, 75 Support Staff Ethnicity: 77% Hispanic, 7% African American, 7% Asian, 6% Anglo, 2% Native American, 88% economically disadvantaged; 20% ESL; 20% New/Immigrant/Refugee; 1% Single Parent			Underserved and underprivileged students, K-6 grade.	Two Tucson Unified School District schools located in a low socio-economic status area. Morgan Maxwell, a K-8 school, is the product of combining to elementary schools a few years ago. Cavett school is a lower performing K-5 elementary school.	
Stakeholders	Language Art classes: 2 - 5th grade classes 2 - 6th grade classes 1 - 7th grade class 1 - 8th grade class 2 classes at each grade level as control group	25 students self selected to participate. Criteria: parent approval and school attendance (student had to be in school the days of the after school program).	High School students. Some participated for the entire year, some joined in the middle of the year and others participated occasionally (ex: RYV lunch events or student art showings).			Students ages 5-14. Approximately 330 students participated in the program.		A common theme regarding student participants are that these students are from disadvantaged environments, low SES neighbors, and at-risk academically.
Facilitator	Artists	Artist/Actors	Artists/Photographers			Artists supported by volunteers and Free Arts staff.	Musician	Professional artist of many different genres.
Purpose	A two-tiered arts integration approach utilizing both an afterschool theatre enrichment program that encouraged multi-layers of arts experience and in-school teaching artists to create a relevant, engaging academic environment for both language arts educators and students.		Focus is on finding place and purpose, healthy relationships, and how to tell their story. (Year 1 focus was bullying, strengthening healthy youth/adult relationships, and drug prevention.)			The Therapeutic Arts in Schools Program is a component of the Free Arts Professional Artist Series. This program uses Professional Teaching to instruct children in under-resourced schools and child welfare agencies in a wide variety of art forms. Engage students in the weekly sessions to discover how art can be used as a coping tool and can express one's identity and increase their self-esteem.	It is believed that this program will also have an impact on student achievement and community building. (Attendance and engagement which are also issues at these schools were the focuses this year specifically because of a new assessment)	Engagement was a common theme for the purpose of these programs. The engagement in these programs was to: improve attendance, build self-efficacy and foster a positive effect on academic achievement.
Theory	The following theories and concepts were the foundational ideas on which we based this project: <ul style="list-style-type: none"> Increase exposure to a common form of art for integration and to experience the transformative results of using the arts to deliver content Expand the opportunity to provide relevant hands-on experience to a group of middle-school teachers Provide students with a balanced vision that the arts can be used in multiple content areas. Art is informational text and provides students a tool to apply their own life experiences in their work and identify relevance to real world applications. 		We believe this after-school program matters and will accomplish revitalization of youth voice and expression at Alhambra High School because of the following areas that RYV addresses: <ul style="list-style-type: none"> Resources: Art Resources expand opportunities to low-income youth in and around the Alhambra campus. Mentorship: Artists become mentors that encourage youth, where meaningful adult connections are missing. Safe Space: Art Workshops are a safe space for students to become more self-aware and learn how to process internally. Voice: Art Workshops give students permission to play, experiment, and learn how to use their voice. 			Professional teaching artists lead participants through sessions designed to impart transferable art, social, and coping skills that enable children to feel confident in their decision making, discover and develop their identity, and build their self-esteem. At the end of each series, participants have the opportunity to celebrate their accomplishments and demonstrate their skills through a culminating event.	OMA has a long history of providing high quality arts integration instruction, developing collaborative teams and building strong communities, with a record of supporting and improving student achievement. Odaiko Sonora's teaching artists have joined the OMA teaching artist team recently, and in that short time, they have had successful and highly enjoyable experiences introducing taiko drumming to students to both middle and elementary school children. This belief is based on sound research results. Champions of Change, the landmark report on arts education, indicates that music instruction helps the students that need it the most, and not just in the area of math. "Students of lower socioeconomic status gain as much or more from arts instruction than those of higher socioeconomic status," (Fiske, Champions of Change) and "students (of lower SES) who took music increased their math scores significantly . . . but just as important, reading, history, geography and even social skills scored by 40 percent." (Catterall et al., Champions of Change 1999).	Theory is that the benefits gained from active involvement and engagement in the fine arts will transfer to other areas of life for the participant both in cognitive development and emotional well-being. Research supporting this theory was submitted by two of the school/artist partnerships.

Appendix A. Table 1(b). (Continuation from previous page)

Grant Recipients	Avondale Middle School		Alhambra High School	Children First Academy of Phoenix	Morgan Maxwell and Cavett Elementary	Findings by Category Across Grant Recipients
	City of Goodyear Arts and Cultural Commission		The Rag Collection	Free Arts for Abused Children of Arizona	Odaiko Sonora	
Analytical Categories						
Process	Photography selected as the art medium for an in-class art program.	Advertised to all students. Student transportation was provided as needed. Students elected to be part of the acting cast or backstage crew (backstage work included making the sets).	After school workshops (such as: Phonetic Spit, PhotoVoice, Mural Crew) provided every week throughout the year. Also lunch events. Students were provided specific art tools to express themes (bullying, drugs, student/staff relationships, etc.) and to celebrate their voice on/off campus.	<ul style="list-style-type: none"> • Six professional teaching artists to deliver 10 six week sessions to students in kindergarten through 6th grade • Three school wide assemblies and two visual arts showcases • Two professional development sessions for classroom teachers and administrators • Two Free Arts Days for the entire school 	Weekly taiko lessons and Orff instruction provided at Morgan Maxwell. Weekly taiko lesson provided at Cavett.	A variety of fine arts classes, workshops, sessions were held at varying times of the day for students. Typically a final performance or art show was produced to end the series.
Evaluation Methods	<p>Pre/Post Student Attitudinal Survey - Administered to program participants and control group.</p> <p>Language Arts Assessment.</p> <p>Teacher Attitudinal Survey about the project; completed at end of project.</p>	<p>Attendance records: Attendance data during the duration of the program (September, October, November and December) was compared to attendance data collected after the program (January, February, March and April).</p> <p>Student Surveys.</p>	<p>Pre/Post Student Surveys</p> <p>Student interviews and AHS faculty interviews</p> <p>On-Campus Projects</p>	<p>Classroom Teacher Surveys: This tool was used to gather information from the teachers.</p> <p>Teaching Artist Weekly Reflections: these were used to provide formative feedback to the teacher/artist to adjust their instruction to improve student learning through the six week session.</p> <p>Student Focus Group: To gather information on the students' experiences engaging with professional teaching artists and their art forms.</p> <p>Student projects.</p>	<p>Attendance records: Participating schools versus Control Group and within a week at participating school.</p> <p>Student survey to measure difference in self-esteem, self-discipline and perseverance.</p> <p>Teacher interviews: Classroom teacher and teaching artist.</p> <p>Informal Student Interviews: Classroom teacher asked students questions at the end of the year.</p>	A variety of data collection tools were used to provide evidence of the experience. Survey results, interviews, focus groups, weekly reflections by participants and stakeholders were submitted.
Impact/Results	<p>Pre/post survey: Change in attitude in reading and writing:</p> <p>The survey results for all three grades showed an increase in attitude beyond that of the control group. The majority of the gain reported by participants was seen with the survey questions pertaining to attending class and paying attention.</p> <p>Participants Arts Assessment</p> <p>Five of the six participating classes outperformed control group.</p> <p>Teacher Attitudinal survey:</p> <p>All positive responses from participating teachers. For example one teacher wrote, "Students loved this class, it made writing very real".</p>	<p>Attendance records: Absenteeism for the participating students decreased during the four months of the program by 86 days (collectively).</p> <p>Student surveys: Positive responses from all participating students about the Theatre Club.</p> <p>Theater Performance: the students experience was extended by having the students responsible for writing, directing, acting, producing, and handling all set designs and backstage work. The students participating had a real-world theater experience while they shared their performance with over 600 students, 50 faculty members, and 200 of their family and friends. For many in the audience this was their first encounter with live theater.</p>	<p>Pre/Post Student Surveys: The results showed that students had more confidence, creative goals, and community connection.</p> <p>Random Student and Faculty Interviews: Students became more expressive as the year progressed.</p> <p>On campus products: Students were able to make their mark by expressing their voice through semi-permanent art pieces on campus.</p> <ul style="list-style-type: none"> • Poetry Performance - Phonetic Spit students shared their poetry in front of an audience. • Wheat Paste Mural - PhotoVoice Students created a mural that showcased their work in the program. • Graffiti Writing Technique and Individual Styles - Mural Crew students learned new styles and focused on their own individual styles. <p>Off campus Art Cultural Experiences: Students were motivated to try new artistic venues; student art was shown at local galleries in the downtown Phoenix Arts District.</p>	<p>The data was triangulated using conversations with classroom teachers, focus groups of students, and teaching artist weekly reflections.</p> <p>CFA evolution results were extremely positive (approximately 80%) that students were excited about the PAS programs, enjoyed participating, and took pride in their work. It was also reported that the programs helped reduce student anxiety levels. It was reported that nine of the ten series sessions were successful.</p> <p>Overall the PAS' increased student engagement in classes, demonstration of leadership principles, increased collaboration between students, and reduced anxiety levels of students.</p>	<p>Attendance Results: At Morgan Maxwell there was a positive impact for program participants on Friday attendance when compared to control group. Cavett school's program attendance showed more attendance mid-week than on Thursday..</p> <p>Survey Results: Morgan Maxwell 6th grade and Cavett 4th and 5th grade student survey responses to the three survey questions showed above average ratings. At Morgan Maxwell, there were slightly below average ratings for 7th grade students. Between the two 6th grade classes at Morgan Maxwell, the students whose teacher made more connections with the taiko lessons showed a higher average rating for all three statements.</p> <p>Teacher Interviews: 6th grade teacher indicated that students used their skills learned in taiko to help them in other class lessons.</p> <p>Informal Student interviews: Several students said taiko helps them focus better, both during taiko class and also during other classroom lessons.</p> <p>School Performance: The audience was impressed as confirmed by Thank you note written by the 1st grade students.</p>	Overall the perception findings were positive from participants and teacher stakeholders. Attendance rates were higher of participants than their peers in comparison groups. Students' academic achievement for those with teachers engaged in the process showed a positive effect when compared to comparison groups. Students reported that the fine arts program they were engaged in helped them academically even if it was in a calming effect that relieved anxiety.
Limitations	Out of class time for 5th and 6th grade students required to manage the volume of images, cameras and access to computers was too daunting so they were dropped from the study.	Student turnover due to students moving, beginning a sports program or chronic attendance issues. Other mandatory after school programs prohibited some of the original participants in the program from attending due to the conflict in programs.	New administrative requirements caused a two week delay in the programs and a change in space where programs met. Attendance is a consistent issue with mobility of students and other responsibilities or activities that conflict with the programs.	There was a change in school administration and teaching staff at Children First Academy. Changes in Free Arts Leadership.	Classroom teachers were not receptive to communication and collaboration with teaching artist except for one teacher who had the program the year before as well. Classroom Teacher was not present in classroom during drumming lessons which led to classroom management issues.	Disengaged classroom teachers, changes in school administration and teachers and student mobility were limitations across the programs.
Findings by Grant Recipients	Positive results: higher academic achievement, very favorable perception data	Positive results: higher attendance rate of participants, very favorable perception data	Positive results: students grew more confident as the year progressed, higher self- efficacy of students, and reported pride in their work.	Positive results: very favorable perception data, lowered student anxiety levels, demonstration of leadership principles, increased collaboration between students.	Positive results: higher attendance compared to control group, engaged students in program and reported by students that experience was positive and helped academically.	Overall Findings: These partnerships had a positive effect on students both cognitively and emotionally.

