

# A Supplemental Arts Program for Elementary School Children in the Cedar Valley

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James Brewer  
Grant Author  
1 Main Street  
Cedar Falls, IA 50613  
(319) 266-0000

## Project Abstract

This proposal is for "A Supplemental Arts Program for Elementary School Children in the Cedar Valley" (henceforth referred to as the "Program"). The purpose of this Program is to provide foundational experiences in fine arts, music, and theater to selected K-5 students in the Waterloo/Cedar Falls area in the State of Iowa. The funding amount requested is \$75,422.75.

This Program is founded upon our view that a structured curriculum in the arts is vital to the overall education of elementary school children. This perspective has its origins in the educational theories of John Dewey, Maria Montessori, Elliott Eisner, and Howard Gardner. In fact, no educational theorist of note stands in opposition to the concept of integrating artistic curriculum into the core curriculum of reading and language, mathematics, physical and biological sciences, and the social sciences. Indeed, every school district, with proper funding, would include the arts in their curriculum.

Sharp reductions in educational funding from the State of Iowa have significantly impacted arts education in every district in the state. This Program endeavors to provide a model for school districts to address this dearth of arts education in a pragmatic, repeatable, and sustainable manner. Drawing upon the resources of local academia, corporations, cultural organizations, and community organizations, the Program will start at a modest level independent of state and locally funded school districts, with an eye toward expanding into school districts themselves once the Program demonstrated feasibility and efficacy.

Students will be selected for participation in a two-stage process: first by demographics, then by lottery, until capacity is reached. Efficacy will be monitored and measured through evaluating performance in classroom work and on standardized tests (i.e., the Iowa Tests of Basic Skills) for both the experimental group (the students enrolled in the Program) and the control group (those who are not).

## Statement of Need

This Program was conceived in response to growing financial challenges faced by the school districts of this community. The State of Iowa has drastically reduced funding to individual school districts across the state, and notably to the Waterloo-Cedar Falls districts **<statistics>**. Due to the influence of Federal law (first through the No Child Left Behind Act, and more recently through the Every Student Succeeds Act), administrators are compelled to allocate scarce resources to core areas of reading and mathematics, in order to meet Adequate Yearly Progress criteria in these areas. This has resulted in a sharp reduction the delivery of educational opportunities in the arts and other areas (i.e., physical education). In fact, the Iowa Area Education Agency 267, based in Waterloo, estimates that in the 53

school districts that it serves, the percentage decline in funding allocated to arts education exceeds 30% in the 10-year period from 2006 to 2015.

The stakeholders in this Program believe strongly that this gap in the K-5 curriculum gap creates an educational disadvantage for students on several levels:

- Academic performance particularly standardized test performance, has been shown to correlate positively to participation in curriculum-based arts education led by trained professional educators <b>citation</b>
- Students without these experience are, by definition, at a competitive disadvantage compared with other students who have had access to these experiences. This has been demonstrated to be the case through several peer-reviewed studies <b>citation</b>
- Cultural appreciation that is fostered by a sound foundation in arts curricula is thought to promote long-term interest in and support of the many cultural offerings in the community, including the Waterloo-Cedar Falls Symphony, Waterloo Community Theater, and the UNI Artists Series. <b>citation of quotes from community leaders</b>

In addition to the impacts on students, the same funding reductions influences the market forces for trained educators in the arts. Without full-time positions and competitive salaries, these educators will likely not consider positions in these school districts. The College of Education at the University of Northern Iowa, in Cedar Falls, Iowa (henceforth referred to as the “UNI CoE) produces more than <b>number</b> bachelors-level graduates and <b>number</b> masters-level graduates in fine arts, drama, and music education per year. In the absence of robust opportunities in the Waterloo/Cedar Falls area, these graduates are likely to move toward greener pastures, perhaps even out of state, to pursue their careers. This loss of talent is unfortunately combined with a loss of tax revenue and purchasing power to the local economy.

In summary, the effects of reduced levels of arts education radiate beyond the immediate classroom for a given school year. They can be expected to ripple through the social and economic fabric of the Waterloo/Cedar Falls area for years beyond the life of the Program.

## Program Description

The Program will be organized and implemented through several key roles, all of whom will collaborate with and receive direction from an Advisory Board to carry out the mission of the Program. These roles include a Program Administrator, Program Staff, UNI CoE Mentors, Instructors, and Support Staff. These roles will be supplemented by volunteers (i.e., parents, fellow UNI students, etc.) as well as an oversight

administrator from the Waterloo and Cedar Falls Community School Districts. These roles are defined in the Staffing and Organization section below.

The Program will be comprised of up to 60 children who will apply through their local school. If more than 60 children apply, participants will be chosen through a lottery. If fewer than 15 children apply, the Program will be postponed until that number is reached.

The children will be assigned to one of three “cohorts”. The purpose of the cohort is two-fold: that the children become accustomed to one another and become comfortable in collaboration and “stretching the boundaries” of imagination; and that the Instructors develop rapport with children in a cohort and can optimize the learning experience based upon both individual and collective strengths.

Each cohort will rotate among the three learning tracks of three (3) months in duration, such that each student will receive nine (9) months of instruction. There will be two (2) sessions per week in each track, or twenty-four (24) sessions in each track, plus one (1) session for a capstone performance.

Functionally, to address the identified needs and to deliver the services required to attain the goals and objectives (see the Goals and Objectives section below), we propose a Program comprising three primary learning tracks (Drama, Music, and Fine Arts). Each track will be led by two (2) Instructors who are qualified in that field, and who will be mentored by faculty of the UNI CoE. For each track, technical and operational assistance will be provided by one (1) Support staffer.

The three tracks will consist of the following artistic disciplines:

#### 1) Drama

The drama track will focus upon the teaching of the elements of drama sufficient to present a short dramatic performance (i.e., movement, voice, concentration, improvisation, and role play). This track will require:

- A stage or similar venue for rehearsing and presenting a theatrical piece
- Costumes
- Makeup
- Props
- Scenery
- Copies of scripts
- Royalties, if any, for the selected script

Each of these assets will be of a modest nature, and particularly scenery and costumes, which will be created by the children in the Program

## 2) Music

The focus will be on vocal music performance. The course will also provide an introduction to the concepts of music theory (i.e., note values, staff signatures, rests, tempo, etc.) sufficient to teach the reading of music. A short vocal performance will be presented at the end of this track. This track will require:

- Copies of sheet music
- Royalties, if any, for selected sheet music
- Materials to teach basic music theory
- A piano to provide pedagogic support as well as accompaniment.

## 3) Fine Art

The Fine Art track will instruct in basic drawing and painting. The course will offer the basic elements of art (i.e., line, shape, color, value, texture, space, and form). This foundation will provide an adequate basis for creating drawings and paintings. An exhibition of each child's favorite work will be presented at the end of this track. This track will require:

- Sheets of paper for both drawing and painting
- A supply of pencils and erasers for drawing
- A supply of tempera paints and brushes for painting

# Goals and Objectives

For this Program to be successful, we identified four (4) objectives that the Program must meet:

- 1) Identifying and preparing the necessary resources. Students from UNI in the advanced stages of their curriculum will lead each track. Students will be paired and will switch off each session to lead and deliver the curriculum. A support staff will provide technical and logistical support. Faculty from UNI CoE will mentor each instructor and support staff and will assist with curriculum development and classroom management techniques.
- 2) Determining and defining the activities of the Program. These will be largely defined through the curriculum developed for each track. UNI CoE faculty will draw upon decades of proven classroom experiences, as well as leading-edge theory and techniques, to guide the development of the curriculum and, in concert with the Instructors and Support team, collaborate and observe its delivery. The progress of each child involved in the Program will be observed to assure reasonable progress toward both a meaningful and an enjoyable experience in each artistic track.

- 3) Specifying the outputs that this Program will deliver. The Program will deliver a professional-level of curriculum in drama, fine arts, and music, that will be both sustainable and repeatable (that is, it can be introduced into other school districts without significant modification). It will also produce 60 children with a significantly enhanced appreciation for, and understanding of, these artistic disciplines. It will also produce a group of experienced Instructors in the development and delivery of a fine arts curriculum. Finally, it will provide a set of data that documents the progress of each student, both in terms of their understanding of each artistic track but also in their overall academic performance. It is hoped, furthermore, that the Program will give rise to longitudinal studies of students with exposure to artistic curricula, and their subsequent classroom performance.
- 4) Describing the outcomes that the Program is expected to produce for all stakeholders, staff, the children, and the greater community. More so than the outputs described above, the outcomes are of a more qualitative nature and are therefore not easily quantified. To be clear, it is expected that their evaluation will rely upon general consensus among the stakeholders and community members. The desired impacts on the participants and the community include:
  - Students who are demonstrably more competent in the arts, able to participate in and appreciate artistic performances, and the organizations that provide them
  - Teachers who are more capable of leading and delivering arts curricula, and able to share that knowledge with peers, colleagues, and the community at large
  - Community recognition for cultivating young scholars in artistic pursuits and the marketing and business development uptake that comes with that recognition
  - A repeatable and sustainable delivery model for use by school districts locally, around the State of Iowa, and beyond.

These objectives are presented in a conceptual model of the Program as illustrated below.

### **A conceptual model for the design, delivery, and assessment of the Program**

## **Methods**

- 1) Formalizing the goals and objectives for a Program for selected fine arts (i.e., drawing and painting, vocal music, and drama) for K-5 students (i.e., cultivate appreciation, develop proficiency, build collaboration skills),
- 2) Refining that Program into an after-school curriculum targeting K-5 students, determine staffing requirements (i.e., Program administrator, instructors, support staff) based upon a limit of 50 children (to begin with).
- 3) Developing a Program that organizes all of the above into a) identifying the necessary resources, b) determining and defining the activities that will occur, c) specifying the outputs that this Program will deliver, d) describing the outcomes that the Program is expected to produce for all stakeholders and participants, and e) illustrating the desired impacts on the participants and the community.

## **Timeline**

The Program will operate using a cadence of activities, described above, and following the timeline illustrated below.

Illustrative Program Plan		Owner	Month1	Month2	Month3	Month4	Month5	Month6	Month7	Month8	Month9	Month10	Month11	Month12	Month13	Month14	Month15	Month16
<b>1</b>	<b>Activity 1 - Project Funding, Planning, and Organization</b>																	
1.1	Secure Funding and Validate Financial Controls	Admin Team																
1.2	Secure Stakeholder Commitments (UNI, Community Organizations, School Districts)	Admin Team																
1.3	Recruit Instructors, Support Staff, Mentors	Admin Team																
1.4	Identify and Secure Facilities	Admin Team																
1.5	Conduct Kickoff & High Level Planning Review Meeting (Charter, Scope, Objectives)	Admin Team																
<b>2</b>	<b>Activity 2 - Finalize Curriculum and Instruction Development</b>																	
2.1	Develop Fine Arts Curriculum	FA Team																
2.2	Develop Drama Curriculum	Drama Team																
2.3	Develop Vocal Music Curriculum	Music Team																
2.4	Review and Approve Curriculum and Instruction Methods	Admin Team																
<b>3</b>	<b>Activity 3 - Market Program, Identify and Select Students</b>																	
3.1	Prepare Marketing Materials	Admin Team																
3.2	Collaborate with School District to Present Marketing Materials to Schools	Admin Team																
3.3	Signup Period	Admin Team																
3.4	Select Students and Assign to Cohorts	Admin Team																
<b>4</b>	<b>Activity 4 - Implement Program Tracks - Session 1</b>																	
4.1	Provision Materials for All Tracks	Admin Team																
4.2	Deliver Fine Arts Curriculum - Cohort 1	FA Team																
4.3	Deliver Drama Curriculum - Cohort 2	Drama Team																
4.4	Deliver Vocal Music Curriculum - Cohort 3	Music Team																
4.5	Observe, Gather Data, and Address Issues	Admin Team																
<b>5</b>	<b>Activity 5 - Implement Program Tracks - Session 2</b>																	
5.1	Provision Materials for All Tracks	Admin Team																
5.2	Deliver Fine Arts Curriculum - Cohort 2	FA Team																
5.3	Deliver Drama Curriculum - Cohort 3	Drama Team																
5.4	Deliver Vocal Music Curriculum - Cohort 1	Music Team																
5.5	Observe, Gather Data, and Address Issues	Admin Team																
<b>6</b>	<b>Activity 6 - Implement Program Tracks - Session 3</b>																	
6.1	Provision Materials for All Tracks	Admin Team																
6.2	Deliver Fine Arts Curriculum - Cohort 3	FA Team																
6.3	Deliver Drama Curriculum - Cohort 1	Drama Team																
6.4	Deliver Vocal Music Curriculum - Cohort 2	Music Team																
6.5	Observe, Gather Data, and Address Issues	Admin Team																
<b>7</b>	<b>Activity 7 - Student Assessment</b>																	
7.1	Prepare Baseline Testing Protocols with School Districts	Admin Team																
7.2	Administer Baseline Testing for Fine Arts - All Students	FA Team																
7.3	Administer Baseline Testing for Drama - All Students	Drama Team																
7.4	Administer Baseline Testing for Vocal Music - All Students	Music Team																
7.5	Administer Endpoint Testing for Fine Arts - Cohort 1	FA Team																
7.6	Administer Endpoint Testing for Drama - Cohort 2	Drama Team																
7.7	Administer Endpoint Testing for Vocal Music - Cohort 3	Music Team																
7.8	Administer Endpoint Testing for Fine Arts - Cohort 2	FA Team																
7.9	Administer Endpoint Testing for Drama - Cohort 3	Drama Team																
7.10	Administer Endpoint Testing for Vocal Music - Cohort 1	Music Team																
7.11	Administer Endpoint Testing for Fine Arts - Cohort 3	FA Team																
7.12	Administer Endpoint Testing for Drama - Cohort 1	Drama Team																
7.13	Administer Endpoint Testing for Vocal Music	Music Team																
7.14	Collect and Evaluate All Testing	Admin Team																
<b>8</b>	<b>Activity 8 - Program Assessment and Program Review</b>																	
8.1	Assemble and Analyze District Tests (e.g., ITBS)	Admin Team																
8.2	Assemble and Analyze Baseline Tests	Admin Team																
8.3	Assemble and Analyze Endpoint Tests	Admin Team																
8.4	Prepare Assessment Report on Student Progress and Impact	Admin Team																
8.5	Prepare Report on Program Assessment, Outputs, and Outcomes	Admin Team																
8.6	Deliver Reports to Stakeholders and Grant/Funding Providers	Admin Team																
8.7	Deliver all Reports, Methods, and Materials to Knowledge Base	Admin Team																
<b>9</b>	<b>Activity 9 - Program Assessment and Program Review</b>																	
9.1	Update Program Plan and Monitor Progress	Admin Team																
9.2	Identify, Mitigate, Track and Resolve Risks, Actions, Issues and Dependencies (RAID)	Admin Team																
9.3	General Program Management Activities	Admin Team																
9.4	Financial Planning and Control Activities	Admin Team																
9.5	Prepare Periodic Communications to Stakeholders, Funding Sources, and Others	Admin Team																
9.6	Close Program	Admin Team																

A proposed timeline for design, delivery, and assessment of the Program



# Budget

The budget for the Program is estimated at \$75,422.75. This includes a contingency of 15% for unexpected expenses throughout the Program lifecycle.

To be more specific, this budget will provide for the following expenditures:

- 1) Staffing (i.e., Program administrator, instructors, support staff) based upon 60 children
- 2) Fixed costs (i.e., rental of space, insurance, etc.)
- 3) Variable costs (i.e., additional labor, materials, marketing, transportation, etc.), and
- 4) Unexpected costs (expressed as a contingency margin of 15% in addition to the sum of the categories above)

Since the Program is not expected to drive to profitability, the total of these four categories comprise the level of our grant request to fund and operate the Program.

The assumptions that drive the calculation of the budget include:

- 1) The Program will no charge to the families of students, whether or not those students come from circumstances placing them below the federal poverty level (as demonstrated by participating in federal aid Programs for food, health care, etc.) may qualify for certain ancillary income sources. However, the income derived from these sources is not expected to significantly impact the Program revenues.
- 2) The Program will run for three (3) periods of nine (9) weeks each for one (1) calendar year.
- 3) During each Program period, there will be three (3) artistic tracks: fine arts, drama, and vocal music. Each track will involve a two (3) hour instructional sessions per week (a short break will be provided midway through each session). All tracks will run simultaneously in separate areas of the facility.
- 4) The Program will accommodate up to twenty (20) children in each of the curriculum tracks.

The budget includes provision for:

- 1) Staffing

The Program will require several types of staff with diverse responsibilities and areas of expertise. The staffing model will include:

- Program Administrator – one (1) person to administer Program income and expenses, manage Program facilities and assets, address security, liability and risk considerations, and manage community relations and stakeholder interests
- Program Staff – one (1) person to assist Program Administrator in preparing marketing materials, preparing reports, processing data, scheduling meeting and calls, organizing and

formatting presentations, writing and responding to correspondence, and other tasks as required.

- Instructors – two (2) instructors for each of three (3) tracks (i.e., fine arts, drama, and vocal music)
- Support staff – one (1) person for each of the three (3) tracks to provide support services for the instructors and the administrator.

## 2) Space and Facilities

Each of the three activities will require space. Space should be indoors, sheltered from weather, climate controlled, and provide a modicum of security and privacy. It should be of sufficient space to accommodate both the people involved (the children, the instructor, a support person, and a reasonable number of observers). A sufficient number of chairs should also be available.

The space should be available for the exclusive use of Program participants for one afternoon per weekend, or one evening per week, for four hour period.

The expenses for this space are expected to include rent, a share of the utilities (electricity, gas, water, waste) prorated per month, and any supervisory or security personnel dictated by the landlord.

## 3) Physical Assets / Materials

Each track of the Program requires specific physical assets or materials to enable the specific curriculum for that area. Some examples include:

### a. Drama

The Drama track requires materials to prepare and present a short theatrical performance. This will require:

- Costumes
- Makeup
- Props
- Scenery

Each of these assets will be of a modest nature, and particularly scenery, which will be created by the children in the Program

### b. Music

The Music track requires materials to prepare and present a short vocal performance. This will require:

- Copies of sheet music
- Royalties, if any, for selected sheet music
- Materials to teach basic music theory
- A piano to provide pedagogic support as well as accompaniment.

c. Fine Art

The Fine Art track will prepare and present an exhibition of student drawing and painting. This will require:

- Sheets of paper for both drawing and painting
- A supply of pencils and erasers for drawing
- A supply of tempura paints and brushes for painting

A summary budget is presented below.

Staffing Expenses	Role (Hours)	Total
	Program Administrator	\$27,090
	Program Aide	\$3,950
	FA Team	\$4,640
	Drama Team	\$4,640
	Music Team	\$4,640
Total Staffing Expenses	Total	\$44,960
Fixed Asset Expenses (\$)	Facility Rental	\$4,000
	Workspace Rental	\$3,200
	Utilities	\$1,050
Total Fixed Asset Expenses		\$8,250
Variable Asset Expenses	Fine Arts Curriculum Development	\$800
	Drama Curriculum Development	\$800
	Music Curriculum Development	\$800
	Fine Arts Curriculum Materials	\$900
	Drama Curriculum Materials	\$900
	Music Curriculum Materials	\$750
	Fine Arts Testing Materials	\$75
	Drama Testing Materials	\$75
	Music Testing Materials	\$75
	Supervisory/Security	\$7,200
Total Variable Asset Expenses		\$12,375
Contingency @ 15%		\$9,838
Total Program Budget		\$75,422.75

## Evaluation Methods

Assessment can be defined as process of gathering data through various modalities to establish a basis for evaluating what students know, understand, and can do with their knowledge as a result of a pedagogical experience. In the case of this Program, we will employ two modalities through which we will assess student progress: formative assessments, and summative assessments.

In the Formative Assessment modality, we will continuously monitor student progress in each of the three artistic tracks. Beginning with a baseline test to determine each student's strengths and opportunities for growth, we will provide individualized instruction based upon the desired outcomes at the end of the learning journey.

In the Summative Assessment, the Baseline examination will be presented again to measure the degree of growth in knowledge and understanding of concepts. In addition, each student's performance work will be evaluated against objective criteria to determine the degree of improvement each student evidences in applying their newly-acquired knowledge.

Another form of assessment will be a longitudinal comparison of each student's score on the Iowa Tests of Basic Skills (ITBS). The focus of this evaluation will be on the Reading component of ITBS. In collaboration with the School Districts, the scores of the experimental group (those students involved in the Program) will be compared to the scores of the "control" group (those student not involved in the Program). This will endeavor to better understand by how much (or whether) participation in the Program has impacted ITBS scores.

## Staffing and Organizational Structure

The Program's Organizational structure has four (4) basic levels:

- Stakeholders, including the Grant/Funding entities, UNI CoE faculty, Community Organizations, School District Administrators, and other educational professionals and interested parties
- Advisory Council, comprised of UNI CoE faculty in the key areas of curriculum and Instruction for the three artistic track areas
- Program Administrator and Staff
- Artistic Track teams:
  - Fine Arts Team, composed of Faculty Mentors, Program Instructors, and Support Staff
  - Drama Team, composed of Faculty Mentors, Program Instructors, and Support Staff
  - Music Team, composed of Faculty Mentors, Program Instructors, and Support Staff

An illustration of the relationships between and among these teams is depicted in the illustration below.

## **A proposed organizational model for design, delivery, and assessment of the Program**

### **Summary Statement**

The stakeholders of this Program deeply believe that the merits of the Program will persist long into the future of the Cedar Valley cultural fabric. We firmly believe that by bringing to bear the strengths of the University Of Northern Iowa College Of Education, community organizations including the Waterloo-Cedar Falls Symphony and the Waterloo and Cedar Falls Community Theaters, the broad and deep community of artists, and the interest in enriching the cultural and community fabric evidenced by organizations such as the Sons of Jacob Synagogue, this Program combines all of the assets needed to evoke a successful outcome.

Our partnership, based upon your organization's commitment to promoting cultural quality and community growth, will surely result in a citizenry of devoted patrons of the arts, and a well-educated community capable of driving and promoting continued business growth and expansion throughout the Cedar Valley.

## Appendix

AEA 7 Mission Statement

<https://www.aea267.k12.ia.us/about-us/our-promise-mission-vision-values/>

University of Northern Iowa College of Education and College of Humanities (Fine Arts, Music, Theater)

<https://coe.uni.edu/about/strategic-plan>

<https://theatre.uni.edu/>

<https://uni.edu/art/>

<https://music.uni.edu/>

Waterloo-Cedar Falls Symphony Charter

<https://wcfsymphony.org/about-us/history/>

Waterloo Community Playhouse

<http://siteline.vendini.com/site/wcpbhct.org>

Cedar Falls Community Theater

<http://osterregent.com/history/>