

**U.S. Department of Education**  
**Washington, D.C. 20202-5335**



**APPLICATION FOR GRANTS**  
**UNDER THE**

**Arts in Education Model Development and Dissemination Program CFDA Number 84.351D**

**CFDA # 84.351D**

**PR/Award # U351D140061**

**Grants.gov Tracking#: GRANT11637815**

OMB No. , Expiration Date:

Closing Date: Apr 28, 2014

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This application was generated using the PDF functionality. The PDF functionality automatically numbers the pages in this application. Some pages/sections of this application may contain 2 sets of page numbers, one set created by the applicant and the other set created by e-Application's PDF functionality. Page numbers created by the e-Application PDF functionality will be preceded by the letter e (for example, e1, e2, e3, etc.).

| Application for Federal Assistance SF-424  |  |  |
|--|--|--|
| * 1. Type of Submission:<br><input type="checkbox"/> Preapplication<br><input checked="" type="checkbox"/> Application<br><input type="checkbox"/> Changed/Corrected Application | * 2. Type of Application:<br><input checked="" type="checkbox"/> New<br><input type="checkbox"/> Continuation<br><input type="checkbox"/> Revision | * If Revision, select appropriate letter(s):<br><input type="text"/><br>* Other (Specify):<br><input type="text"/> |
| * 3. Date Received:<br><input type="text" value="04/28/2014"/>   | 4. Applicant Identifier:<br><input type="text"/>   |  |
| 5a. Federal Entity Identifier:<br><input type="text"/>   | 5b. Federal Award Identifier:<br><input type="text" value="N/A"/>  |  |
| <b>State Use Only:</b>   |  |  |
| 6. Date Received by State: <input type="text"/>  | 7. State Application Identifier: <input type="text"/>  |  |
| <b>8. APPLICANT INFORMATION:</b>   |  |  |
| * a. Legal Name: <input type="text" value="Mind Meets Music, Inc"/>  |  |  |
| * b. Employer/Taxpayer Identification Number (EIN/TIN):<br><input type="text" value="46-3550182"/>   | * c. Organizational DUNS:<br><input type="text" value="0208083830000"/>  |  |
| <b>d. Address:</b>   |  |  |
| * Street1: <input type="text" value="1550 E Beltline Ste 170"/>  | Street2: <input type="text"/>  |  |
| * City: <input type="text" value="Grand Rapids"/>  | County/Parish: <input type="text"/>  |  |
| * State: <input type="text" value="MI: Michigan"/>   | Province: <input type="text"/>   |  |
| * Country: <input type="text" value="USA: UNITED STATES"/>   | * Zip / Postal Code: <input type="text" value="49506-4362"/>   |  |
| <b>e. Organizational Unit:</b>   |  |  |
| Department Name:<br><input type="text" value="Mind Meets Music, Inc"/>   | Division Name:<br><input type="text" value="Innovative Arts"/>   |  |
| <b>f. Name and contact information of person to be contacted on matters involving this application:</b>  |  |  |
| Prefix: <input type="text"/>   | * First Name: <input type="text" value="Monique"/>   |  |
| Middle Name: <input type="text"/>  | * Last Name: <input type="text" value="Salinas"/>  |  |
| Suffix: <input type="text" value="Ph.D"/>  | Title: <input type="text" value="Executive Director"/>   |  |
| Organizational Affiliation:<br><input type="text" value="Mind Meets Music, Inc."/>   |  |  |
| * Telephone Number: <input type="text" value="616-890-1164"/>  | Fax Number: <input type="text"/>   |  |
| * Email: <input type="text" value="Monique@mindmeetsmusic.com"/>   |  |  |

**Application for Federal Assistance SF-424**

**\* 9. Type of Applicant 1: Select Applicant Type:**

M: Nonprofit with 501C3 IRS Status (Other than Institution of Higher Education)

Type of Applicant 2: Select Applicant Type:

S: Hispanic-serving Institution

Type of Applicant 3: Select Applicant Type:

X: Other (specify)

\* Other (specify):

African American-serving

**\* 10. Name of Federal Agency:**

U.S. Department of Education

**11. Catalog of Federal Domestic Assistance Number:**

84.351

CFDA Title:

Arts in Education

**\* 12. Funding Opportunity Number:**

ED-GRANTS-022514-001

\* Title:

Office of Innovation and Improvement (OII): Arts in Education Model Development and Dissemination Program CFDA Number 84.351D

**13. Competition Identification Number:**

84-351D2014-1

Title:

**14. Areas Affected by Project (Cities, Counties, States, etc.):**

AreasAffectedbyProject.pdf

Add Attachment

Delete Attachment

View Attachment

**\* 15. Descriptive Title of Applicant's Project:**

Innovative Arts: Mind Meets Music in partnership with Local Education Agencies

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

**Application for Federal Assistance SF-424**

**16. Congressional Districts Of:**

\* a. Applicant

\* b. Program/Project

Attach an additional list of Program/Project Congressional Districts if needed.

**17. Proposed Project:**

\* a. Start Date:

\* b. End Date:

**18. Estimated Funding (\$):**

|                     |   |
|---------------------|---|
| * a. Federal        | <input type="text" value="500,000.00"/> |
| * b. Applicant      | <input type="text" value="100,000.00"/> |
| * c. State          | <input type="text" value="70,000.00"/>  |
| * d. Local          | <input type="text" value="0.00"/>       |
| * e. Other          | <input type="text" value="30,000.00"/>  |
| * f. Program Income | <input type="text" value="0.00"/>       |
| * g. TOTAL          | <input type="text" value="700,000.00"/> |

**\* 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**

a. This application was made available to the State under the Executive Order 12372 Process for review on

b. Program is subject to E.O. 12372 but has not been selected by the State for review.

c. Program is not covered by E.O. 12372.

**\* 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**

Yes  No

If "Yes", provide explanation and attach

**21. \*By signing this application, I certify (1) to the statements contained in the list of certifications\*\* and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances\*\* and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)**

\*\* I AGREE

\*\* The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

**Authorized Representative:**

Prefix:  \* First Name:

Middle Name:

\* Last Name:

Suffix:

\* Title:

\* Telephone Number:  Fax Number:

\* Email:

\* Signature of Authorized Representative:  \* Date Signed:

**Areas Affected by Project**

Grand Rapids – Michigan

Wyoming – Michigan

Kentwood – Michigan

Kent County – Michigan

South Bend – Indiana

St Joseph County - Indiana

## **Congressional Districts Served**

### **Michigan**

3<sup>rd</sup> Congressional District

### **Indiana**

2<sup>nd</sup> Congressional District

## ASSURANCES - NON-CONSTRUCTION PROGRAMS

Public reporting burden for this collection of information is estimated to average 15 minutes per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0040), Washington, DC 20503.

**PLEASE DO NOT RETURN YOUR COMPLETED FORM TO THE OFFICE OF MANAGEMENT AND BUDGET. SEND IT TO THE ADDRESS PROVIDED BY THE SPONSORING AGENCY.**

**NOTE:** Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the awarding agency. Further, certain Federal awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

As the duly authorized representative of the applicant, I certify that the applicant:

1. Has the legal authority to apply for Federal assistance and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project cost) to ensure proper planning, management and completion of the project described in this application.
2. Will give the awarding agency, the Comptroller General of the United States and, if appropriate, the State, through any authorized representative, access to and the right to examine all records, books, papers, or documents related to the award; and will establish a proper accounting system in accordance with generally accepted accounting standards or agency directives.
3. Will establish safeguards to prohibit employees from using their positions for a purpose that constitutes or presents the appearance of personal or organizational conflict of interest, or personal gain.
4. Will initiate and complete the work within the applicable time frame after receipt of approval of the awarding agency.
5. Will comply with the Intergovernmental Personnel Act of 1970 (42 U.S.C. §§4728-4763) relating to prescribed standards for merit systems for programs funded under one of the 19 statutes or regulations specified in Appendix A of OPM's Standards for a Merit System of Personnel Administration (5 C.F.R. 900, Subpart F).
6. Will comply with all Federal statutes relating to nondiscrimination. These include but are not limited to: (a) Title VI of the Civil Rights Act of 1964 (P.L. 88-352) which prohibits discrimination on the basis of race, color or national origin; (b) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. §§1681-1683, and 1685-1686), which prohibits discrimination on the basis of sex; (c) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. §794), which prohibits discrimination on the basis of handicaps; (d) the Age Discrimination Act of 1975, as amended (42 U.S.C. §§6101-6107), which prohibits discrimination on the basis of age; (e) the Drug Abuse Office and Treatment Act of 1972 (P.L. 92-255), as amended, relating to nondiscrimination on the basis of drug abuse; (f) the Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act of 1970 (P.L. 91-616), as amended, relating to nondiscrimination on the basis of alcohol abuse or alcoholism; (g) §§523 and 527 of the Public Health Service Act of 1912 (42 U.S.C. §§290 dd-3 and 290 ee- 3), as amended, relating to confidentiality of alcohol and drug abuse patient records; (h) Title VIII of the Civil Rights Act of 1968 (42 U.S.C. §§3601 et seq.), as amended, relating to nondiscrimination in the sale, rental or financing of housing; (i) any other nondiscrimination provisions in the specific statute(s) under which application for Federal assistance is being made; and, (j) the requirements of any other nondiscrimination statute(s) which may apply to the application.
7. Will comply, or has already complied, with the requirements of Titles II and III of the Uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970 (P.L. 91-646) which provide for fair and equitable treatment of persons displaced or whose property is acquired as a result of Federal or federally-assisted programs. These requirements apply to all interests in real property acquired for project purposes regardless of Federal participation in purchases.
8. Will comply, as applicable, with provisions of the Hatch Act (5 U.S.C. §§1501-1508 and 7324-7328) which limit the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.

9. Will comply, as applicable, with the provisions of the Davis-Bacon Act (40 U.S.C. §§276a to 276a-7), the Copeland Act (40 U.S.C. §276c and 18 U.S.C. §874), and the Contract Work Hours and Safety Standards Act (40 U.S.C. §§327-333), regarding labor standards for federally-assisted construction subagreements.
10. Will comply, if applicable, with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is \$10,000 or more.
11. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. §§1451 et seq.); (f) conformity of Federal actions to State (Clean Air) Implementation Plans under Section 176(c) of the Clean Air Act of 1955, as amended (42 U.S.C. §§7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended (P.L. 93-523); and, (h) protection of endangered species under the Endangered Species Act of 1973, as amended (P.L. 93-205).
12. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. §§1271 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.
13. Will assist the awarding agency in assuring compliance with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. §470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. §§469a-1 et seq.).
14. Will comply with P.L. 93-348 regarding the protection of human subjects involved in research, development, and related activities supported by this award of assistance.
15. Will comply with the Laboratory Animal Welfare Act of 1966 (P.L. 89-544, as amended, 7 U.S.C. §§2131 et seq.) pertaining to the care, handling, and treatment of warm blooded animals held for research, teaching, or other activities supported by this award of assistance.
16. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. §§4801 et seq.) which prohibits the use of lead-based paint in construction or rehabilitation of residence structures.
17. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."
18. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations, and policies governing this program.
19. Will comply with the requirements of Section 106(g) of the Trafficking Victims Protection Act (TVPA) of 2000, as amended (22 U.S.C. 7104) which prohibits grant award recipients or a sub-recipient from (1) Engaging in severe forms of trafficking in persons during the period of time that the award is in effect (2) Procuring a commercial sex act during the period of time that the award is in effect or (3) Using forced labor in the performance of the award or subawards under the award.

|   |   |
|---|---|
| <p>SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL</p> <p>Monique Salinas</p> | <p>TITLE</p> <p>Executive Director</p>  |
| <p>APPLICANT ORGANIZATION</p> <p>Mind Meets Music, Inc</p>                | <p>DATE SUBMITTED</p> <p>04/28/2014</p> |

Standard Form 424B (Rev. 7-97) Back

# DISCLOSURE OF LOBBYING ACTIVITIES

Complete this form to disclose lobbying activities pursuant to 31 U.S.C.1352

Approved by OMB  
0348-0046

|  |  |  |
|--|--|--|
| <b>1. * Type of Federal Action:</b><br><input type="checkbox"/> a. contract<br><input checked="" type="checkbox"/> b. grant<br><input type="checkbox"/> c. cooperative agreement<br><input type="checkbox"/> d. loan<br><input type="checkbox"/> e. loan guarantee<br><input type="checkbox"/> f. loan insurance | <b>2. * Status of Federal Action:</b><br><input type="checkbox"/> a. bid/offer/application<br><input checked="" type="checkbox"/> b. initial award<br><input type="checkbox"/> c. post-award | <b>3. * Report Type:</b><br><input checked="" type="checkbox"/> a. initial filing<br><input type="checkbox"/> b. material change |
|--|--|--|

**4. Name and Address of Reporting Entity:**  
 Prime     SubAwardee

\* Name: Mind Meets Music, Inc.  
\* Street 1: 1550 E Beltline Ste 170    Street 2: \_\_\_\_\_  
\* City: Grand Rapids    State: MI: Michigan    Zip: 49506-4362  
Congressional District, if known: \_\_\_\_\_

**5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:**

|  |  |
|--|--|
| <b>6. * Federal Department/Agency:</b><br>US Dept of Education | <b>7. * Federal Program Name/Description:</b><br>Arts in Education<br>CFDA Number, if applicable: 84.351 |
|--|--|

|   |   |
|---|---|
| <b>8. Federal Action Number, if known:</b><br>_____ | <b>9. Award Amount, if known:</b><br>\$ _____ |
|---|---|

**10. a. Name and Address of Lobbying Registrant:**

Prefix \_\_\_\_\_ \* First Name N/A \_\_\_\_\_ Middle Name \_\_\_\_\_  
\* Last Name N/A \_\_\_\_\_ Suffix \_\_\_\_\_  
\* Street 1 \_\_\_\_\_ Street 2 \_\_\_\_\_  
\* City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**b. Individual Performing Services** (including address if different from No. 10a)

Prefix \_\_\_\_\_ \* First Name N/A \_\_\_\_\_ Middle Name \_\_\_\_\_  
\* Last Name N/A \_\_\_\_\_ Suffix \_\_\_\_\_  
\* Street 1 \_\_\_\_\_ Street 2 \_\_\_\_\_  
\* City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**11.** Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

\* Signature: Monique Salinas  
\* Name: Prefix \_\_\_\_\_ \* First Name N/A \_\_\_\_\_ Middle Name \_\_\_\_\_  
\* Last Name N/A \_\_\_\_\_ Suffix \_\_\_\_\_  
Title: \_\_\_\_\_ Telephone No.: \_\_\_\_\_ Date: 04/28/2014

## NOTICE TO ALL APPLICANTS

The purpose of this enclosure is to inform you about a new provision in the Department of Education's General Education Provisions Act (GEPA) that applies to applicants for new grant awards under Department programs. This provision is Section 427 of GEPA, enacted as part of the Improving America's Schools Act of 1994 (Public Law (P.L.) 103-382).

### To Whom Does This Provision Apply?

Section 427 of GEPA affects applicants for new grant awards under this program. **ALL APPLICANTS FOR NEW AWARDS MUST INCLUDE INFORMATION IN THEIR APPLICATIONS TO ADDRESS THIS NEW PROVISION IN ORDER TO RECEIVE FUNDING UNDER THIS PROGRAM.**

(If this program is a State-formula grant program, a State needs to provide this description only for projects or activities that it carries out with funds reserved for State-level uses. In addition, local school districts or other eligible applicants that apply to the State for funding need to provide this description in their applications to the State for funding. The State would be responsible for ensuring that the school district or other local entity has submitted a sufficient section 427 statement as described below.)

### What Does This Provision Require?

Section 427 requires each applicant for funds (other than an individual person) to include in its application a description of the steps the applicant proposes to take to ensure equitable access to, and participation in, its Federally-assisted program for students, teachers, and other program beneficiaries with special needs. This provision allows applicants discretion in developing the required description. The statute highlights six types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, or age. Based on local circumstances, you should determine whether these or other barriers may prevent your students, teachers, etc. from such access or participation in, the Federally-funded project or activity. The description in your application of steps to be taken to overcome these barriers need not be lengthy; you may provide a clear and succinct

description of how you plan to address those barriers that are applicable to your circumstances. In addition, the information may be provided in a single narrative, or, if appropriate, may be discussed in connection with related topics in the application.

Section 427 is not intended to duplicate the requirements of civil rights statutes, but rather to ensure that, in designing their projects, applicants for Federal funds address equity concerns that may affect the ability of certain potential beneficiaries to fully participate in the project and to achieve to high standards. Consistent with program requirements and its approved application, an applicant may use the Federal funds awarded to it to eliminate barriers it identifies.

### What are Examples of How an Applicant Might Satisfy the Requirement of This Provision?

The following examples may help illustrate how an applicant may comply with Section 427.

(1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.

(2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.

(3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

We recognize that many applicants may already be implementing effective steps to ensure equity of access and participation in their grant programs, and we appreciate your cooperation in responding to the requirements of this provision.

### Estimated Burden Statement for GEPA Requirements

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. Public reporting burden for this collection of information is estimated to average 1.5 hours per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. The obligation to respond to this collection is required to obtain or retain benefit (Public Law 103-382). Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the U.S. Department of Education, 400 Maryland Ave., SW, Washington, DC 20210-4537 or email [ICDocketMgr@ed.gov](mailto:ICDocketMgr@ed.gov) and reference the OMB Control Number 1894-0005.

## Optional - You may attach 1 file to this page.

GEPA427Statement.pdf

Add Attachment

Delete Attachment

View Attachment

## **GEPA 427 Statement**

### **MIND MEETSMUSIC:INNOVATIVE ARTS**

All information disseminated by this project will be made available in a variety of formats for participants with varying disabilities and learning needs. All web-based information will be fully accessible. Additionally, current and future faculty will learn how to diversify their materials and teaching strategies to make them accessible to all learners. The program is available to all kindergarten, first or second students regardless of gender, race, religion, socioeconomic background, or any other distinguishing features. Because many students and their parents are English language learners, written communications will be in English and in Spanish.

## CERTIFICATION REGARDING LOBBYING

### Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

### Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

|  |                                    |
|--|------------------------------------|
| <b>* APPLICANT'S ORGANIZATION</b>                            |                                    |
| Mind Meets Music, Inc  |                                    |
| <b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b> |                                    |
| Prefix:  | * First Name: Monique Middle Name: |
| * Last Name: Salinas   | Suffix: Ph.D                       |
| * Title: Executive Director                                  |                                    |
| <b>* SIGNATURE:</b> Monique Salinas                          | <b>* DATE:</b> 04/28/2014          |

## Abstract

The abstract narrative must not exceed one page and should use language that will be understood by a range of audiences. For all projects, include the project title (if applicable), goals, expected outcomes and contributions for research, policy, practice, etc. Include population to be served, as appropriate. For research applications, also include the following:

- Theoretical and conceptual background of the study (i.e., prior research that this investigation builds upon and that provides a compelling rationale for this study)
- Research issues, hypotheses and questions being addressed
- Study design including a brief description of the sample including sample size, methods, principals dependent, independent, and control variables, and the approach to data analysis.

[Note: For a non-electronic submission, include the name and address of your organization and the name, phone number and e-mail address of the contact person for this project.]

---

## You may now Close the Form

**You have attached 1 file to this page, no more files may be added. To add a different file, you must first delete the existing file.**

\* Attachment:

Abstract  
Mind Meets Music  
1550 E Beltline Ste 170  
Grand Rapids, MI 49506  
Contact: Monique Salinas, PhD  
616-890-1164  
[Monique@mindmeetsmusic.com](mailto:Monique@mindmeetsmusic.com)

Mind Meets Music in partnership with Local Education Agencies Grand Rapids Public Schools, Wyoming Public Schools, Kentwood Public Schools, South Bend Community Schools Corporation and urban Charter Schools River City Scholars and Grand Rapids Ellington Academy of Arts and Technology, through the project 'Innovative Arts' submit this proposal to the United States Department of Education Office of Innovation and Improvement Arts Education Model Development and Dissemination Program. Mind Meets Music, a 501(c)(3) nonprofit organization, and the Innovative Arts program integrates the arts, Common Core Standards, National Core Arts Standards, English language arts, math, higher 21<sup>st</sup> century skills and brain development in a program enabling high-needs, urban kindergarten, first and second grade students to meet and exceed district, state, and national standards. The project is designed to integrate standards-based arts into core elementary school curriculum, strengthen standards-based arts instruction, and improve students' academic performance including their skills in creating and responding in and through the arts. Innovative Arts works with Title I and SIG schools, serving primarily Latino/a and African American ethnicities, English Language Learners, low income and emotionally impaired students. Moreover, 70% of the students to be served live in poverty. Using the latest technology combined with rigorous curriculum integration, Innovative Arts will address students' needs and help improve schools where students are at risk of educational failure. Mind Meets Music will engage nationally recognized research, development and service agency, WestEd in the evaluation and measurement of Innovative Arts and the students served. The Innovative Arts project will serve more than 2300 low income urban children over a span of four years.

## Project Narrative File(s)

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\* Mandatory Project Narrative File Filename:

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# INNOVATIVE ARTS

## Narrative

### INTRODUCTION

**Mind Meets Music and our Local Education Agency partners Wyoming Public Schools, Grand Rapids Public Schools, Kentwood Public Schools, South Bend Community Schools Corporation, Charter Schools River City Scholars and Grand Rapids Ellington Academy of Arts and Technology meet the Absolute Priority by disseminating an innovative model that enhances, expands, documents and evaluates integrated standards-based arts education with primarily low-income Latino/a and African American early elementary students. It strengthens creating, performing, and responding in and through the arts. It increases academic achievement.** All these schools are Title I schools, denoting that the majority of students are low income and qualify for free or reduced lunch.

The **INNOVATIVE ARTS** project will facilitate the advancement of 21<sup>st</sup> Century readiness and higher academic achievement in four school districts and two charter academies encompassing eight schools, 89 teachers and more than 2,300 students. **One of these schools, Muessel Primary Center, was a Tier I SIG school in 2010, fulfilling COMPETITIVE PREFERENCE PRIORITY #1.** Facilitation will take place through implementation of the program and coaching of educators in order to integrate arts instruction into their everyday curriculum. The Common Core Standards, the National Core Arts Standards, and 21<sup>st</sup> century skills are incorporated with this instruction, as is the use of high quality technology.

Mind Meets Music integrates the arts, Common Core Standards, National Core Arts Standards, English language arts, math, higher 21<sup>st</sup> Century skills and brain development in a program enabling high-needs urban students to meet and exceed district, state and national



standards. Mind Meets Music, a 501(c) (3) nonprofit organization, will be the lead grantee for this project. It has more than five years' experience instructing students with an arts and literacy intervention curriculum. The Innovative Arts project is designed to strengthen standards-based arts instruction in early elementary grades K-2, integrate standards-based arts into core elementary school curriculum, and improve students' academic performance, including their skills in creating and responding to the arts.

### **1. Need for Project**

Students served by the Innovative Arts project are of Latino/a and African American ethnicities, English Language Learners, or come from low-income or emotionally impaired backgrounds. The project will support increased student achievement for some of the most underserved students in this area: students lacking access to proper resources for advanced academic achievement. More than 70% of the students to be served are living in poverty. All schools served through the Innovative Arts program are Title I schools.

#### **a.) The extent to which the proposed project will provide services or otherwise address the needs of students at risk of educational failure**

The proposed project will aid in closing the achievement gap for young 5's through second graders at: Grand Rapids Public Schools: Grand Rapids Child Discovery Center; Wyoming Public Schools: Parkview Elementary; Kentwood Public Schools: Explorer Elementary; South Bend Community Schools Corporation: Muessel Primary Center; and urban Charter Schools: River City Scholars and Grand Rapids Ellington Academy of Arts and Technology, as well as two yet to be named schools.

These schools were chosen based on low educational performance, as well as lack of proper resources. They lack the tools to accomplish the following objectives: increase academic



achievement, build crucial 21<sup>st</sup> century skills, and cultivate students' potential. These schools also have significant numbers of students under-served and living in poverty.

Grand Rapids Child Discovery Center, Grand Rapids Public Schools, has a population composed of 19% Hispanic, 55% White, 16% African American, 8% Multiracial and 2% Asian students. Third graders scored 64% proficiency in reading and 31% proficiency in math on the state assessment test, the MEAP (The Michigan Educational Assessment Program) in 2013. The MEAP is administered to these students in October, and serves as a barometer measuring the educational proficiencies attained by elementary students in their K-2<sup>nd</sup> grades. Also, 69% qualify for free and reduced lunch making it a Title I school.

Parkview Elementary, Wyoming Public School, has a population of 512 students composed of 57% Hispanic, 25% Caucasian, 11% African American, 4% Multiracial and 3% Asian students. Third graders scored 50% proficiency in reading and 27 % proficiency in math in 2013, as measured by the MEAP (see above). Moreover, 88% qualify for free and reduced lunch, making it a Title I school.

Explorer Elementary, Kentwood Public School, has a population of 512, composed of 8% Hispanic, 49% Caucasian, 23% African American, 6% Multiracial and 14% Asian students, with third graders scoring 60% proficiency in reading and 46% proficiency in math in 2013, as measured by the MEAP (see above): 67% qualify for free and reduced lunch, making it a Title I school.

Muessel Primary Center, South Bend Community Schools Corporation; has a population of 371, composed of 47% African American, 27% Hispanic, 18% Caucasian, 7 % Multiracial and 1% Asian students with third graders scoring 68% proficiency in English Language Arts and 59 % proficiency in math in 2013. A full 95% of the students qualify for free and reduced lunch,



making it a Title I school. In 2010, it qualified as a SIG Tier I school. This fulfills competitive preference priority #1.

Grand Rapids Ellington Academy of Arts and Technology, Charter, has a population composed of 8% Hispanic, 7% Caucasian, 81% African American, 3% Multiracial, 1% Indian and 1% Asian students. Third graders scored 34% proficiency in reading and 16% proficiency in math in 2013, as measured by the MEAP. And 72% qualify for free and reduced lunch, making it a Title I school.

River City Scholars, Charter, has a population of 515, composed of 16% Hispanic, 8% Caucasian, 71% African American, 4% Multiracial, and 1% Native American students. Third graders scored 31% proficiency in reading and 5% scoring proficiency in math in 2013, as measured by the MEAP (see above). A full 82% qualify for free and reduced lunch, making it a Title I school

Of the four major school districts and two charter schools the Innovative Arts project will serve, all deal with chronic absenteeism.

A number of research studies support the premise that arts and arts integration make profound and lasting changes in at-risk children's lives. They include studies by the Arts Education Partnership (2002); the Wallace Foundation (2008); and The President's Committee on Arts and Humanities (2013). Innovative Arts will use caring, gifted, creative, and capable master teaching artists along with an arts-outreach based on sound techniques to students and teachers, integrated with Common Core Standards and 21<sup>st</sup> century skills, in order to effect significant change. These techniques are centered on the time tested Kodály and Dalcroze methodologies (see Appendix D). High-needs children and their education will be powerfully altered artistically, academically, and internally.



b.) the extent to which specific gaps or weaknesses in services, infrastructure, or opportunities have been identified and will be addressed by the proposed project, including the nature and magnitude of those gaps or weaknesses:

The schools/school districts served by the Innovative Arts project lack the proper resources to gain higher academic achievement and 21<sup>st</sup> century learning. Students are falling well below state proficiency levels in math and reading.

Every partner school's proficiency scores in reading and math measuring the results of their early elementary students' education fall far short of state guidelines. This constitutes a gaping deficiency having major repercussions for the remainder of students' academic careers. It is an accepted maxim in educational circles that until the third grade, children learn to read; from the third grade on, they read to learn. The National Institute for Health (Balsiger, 2009) stated that kindergarten and first grades are considered to be the 'window of opportunity' to prevent long-term reading problems. McGill-Franzen and Allington (1991) suggest that children's achievement at the end of first grade predicts with alarming accuracy their success or failure not just in academics but in life. Perhaps one of the greatest impacts a program can have on at-risk students in their early academic years, is enabling them to learn to read and do math well.

In addition, integrating arts into the core curriculum is a concept needing encouragement and further reinforcement. Most teachers are uncomfortable and have little or no training in arts integration. As LaJevic (2013) observes "Many teachers lack knowledge of Arts Integration, since it was not part of their own education. Since they were not taught about and/or through the arts in their own schooling, feelings of uncertainty about teaching with the arts can arise, thus making Arts Integration a scary place for teachers."



Finally, a lack of resources for partner schools, including designated technology support, creates a formidable challenge for integrating arts across the curriculum. And Lorimer (2009) observes that not only a lack of funding presents roadblocks to integrating arts into the core curriculum, but also concerns of a lack of time and primary fears about meeting mandated curriculum requirements as well.

Innovative Arts plans to confront these problems head on by offering a unique program of arts and arts integration specifically designed to promote academic achievement in English language arts and math in young learners, and provide opportunities for robust arts integration. Reaching out to students at the very beginning of their studies enables high needs students to get a head start on overcoming the many challenges facing them educationally and artistically, and as a result, affecting multiple areas of their lives. Innovative Arts uses highly qualified, educated, and trained master teaching artists to bring quality musical experiences to these young students and collaborate with their classroom teachers on developing capacity to integrate these experiences into the core curriculum. Both are infused with the Common Core Standards, the National Core Arts Standards, and 21<sup>st</sup> century skills. Assisted with the use of creative technology, the end product becomes a 21<sup>st</sup> century learner. Students prosper academically, artistically, and personally through socio-emotional development. Resources provided by Innovative Arts include, not only highly qualified and talented master teaching artists working with at risk students and coaching classroom teachers by supplying arts integrated instruction with replicable tools but also a well-supplied technology/media center dedicated specifically to the master teaching artists. They also include the k/1/2 grade classroom teachers, the arts, arts integration, the students; dissemination avenues; and means for building leadership and sustainability.



By offering high-quality, standards-based enriched arts, arts integration, and 21<sup>st</sup> century technology instruction to low-income, at-risk schools; the project gives high-needs, urban students a chance for parity. It also gives them the opportunity to lessen the achievement gap existing between core city students and students from higher socioeconomic districts. By carrying out a sustainable, innovative model that enhances, expands, documents, and evaluates integrated, standards-based arts education of the highest quality, the proposed project will be successful in facilitating the advancement of 21<sup>st</sup> century readiness and higher academic achievement. Numerous studies support the premise that music and arts integration experiences advance the academic, artistic, and personal achievement of the at-risk student, as this project will. They include: Catterall (2009); DeMoss & Morris (2011); Ingram & Reidel (2003); Mason et al. (2008); Noice & Noice (2006); and Smithran & Upitis (2005).

## **2. Significance**

a.) The likely utility of the products (such as information, materials, processes or techniques) that will result from the proposed project, including the potential for their being used effectively in a variety of other settings

With education focusing on Common Core Standards implementation, Innovative Arts focuses not only on Common Core Standards, but also on English language arts, math, 21<sup>st</sup> Century skills, technology, National Core Arts Standards, and meeting the growing need for integration of the arts for higher academic achievement. The trained master teaching artists, curriculum, and research- tested materials used by Mind Meets Music have served more than 2,000 students. Innovative Arts uses a rigorous improvement plan, ensuring that the program is continually being refined to implement the highest quality instruction and teaching tools. The program has been developed, tested and successfully implemented in urban charter schools,



public schools, and after-school programs. It is currently implemented as part of a school-day curriculum.

As the project moves forward, teacher training, technology, and school community tools listed below will be available for the project staff, master teaching artists, and classroom teachers. The tools are user friendly, and designed to ensure all participants receive full benefits of the program. They enhance the quality of the program and foster more success for participating students. They also increase educator instruction capacity and capability. The tools will be continually updated as information, materials and curriculum is assessed, revised, enhanced, and disseminated in various forms. They include:

### **TEACHER TRAINING AND PREPARATION**

**An in-depth companion teacher curriculum/technology manual** with information on arts integration contains adaptable step by step lesson plan instructions integrating arts elements, Common Core Standards and National Core Arts Standards, along with 21<sup>st</sup> century skills including creativity, collaboration, critical thinking and communication. The manual also breaks down the use of technology for the school community in simple, user-friendly language. It contains instructions for inclusion of technology tools in the core curriculum and for the process of arts integration. It will be found online as well. Following revision after each project year as part of the annual data review process, the manual will be nationally disseminated online for other educators.

**Online community for classroom teachers** includes webinars, archived webinars, demonstration videos, and examples of integrating arts curriculum into classroom instruction, among other teaching materials. Online access will be available to all educators in partner schools for the duration of the project implementation at their school, and made available



nationally after the evaluation of project is complete. Educators will be able to share best practices. Exemplary lesson plans will be shared as well, and later made available on the World Wide Web for numerous educators' benefit.

**A 21<sup>st</sup> Century Technology Lab** will be placed in each partner school, assisting them in offering high-quality arts-integrated core curriculum classes. It will also assist the master teaching artists as they work with students. A companion manual with step-by-step instructions will guide educators in implementing the tools, including iPads, recording equipment, a video camera, a laptop and appropriate software. The manual will be updated each year through the annual data review process. The manual will be found online as well, so schools wishing to create an arts integration technology lab may follow in these footsteps. **This fulfills**

**COMPETITIVE PREFERENCE PRIORITY #2.**

**Coaching for classroom teachers** will be implemented by Innovative Arts master teaching artists. Master teaching artists will help classroom teachers integrate elements of the arts program into their everyday instruction to facilitate deep learning. Classroom teachers will also have the opportunity to engage in yearly Professional Development Institutes concerning integration of art, Common Core Standards, National Core Arts Standards and 21<sup>st</sup> century skills into core curriculum in order to enhance academic achievement.

**Innovative Arts Professional Development Institutes for Classroom Teachers** will be held at the beginning of the project cycle. Initially, each Institute will be six hours long and cover Common Core Standards, National Core Arts Standards, arts integration, lesson planning, using technology, and other creative ways to maximize Innovative Arts. The Mind Meets Music curriculum lends itself effectively to arts integration and teachers will find it effective and efficient to do so. (see the Appendix D for a description of the Mind Meets Music curriculum).



## SCHOOL COMMUNITY

**School Leadership Teams** will be formed at each school enhancing the school community's involvement with Innovative Arts. School Leadership Teams will meet 3-5 times yearly, and consist of the master teaching artist, school principal, Lead classroom teacher, school literacy coach, school math coach, school music specialist, and parent. This team will be crucial in the evaluation and direction of the program. They will assess both the positive and challenging factors observed in the project and discuss proactive solutions, as well as give directions.

**A Network Team** will be formed consisting of all lead educators involved in the program including, but not limited, to district representatives, school teachers, a master teaching artist representative and key staff. The Network Team will initiate any improvements needed for quality control of the curriculum, and act as a crucial point of contact for assessment methods concerning the project.

**A User manual** will be made available for participating students' parents/guardians to further their arts instruction outside of the classroom. The manual will contain instructions and examples of ways students and parents can incorporate arts strategies learned in classes with master teaching artists in everyday activities. These include creative use of melody, rhythm, simple composition and movement. The manual will be accessible on the World Wide Web.

## ADDITIONAL RESOURCES

**Master Teaching Artists** guide, coach, instruct and inspire students and teachers alike, demonstrating the action learning contained in the arts. They will spend time each week with every student and teacher presenting the joy of responding in and through the arts, and arts integration attaining academic achievement and instructing the Mind Meets Music curriculum.



**School Sustainability Committees** will be formed ensuring the continuation of the program following the project timeline. The committee will consist of the school principal, lead teacher, key community individuals, and Mind Meets Music’s Director of Marketing and Development. The committee will be responsible for identifying local resources for future sustainability of the program. These include: other grants, Title I monies, community resources, state government agencies, fundraisers, and other sources.

**Program documentation** through a short video will document the implementation and successes of the program. The video will be used to further involve partner schools, engage potential schools/districts, and assist in the dissemination of the project. It will also be presented on all social media outlets including the website, vimeo, and other sites. The School Sustainability Committee will also utilize the video when presenting to potential funders and businesses interested in the school community.

**WestEd, a nationally recognized research, development and service agency** will be used for evaluation of the project. Evaluation data from WestEd will be collected and analyzed throughout the grant cycle. WestEd’s research will provide the information necessary to ensure that the Innovative Arts project is advancing students academically and fostering student achievement. In addition, research will speak to the project’s effectiveness in positively influencing students’ behaviors and attitudes.

**Audiences for dissemination** include: teachers, principals and administrators at public, charter and private elementary schools, educational policy makers, arts and literacy educators, and regional/national education, or arts, conferences attendees.

**An evaluation report** published by WestEd will be available through WestEd and Mind Meets Music. The report will be distributed to all major educational institutions, foundations,



and partners of Mind Meets Music. The report will also be available to Open Educational Resources and ArtsEdsearch.

Mind Meets Music’s website will be one of the strongest tools for partner schools and the West Michigan community. Videos, webinars and teacher forums will be available through the website. Innovative Arts’ research video and evaluation reports will be available online. All manuals will be available to download for easy access.

### **3. Quality of project design**

#### **a.) The extent to which the design of the proposed project reflects up-to-date knowledge from research and effective practice**

Innovative Arts is a research-based program incorporating arts, arts integration, and academic achievement. It is devised to maintain lasting capacity for student achievement, increased classroom teacher capability, technology integration, and robust interactions with master teaching artists. One of the goals of Innovative Arts is to lessen the achievement gap currently existing between urban schools and their suburban counterparts. Past empirical data, teacher surveys, interviews, and analysis of the Dibels reading test scores of past participants of Mind Meets Music, supports this premise. In addition, this pedagogical framework integrates the Common Core Standards, National Core Arts Standards, and 21<sup>st</sup> century skills along with teacher coaching, and expert artists. Innovative Arts illuminates, improves, and supports educational best practices.

A total of eight schools will participate in the project. At the end of the grant period, more than 2,300 students will have participated in the project as well. Those students will have been in 89 classrooms with 89 teachers involved in arts and technology integration.

The project enables the following action learning strategies:



**1.** Challenging Common Core Standards are incorporated in arts and arts integration curricula where diverse students learn in an action-based environment: students actively engaging with master teaching artists, responding creatively in and through the arts via music and movement.

The arts are dynamically integrated in the core curriculum.

**2.** National Core Arts Standards influences master teaching artists, their artistic interactions with students and teachers, and the core curriculum. **3.** The 21<sup>st</sup> century skills of critical thinking, collaboration, community, and creativity become the basis of learning experiences. **4.** Classroom teachers increase capacity to conceive, collaborate, execute, and assess arts integration. **5.** The achievement gap lessens between diverse groups.

**6.** The project is easily replicated in other educational settings.

Program elements include:

**1.** Implementation of a curriculum combining National Core Arts Standards and Common Core Standards by master teaching artists. **2.** Integration of musical and media arts across the core curriculum utilizing Common Core Standards and 21<sup>st</sup> century skills.

**3.** Intensive assistance for educators supporting this integration via hands on training, webinars, videos, and printed material. **4.** Vigorous involvement of the school community in implementation and ownership of the program via School Leadership Teams, Sustainability Committees, and Network Teams. **5.** Strong parental and community engagement in support of, and participation in, Innovative Arts. **6.** Sustainability consulting helping schools in preparation for continuation of program after grant ends.

**7.** Dissemination of program components and results regionally and nationally allowing replication of arts integration. **8.** The proposed project design reflects the latest knowledge from research and effective practices.



Innovative Arts intends to collaborate with partner schools and allow them access to specialized arts experiences via master teaching artists, superior quality arts, technology, and Common Core Standards, National Core Arts Standards and 21<sup>st</sup> century skills integration. Mind Meets Music staff has experience working with high-needs students, offering high quality arts experiences. Using this experience with a curriculum integrated with Common Core Standards, Innovative Arts is well placed to build educator and district capacity based on research and effective practices.

This design is built on up-to-date research and effective practices from internal and external sources. First, evaluation research is designed and conducted by WestEd, a nationally known and renowned leader in its field. Second, music, in particular, has been shown to be highly effective in improving academic achievement. Noted music researcher and neuroscientist Dr. Nina Kraus from Northwestern University has called music the “technology of the brain” (Kraus, 2010). Numerous studies from this noted researcher have concluded that music affects brain plasticity and influences academic achievement. (See Mind Meets Music bibliography in Appendix B ). The past twenty years have witnessed an explosion in the research of music and its effect on academic achievement, specifically English language arts and mathematics. There is a theoretical basis for a link between musical training and reading ability (Kraus, 2013). Kraus’ research indicates that music is an effective way to boost reading skills in children (Kraus, 2013). Numerous other researchers (Anderson, et al. 2010; Butzlaff, 2000; Deasy, 2002; Ho Cheung & Chan, 2003; Lamb & Gregory, 1993; among other many others) have confirmed the tremendous role music plays in English language arts and math acquisition. A study of 4,739 elementary and middle school students in four regions of the United States revealed a strong relationship between students’ academic achievement and their participation in high quality



music programs (Johnson & Memmott, 2006). In addition, research into best practices in arts education, literacy and math development, 21st century skills, arts integration, and educator preparation has played an essential role in the development of Innovative Arts and its strategies. As a result, there exists widespread positive acceptance of the programs of Mind Meets Music and overwhelmingly positive reactions appear on subsequent educator surveys evaluating the program (see Appendix I).

Scholarship and research in arts integration, Common Core Standards, Depth of Knowledge skills, 21<sup>st</sup> century skills, and National Core Arts Standards have also been integrated into the project. Arts' learning is active and requires active participation interacting with content and materials, as well as using bodies and inquisitive minds. The arts connect with those students who are not typically reached through traditional teaching strategies including those with disabilities, those from economically disadvantaged backgrounds, English language learners, and reluctant learners (Deasy, 2002; Fiske, 1999). Arts integration is based on learning that is active as well, and is also experiential, social, collaborative, reflective, and based on problem-solving. It involves multiple means of representation, action, expression, and means of engagement. Therefore, in arts integration, students are able to communicate information through many representative ways. They construct and demonstrate developing understandings in varied expressions, and multiple ways exist to capture interest and involve students in learning. Arts integration practices are aligned with how students learn. Academic achievement follows arts learning and arts integration and is influenced by the Common Core Standards, 21<sup>st</sup> century skills and its framework, and the Depth of Knowledge analysis (Costa & Kallick, 2009; Sousa, 2006). Preparing diverse learners from disadvantaged backgrounds to compete in this century requires



standards-based curricula. The Common Core Standards are one manner of ensuring students engage in learning experiences developed with clearer, fewer, and more rigorous criterions.

Technology plays a major role in the implementation of Common Core Standards. It will support three key components of learning: active engagement, participation in groups, and interaction and feedback. When technology is effectively integrated, the teacher becomes advisor and coach. A growing body of literature supports the importance of this essential factor in 21<sup>st</sup> century learning. Research studies in education and technology demonstrate that the use of technology can improve students' inventive thinking (Chief Executive Forum on Education and Technology, 2001); improve students' self-concept and motivation (Sivin-Kachala & Bialo, 2000); address areas of individualized need and receive adequate preparation for future learning (Roblyer & Doering, 2012); allow representation of thinking in concrete ways and visualize and test the consequences of students' reasoning. Studies show integration of technology in the K-12 classroom to be ineffective and lacking in curriculum based teaching and learning (Groff & Mouza, 2008; Levin and Wadmany, 2008; Russell et al., 2007, Zhao et al. 2002). Innovative Arts will contribute to the demise of this trend with its technology labs and training.

The arts have a unique relationship with the Common Core Standards, and are related to the Depth of Knowledge Framework, designed by Norman L Webb and based on Bloom's Taxonomy of Higher Order Thinking Skills (see Appendix E). By their nature, students describe, explain, and interpret in the arts. Out of these three important thought processes come four dynamic levels permeating the Common Core Standards: Level One-recalling; Level Two-skill concepts; Level Three-strategic thinking; and Level Four-extended thinking. Action verbs common to both the arts and the Common Core Standards include identify, define, compare, interpret, distinguish, revise, develop, design, analyze, construct, connect, synthesize, and create.



In many cases, the Common Core Standards cannot reach full fruition without the arts. Figure 1 lists important ways music connects with the Common Core Standards for early elementary grades. Note the rich prevalence of Depth of Knowledge and Common Core Standards descriptive verbs in both columns.

| <b>Strand</b>           | <b>Core Curriculum standard</b>  | <b>Music</b>   |
|-------------------------|--|--|
| Reading for Literature  | Recount stories, fables<br>Describe meaning of words<br>Analyze structure of story | Interpret folk songs<br>Compare rhythm, patterns,<br>Analyze Form      |
| Reading for Information | Questions re: details of text<br>Distinguish own view<br>Engage in group reading   | Analyze critical listening<br>Create improvisation<br>Sing with others |
| Speaking and Listening  | Create multimedia pres.<br>Use digital media                                       | Create audio of performance<br>Enhance comp. w/media                   |
| Language                | Disting. freq. confused words<br>Synthesize knowledge to<br>write/speak/listen     | Clarify musical vocab.<br>Use musical vocab.to<br>describe music       |

**Figure 1**

21<sup>st</sup> century skills complement the Common Core Standards and the arts by their holistic view of 21<sup>st</sup> century teaching and learning. The thinking skills needed to compete in the global economy requires a deep understanding of the core curriculum including the arts. The arts engender multiple measures of mastery, as do 21<sup>st</sup> century skills, with an emphasis on creativity, critical thinking, communication and development, and application of technology skills. Finally, the National Core Arts Standards incorporate very specific Common Core Standards and 21<sup>st</sup>

century skill related concepts and language, including their standards for grades kindergarten, one and two. These standards include exploring, improvising, creating, selecting, revising etc. Innovative Arts is positioned to utilize arts education, arts integration, Common Core Standards, Depth of Knowledge, 21<sup>st</sup> century skills, and National Core Arts Standards as the basis of an action-learning project. These multiple factors enable Innovative Arts to specifically impact at-risk, high-needs students, and help narrow the existing achievement gap existing in urban schools today.

Ultimately, Innovative Arts will increase educator capacity to successfully implement arts integration, and support master teaching artists and classroom teachers in creating works of musical and media arts, while responding in and through arts. Recent research presents undeniable evidence that when a hands-on arts curriculum is presented by master teaching artists, and arts integration is implemented by teachers in collaboration with those artists (as in the proposed Innovative Arts project), test scores improve, the achievement gap narrows, and teaching capacity increases (Burnaford & Scripp, 2012). In addition, arts integration and arts education have positively and consistently been linked to increased student motivation, engagement, and perseverance (Asbury and Rich, 2008; Deasy, 2002; Fiske, 1999; Stevenson & Deasy, 2005). When students experiment with art and arts integration, as they do in the proposed program, they are able to take risks using differing thought procedures, and develop flexible thinking skills, while responding to new possibilities in the creative process (Deasy & Stevenson, 2005; Eisner, 2002; Hetlund et al. 2007).

Currently there is a significant achievement gap in those schools Mind Meets Music plans to serve and their suburban counterparts. Innovative Arts is poised to make a significant difference in these schools for several reasons: 1. A prodigious amount of research is invested in the arts



curriculum; arts integration; school, parental, and community engagement; extension of teacher capacity; integration of Common Core Standards, National Core Arts Standards, Depth of Knowledge, and 21<sup>st</sup> century skills into a curriculum resulting in a pedagogical framework for Innovative Arts 2. Best educational practices are incorporated in the proposed project 3. 21<sup>st</sup> century technology is integrated into the curriculum for master teaching artists, educators, and students 4. An underlying pedagogy of Kodaly, Dalcroze, composition, and technology undergirds master teaching artists and proposed project 5. A well-qualified, diverse, and experienced staff supports the project and its outreach 6. The proposed project is supported by the nationally known expert in the field of arts evaluation, the non-profit organization WestEd

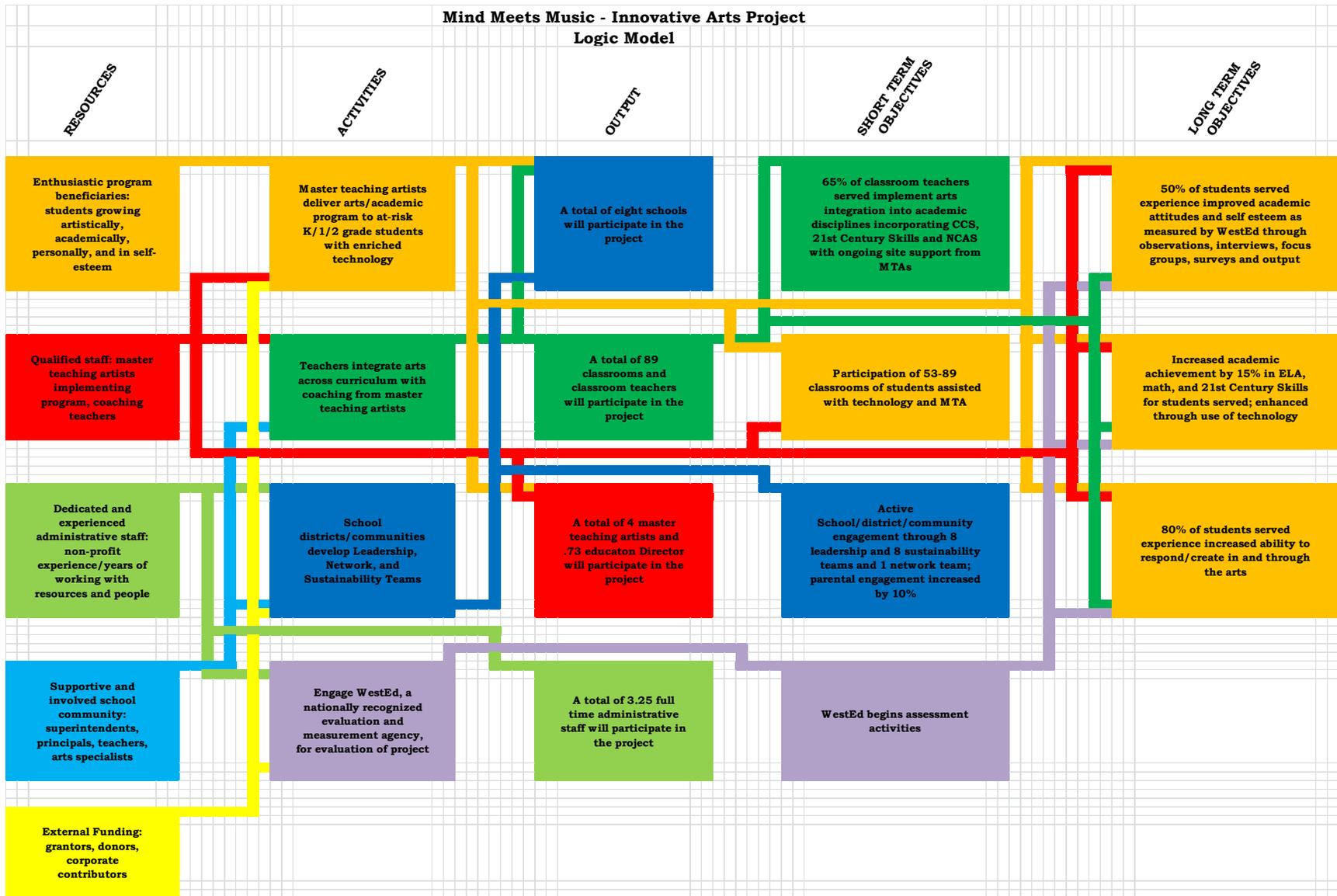
In addition, evidence of promise exists.: Innovative Arts has collected and analyzed pre-test/post-test data for a number of years, relying on the Dynamic Indicator of Basic Early Literacy (DIBELS) (described in the evaluation section). Most recently, Grand Valley University in Western Michigan conducted a quasi-experimental design matched comparison study (QED), focusing on the linkage between the implementation of an arts standards-based curriculum, the Innovative Arts model and reading achievement as depicted in the project's logic model. The difference between treatment and comparison groups on the DIBELS was statistically significant at the  $p < .01$  level, with the treatment students scoring reliably higher than the comparison students even after accounting for baseline differences.

**b.) the extent to which the program is supported by Strong theory (as defined in notice)**

Strong theory is defined as a rationale for the proposed process/product/ that includes a logic model. Innovative Arts has a sound rationale and an effective and relevant logic model.



**Mind Meets Music - Innovative Arts Project  
Logic Model**



## RESOURCES

- *Enthusiastic students* not only benefit from all aspects of Innovative Arts, they enjoy it as well. They grow in artistic sensitivity and academic capacity, while increasing in self-esteem. Diverse learners improve their individual academic performances
- *The highly qualified staff* consists of a full-time group of ethnically diverse, passionate master teaching artists dedicated to the arts and to children. They have a varied educational background, and they all have rich musical performing experiences. The staff will work in tandem with the arts specialists on staff at the schools
- *A dedicated and experienced administrative staff has years of business and non-profit experience, as well as experience in educational administration.* In addition, it brings fresh millennial perspectives. This staff is a cohesive and clear thinking group with strong, personal passion for the mission and vision of the proposed project.
- *School communities are committed and involved in the proposed project.* Superintendents, directors of curriculum, principals and teachers support its implementation and goals. A spirit of camaraderie and inclusiveness brings unity and a team spirit to those participating in the proposed project. A supportive school culture encourages creativity, risk-taking, and engagement for student and teacher alike.
- *. Mind Meets Music has a diverse source of external funding with a wide array of grantors, varied individual donors, and many corporate funders from around West Michigan.* Major companies including Pridgeon and Clay, Meijer, Amway, Universal Forest Products, and others have been strong supporters of the program and the organization.



## ACTIVITIES:

Activities are the actual events produced by the resources and the proposed project.

- *Master teaching artists deliver a unique, arts standards based curriculum to at risk kindergarten, first, and second grade students, and engage diverse learners using multiple layers of learning. The curriculum, based in music, is enriched with 21<sup>st</sup> century skills, 21<sup>st</sup> century technology, National Core Arts Standards, and Common Core Standards. Class content includes: movement, solfege, dictation, composition and rhythmic activities. They are supported by enthusiastic students, qualified staff, and external funding.*
- *Teachers integrate arts across the curriculum with assistance/coaching from master teaching artists. Because teachers have little professional development to integrate arts effectively in the core curriculum, on site assistance and teaching tools utilizing the master teaching artist, the project director, and effectively, efficiently used technology, meet these needs. Teaching tools include initial teacher training sessions, custom made videos and webinars demonstrating lesson plans and strategies, printed material/directions for effective arts integration, and collaborative one-on-one planning sessions with the master teaching artists. Qualified staff, the school community, and external funding support this activity.*
- *School communities and districts develop Leadership, Network, and Sustainability Teams/Committees. These teams engage the school components in a partnership working for the success of sustainable arts and a positive school environment. Each school has a Leadership Team and a Sustainability Team. The Leadership team consists of the principal, a teacher representative, the master teaching artist, the literacy coach, the math*



coach, the music specialist, and a parent. They meet several times a year to evaluate the project, troubleshoot, make necessary adjustments, and analyze progress. The Sustainability Committee consists of the principal, the Lead Teacher, the Project Leader, community representatives, and the Mind Meets Music development director. This committee forms in year three of the grant. Its purpose is to begin planning for funding replacement and allocation of school resources to enable the project to continue once the grant period has ended. The Network Team unites districts engaged in the project and consists of a school leader from each district participating in the proposed project, the project director, and a teacher representative from each district. They meet twice a year to compare project implementation and results, and assist in dissemination, and are supported by the administrative staff, external funding and the school community.

- *Renowned non-profit WestEd conducts measurement and evaluation.* WestEd is well known throughout the country in educational circles for its expertise and skill in conducting arts and academic evaluations. They are supported by external funding and administrative staff

## **OUTPUTS**

*Outputs* are the actual, factual outputs as a result of the project. They include:

- A total of eight schools, 89 teachers, and over 2,300 students will participate in the project supported by Master teaching artists, teachers, and the school community.
- 4 FTE master teaching artists and a .73 FTE education director will serve these schools, teachers, and students supported by administration, schools, teachers, and students.
- 3.25 FTE administrative staff will coordinate the organization supported by administration



## SHORT TERM OUTCOMES

Short term outcomes are those actual results expected two-three years after the project begins:

- *We project that 65% of classroom teachers will integrate Arts into academic disciplines incorporating Common Core Standards, National Core Arts Standards and 21<sup>st</sup> century skills with ongoing support of Master Teaching Artists. Teachers work collaboratively with the project's master teaching artists to integrate arts in classroom instruction, thereby improving academic performance of diverse learners. Common Core Standards and 21<sup>st</sup> century skills form the basis for academic work, ensuring an increased sense of efficacy. The support of master teaching artists, along with 21<sup>st</sup> century technology assistance, produces relevancy and efficacy in classroom teachers' lesson plans and presentations.*
- *Participation of 54-89 classrooms of students in arts programs enhanced by technology and master teaching artists. Students' experiences with standards-based arts instruction is given by master teaching artists in twice weekly sessions, helping them reach proficiency not only artistically, but academically as well. National Core Arts Standards are met as well as Common Core Standards in English language arts and math, and 21<sup>st</sup> century skills. Exposure to 21<sup>st</sup> century technology encourages students to expand creatively and respond in and through the arts.*
- *Active school engagement involves eight school leadership teams, eight sustainability teams, and a district network team. In addition, outreach to parents increases by 10%. Each school will have a leadership team facilitating the project, and a network team will be formed involving all participating school districts. Communication pieces, exhibits,*



demonstrations, and information on reinforcing and replicating arts concepts at home draw family and community members into the school and the proposed project. Parents take a personal interest in their child's burgeoning progress and growth, artistically and academically, measured by surveys, actual involvement, focus groups, and interactions at open houses. Recognizing the diverse composition of the parental and community population, all printed material will be in English and Spanish.

- *WestEd begins accurate measurement and evaluation.* This expert organization will collect and analyze data through multiple facets. They are supported by the administrative staff.

## **LONG TERM OUTCOMES**

Outcomes at the conclusion of four years:

- *We project that 50% of students served will experience improved self-esteem and academic attitudes.* Students will exhibit improved self-image and feel better about school because of their growing artistic and academic success. This will be measured through teacher and student surveys, student interviews, observations, and focus groups.
- *Increased academic outcomes by 15% in English language arts, math, and 21<sup>st</sup> century skills combined with technology.* Students' academic skills exhibit a statistically significant increase at the conclusion of the grant period. They are able to communicate, collaborate, critically think, and create, within an early elementary framework. They have manipulated technology and this experience adds to their knowledge base.
- *We project that 80% of students served will experience increased ability to respond in and through the arts.* Innovative Arts will measure student achievement in arts through



standards based assessment tools, self-assessments using a Likert scale, and teacher surveys.

All these outcomes are supported by teachers, schools, master teaching artists, administrative staff, WestEd, external funding, and all the factors in the Logic Model.

c.) *The extent to which the proposed project is part of a comprehensive effort to improve teaching and learning and support rigorous academic standards for students.*

Innovative Arts supports rigorous academic standards by helping kindergarten through second-grade teachers create and implement arts integrated lesson plans in English language arts and mathematics combined with Common Core Standards, National Core Arts Standards, and the 21<sup>st</sup> Century Skills Framework. Preparing educators to integrate arts improves achievement by low-income youth, including African American and Latino/a students ( Anderson, Walsh, & Becker, 2003; Catterall, 2012; Presidents Committee on Arts and the Humanities, 2008; Ruppert, 2006). Master teaching artists collaborate with teachers of core academic subjects to facilitate integration.

**Common Core Standards:** the arts hold a central place in the Common Core Standards, especially in English language arts, mathematics, and technology. Both the arts and Common Core Standards utilize the creative practices of imagining, investigating, constructing, and reflecting.

**National Core Arts Standards:** the National Core Arts Standards promote artistic literacy while stressing key artistic concepts and creative processes aligned with the Common Core Standards in English language arts and math. They can be assessed and formulated as learning events.



**21<sup>st</sup> CENTURY SKILLS FRAMEWORK:** the Framework consists of four important student outcomes: communication, collaboration, critical thinking, and creativity. The flexible development and application of technology skills also plays an important role in the Framework.

Innovative Arts elements include: hands-on teacher preparation, consultations with master teaching artists during the school day, school leadership teams, accurate assessments, and technology labs for each school.

**HANDS ON TEACHER PREPARATION:**

Teachers begin the proposed program with an initial six hour training Professional Development Institute held at each partner school. They learn about the Mind Meets Music arts theory and practice, use and application of technology, application and integration of Common Core Standards, National Core Arts Standards, and 21<sup>st</sup> century skills, and explore ways to integrate arts into the core curriculum. In addition, they receive access to videos, webinars, and the manual lesson plans. Professional Development Institutes continue throughout the grant cycle.

**CONSULTATION WITH MASTER TEACHING ARTISTS:** After the initial training, master teaching artists collaborate with teachers to facilitate arts integration into core subject areas aligned with national standards.

**SCHOOL LEADERSHIP TEAMS:** Composed of stakeholders from the school community, the committee consists of the principal, lead classroom teacher, arts specialist, master teaching artist, literacy and math specialists, and parent representative. These teams build the vision and action plan for creating and owning an effective program.



**ACCURATE ASSESSMENTS:** To continuously support student learning and create shared understanding, all principal players team up to develop formative action research assessments with WestEd.

**TECHNOLOGY LABS FOR EACH SCHOOL:** Each school receives iPads, laptops, voice recording equipment, video cameras, headphones and appropriate software. They each become the recipient of a technology lab designed to increase their effectiveness in arts and arts integration. Hands-on training takes place at the Professional Development Institute held at the beginning of each grant cycle.

d.) *The potential and planning for the incorporation of project purposes, activities or benefits into the ongoing work of the applicant beyond the end of the grant.*

Innovative Arts will support master teaching artists, arts educators, classroom teachers teaching core curriculum, and the inclusion of 21<sup>st</sup> century technology incorporating arts integration and arts instruction. The proposed program will build capacity to integrate Common Core Standards, National Core Arts Standards, and the 21<sup>st</sup> Century Skills Framework into arts education. These skills are essential in lessening the achievement gap existing in 21<sup>st</sup> century America. This capacity will support teachers in using an innovative, research based model of instruction that can be replicated and disseminated. Innovative Arts will meet the following objectives:

- Improve students' academic achievement in literacy and mathematics as measured by a multiplicity of data
- Increase the integration of standards based arts education and arts integrated core curriculum, using the Common Core Standards and National Core Arts Standards
- Increase responsiveness in and through the arts



- Grow 21<sup>st</sup> century skills and apply to the arts and core curriculum
- Begin effective and efficient dissemination of results
- Formulate and implement successful and effective sustainability plans

Beginning in Year Three of the grant period, each school will form a **SUSTAINABILITY COMMITTEE**. This committee will be responsible for ensuring that programs and funding continue after the grant period ends. The Committee will consist of the following people: school administrator, lead teacher, Director of Marketing and Development of Mind Meets Music, project leader of the grant and a community representative. These members ensure ownership by the partner school of the program. As the benefits of the proposed program become evident, school personnel will be motivated to advocate for continuation of the program.

The Sustainability Committee will be charged with the following objectives:

- Continuing partnership with Mind Meets Music at each site school with direct service to students during school day
- Continuing arts integration with specific plans created for each school by the committee in partnership with Mind Meets Music
- Ensuring technology continues to play a major role in the arts and arts integrated delivery of classes
- Ensuring Professional Development for new teachers unfamiliar with the program continues and refresher Institutes for experienced teachers
- Devising a plan raising funds and allocating school resources to support activities including updating equipment, professional development, and ongoing partnership with Mind Meets Music after the grant period ends



This sustainability plan ensures that the partner schools continue the crucial work started with the grant well into the future, with sound support, thoughtful planning, and solid action.

#### **4. Quality of Project Personnel**

a) the extent to which the applicant encourages application for employment from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability

Mind Meets Music has always encouraged applications from minorities, women, and disabled individuals. It is an equal opportunity employer. Currently 30% of its staff is Hispanic/Latino/a, and 80% female. Both millennials and seasoned professionals are represented.

Because several new positions will be created by this proposed project, it has a sweeping plan to encourage applications from under-represented groups. Positions will be posted through the following avenues:

El Vocero Hispano-Hispanic newspaper, The Latino News-Hispanic newspaper, La Voz-Hispanic newspaper, GR Latino News website, The Hispanic Chamber of Commerce website, The Hispanic Center of West Michigan website, The Grand Rapids Times-African American newspaper, Grand Rapids Black Chamber of Commerce website, Minority Business Education Center-Grand Valley State University, Office of Minority Affairs & Multicultural Center of Grand Valley State University, Disability Advocates-office and website, Minority Affairs: jobs website at Michigan State University, Women in Development email job postings

These thirteen sites offer rich sources of qualified under-represented people, as well as multiple means of publicity including print, the internet, and hard-copy postings. Vehicles enlisted include newspapers, offices, business associations, universities, websites, and email listings. This outreach is truly a diverse means of reaching a targeted population.



b) the qualifications, including relevant training and experience, of key project personnel

1.) Monique Salinas, PhD, Executive Director, will serve as the Project Director, and has been involved with non-profit work for over 16 years. She has worked with children for more than 30 years and has designed and developed programs, budgets, and proposals as well as supervised staff, and worked with children. She has a BME in Music Education, a BS in Business Administration, an MM in Organ Performance, and a PhD in Music Education.

2.) Dan Stauffer, Director of Education, will serve as Project Education Director and has served as a master teaching artist. A gifted vocalist and guitarist, he has performed for over 15 years. Dan has a passion for the urban child and experience working in the urban school. He has many years' experience supervising and coaching diverse people as well. He holds a BA in Music with a cognate in Music Education, an MA in Psychology, and is working on a PhD in Organizational Behavior.

3.) TBD, Assistant Program Director/Administrative Aide: Full time position, Bachelor's degree, experience in Education, arts or management desired

4.) TBD, Budget Director: Part time position, Bachelor's degree in accounting, experienced preferred

5.) Jennifer Potter, Director of Marketing and Development will serve as Director of Marketing and Communications for the project. She is a seasoned marketing professional serving on the Mind Meets Music Leadership Team. She contributes personal and professional experience to the project. She holds a BS in Public Relations and Advertising.

6.) Erin VanDellen, Master Teaching Artist will serve as a master teaching artist and an Innovative Arts coach on the project, bringing several years of experience as a youth educator



and an urban classroom teacher. She is talented vocalist and holds a BA in Teaching with an minor in Music Education

7.) Amanda Thorstein, Master Teaching Artist will serve as a master teaching artist and an Innovative Arts coach on the project, bringing over ten years of experience as a youth educator, piano instructor, and an urban classroom teacher. She is an accomplished performing and teaching pianist with a BS degree in Business and a minor in music education.

8.) TBD two more Master Teaching Artists: Full time position, Bachelor's degree minimum in music/education or related field. Major or minor in music required, proven performance ability, experience with young children preferred

9.) Sandy Sobelow-Shubin, Senior Research Associate at WestEd will serve as the Project Evaluator and has over 20 years' experience conducting research at WestEd. She has an MA in Psychology and is completing a PhD in Social Psychology

## **5. Quality of the Management Plan**

The management plan embraces a collaborative strategy involving organized internal and external roles. The plan focuses on educators, students, schools, and sustainability. It will involve preparation, achievement, and capacity building.

a.) the adequacy of the management plan to achieve the objective of the proposed project on time and within budget, including clearly defined responsibilities, timelines, and milestones for accomplishing project tasks.

Mind Meets Music is a West Michigan area non-profit using music to increase participation in the arts, accomplish academic achievement in literacy and math, and enhance brain development and 21<sup>st</sup> century skills in urban, early elementary students. These urban students include low income students, English Language Learners, students of color, and students with



disabilities. In the past year, 1,400 students participated in the program. Almost 83% of these students were Title 1 students. The program has operated for the past five years, and has grown every year. With experience in teaching, strong coaching tools, a first rate team, strong administration, and a unique project design, Mind Meets Music is positioned to successfully achieve the project's objectives which include:

- Improve students' academic achievement by 15% in literacy and mathematics as measured with a multiplicity of data
- Lessen the achievement gap existing between urban schools and suburban schools
- Increase the integration of standards based arts education and arts integrated core curriculum by a 65% teacher participation rate, using the Common Core Standards, 21<sup>st</sup> Century Skills and National Core Arts Standards as the basis
- Increase responsiveness in and through the arts by 80%
- Begin effective and efficient dissemination of results
- Formulate a successful and effective sustainability plan and put into action at all participating schools

### **SCHOOL SELECTION:**

Schools have been selected based on Title 1 designation, where the majority of students receive free or reduced price lunch; location: located in disadvantaged neighborhoods; poor results on proficiency tests in math and reading; and enthusiastic leadership: principals committed to the project.

### **PROJECT RESPONSIBILITIES**

Non-profit **Mind Meets Music** will be responsible for managing the project, coordinating the partnerships, fiscal management and budget reporting, making any changes to project design,



buying and supplying the equipment, coordinating measurement and evaluation with WestEd, and organizing and facilitating with partner schools sustainability committees, and dissemination efforts.

**MIND MEETS MUSIC INNOVATIVE ARTS PROJECT TEAM:**

**PROJECT DIRECTOR:** Dr. Monique Salinas will be responsible for working with design development, oversight, project hiring, structure, presentations, assessments, liaison with WestEd, supervision, sustainability, and budgeting with the Budget Director. Because of the scope and depth of this project, .73 percent of her FTE will be devoted to the project annually.

**PROJECT EDUCATION DIRECTOR:** Dan Stauffer will assist in hiring, supervising, and evaluating master teaching artists, and coordinate project training, direct professional development, and manage school principal relationships and coaching: .73 per cent FTE.

**ASSISTANT PROJECT DIRECTOR/ADMINISTRATIVE AIDE:** TBD will assist the Project Director with the day to day logistics collaborations among partnerships, other project events, and assist administratively: 1.00 per cent FTE annually.

**BUDGET DIRECTOR:** TBD will supervise the budget and budget processes, as well as reporting and documentation. The budget director will be a quarter time employee devoting .25 per cent of his/her FTE to the project.

**MASTER TEACHING ARTISTS:** Erin VanDellen, Amanda Thorstein, and TBD will engage in teaching, training, coaching, documentation and assessment: 1.00 per cent of their FTE will be devoted to the project annually.

**MARKETING AND COMMUNICATIONS DIRECTOR:** Jennifer Potter will work on all web related projects, advise on technology, and work on documentation, sustainability, and



dissemination. Because of the scope and depth of this project, .50 percent of her FTE will be devoted to the project annually.

### **INNOVATIVE ARTS SCHOOL EDUCATOR TEAM**

**PARTNER ELEMENTARY SCHOOLS** will commit to full participation in the proposed project. They will interact with master teaching artists; integrate arts into core curriculum; support the evaluation process with WestEd; manage the technology labs at each school; and cooperate enthusiastically with project staff through professional development and participation in School Leadership and Sustainability Teams. One teacher at each school will be designated as the Lead Teacher and act as the chief liaison with Mind Meets Music in order to organize each school's efforts. She or he will receive a yearly stipend, and training from the Project Director on objectives and procedures.

**PRINCIPALS** will be fully involved in the project, implementing Innovative Arts in his or her school. They will consult with the Lead Teacher and Project Education Director frequently and serve on the Leadership and Sustainability Teams.

**ACADEMIC CLASSROOM TEACHERS AND ARTS SPECIALISTS** will actively participate in professional development opportunities and work with master teaching artists. They will use the technology lab, as well as access resources on the web when delivering arts integrated study aligned with Common Core Standards, National Core Arts Standards, and 21<sup>st</sup> century skills.

### **OUTSIDE EVALUATOR**

**WESTED** will be responsible for the design of the measurement and evaluation instruments, data collection, focus groups, interviews, surveys, and other means of collecting data. They will analyze and report the data and help with dissemination.



## **Project Timeline/Milestones for accomplishing project tasks**

**IA**=Innovative Arts Staff **CT**= Classroom Teachers **SA**=School Administration **WE**=WestEd Evaluator **D**=District Personnel **CA**=Curriculum Advisory Council (a committee of area academic and music experts advising and overseeing the curriculum)

### **PLANNING YEAR ONE**

**July-August 2014 YEAR ONE: IA, CA:** Revise curriculum, plan online resources for educators, **IA:** Plan Professional Development Institutes, design technology labs **September 2014 YEAR ONE:IA:** Hire Assistant Program Director-Administrative Aide/Budget Director/one Master Teaching Artist; **IA, SA:** Purchase Technology equipment; **IA, WE:** Launch evaluation planning; **IA, CT, SA:** Schedule Professional Development Institutes at partner schools; **IA, CT, SA:** select Lead Teacher at each school **IA:** master teaching artist trainings **October–November 2014 YEAR ONE: IA, CT:** Hold Professional Development Institutes at each school for all (new) teachers; **IA, SA:** Install Technology labs at partner schools; **IA, CT:** begin twice weekly arts curriculum and arts integration for 54 teachers with master teaching artists; **IA, CT, SA:** launch School Leadership Teams and hold first meeting **December 2014 YEAR ONE : IA, D:** hold first districts’ Network Team meeting; **IA:** collect first internal data for review and analysis; collect first external data for review and assessment **January-May 2015 YEAR ONE: IA, CT:** master teaching artists continue with arts curriculum and arts integration coaching during school day; **IA, CT:** update web with video exemplars of excellence in arts integration **February 2015 YEAR ONE : IA, CT, SA:** School Leadership Team meets **IA** Collect second internal data for review and analysis **May 2015 YEAR ONE: IA, D:** Districts’ Network Team meets; **IA, CT, SA:** School Leadership Team meets to look back at year **April 2015 YEAR ONE:IA:** Collect third internal data for review and analysis **June 2015 YEAR**



**ONE: IA:** Continue evaluation planning; **IA, WE:** Assess project through multiple streams of data; **IA, CT:** Collect examples of outstanding, arts integrated, teacher lesson plans and assessments and post online **IA** Collect fourth internal data and second external data for review and analysis; review the year, make year-end assessment

## **PLANNING YEAR TWO**

**July-August 2015 YEAR TWO: IA, CA:** reassess first year, update curriculum; **IA:** hire one new master teaching artist **September 2015 through June 2016 YEAR TWO** *The calendar follows the first year with the following exceptions: no additional new hires are made. New technology installed as designated. New Lead teachers may or may not be selected depending of individual circumstances. 19 additional new teachers go through Professional Development Institutes in September for a total of 73 involved in the project.* Additional Milestones: **June, 2016 IA, WE:** Data review of project products and processes, assess the project though multiple data streams.

## **PLANNING YEAR THREE**

**July-August 2016 YEAR THREE IA, CA:** reassess second year, update curriculum; *The calendar follows the second year with the following exceptions: no additional new hires are made, New technology installed as designated. New Lead teachers may or may not be selected depending of individual circumstances. 16 additional new teachers go through Professional Development Institutes in September for a total of 89 involved in the project.* Additional Milestones: **Yearlong 2016-2017 YEAR THREE IA, WE:** Plan appearances at conferences **October 2016 IA, CT, SA:** Begin Sustainability Committee/process **January 2017 IA, WE:** Begin dissemination process **June, 2017 IA, WE:** Data review of project products and processes, assess the project though multiple data streams



**PLANNING YEAR FOUR**

**July-August 2017 YEAR FOUR IA, CA:** reassess third year, update curriculum. *The calendar follows the third year with the following exceptions: no additional new hires are made, replacement technology if needed, is purchased and installed. New Lead teachers may or may not be selected depending of individual circumstances. Any additional new teachers go through Professional Development Institutes in September for a total of 87 involved in the project.*

Additional Milestones: **Yearlong 2017-2018 YEAR FOUR IA, WE:** Plan appearances at conferences **IA, CT, SA:** Continue Sustainability Committee planning and process dissemination planning, and preparing products for release. **END OF GRANT PERIOD:IA, WE:** Release evaluation report, write final reports

b) the extent to which the time commitments of the project director and principal investigator and other key project personnel are appropriate and adequate to meet the objectives of the proposed project.

Staff is adequately and appropriately committed to meeting the objectives of the program and passionately dedicated to completing the mission and vision of the project. The table below designates exactly the amount of time projected to be invested in the project by each integral component of Innovative Arts. The organization is dedicated to fulfilling the project’s concepts by ensuring an adequate amount of time is devoted to attaining its goals.

| Project staff time Commitments                 | Hours             | Project Year | Total |
|--|-------------------|--------------|-------|
| Project Director (73% FTE)                     | 29/week, 52 weeks | All          | 6,073 |
| Project Education Director (73% FTE)           | 29/week 52 weeks  | All          | 6,073 |
| Assist.Project Director/Admin. aide (100% FTE) | 40/week 52 weeks  | All          | 8,320 |



|   |                  |         |        |
|---|------------------|---------|--------|
| Budget Director (25% FTE)   | 10/week 52 weeks | All     | 2,080  |
| Master Teaching Artists 4 (100% FTE)<br>Prorated for each year<br>(3-y.1,4-y.2-4) | 35/week 40 weeks | All     | 21,000 |
| Marketing and Communications<br>(50% FTE)   | 20/week 52 weeks | All     | 4,160  |
| Classroom Teachers (89)<br>Prorated for each year<br>(54-y.1,73-y.2, 89-y.3-4)    | 48 per year      | 1,2,3,4 | 14,640 |
| Project Evaluator   | 8/week 52 weeks  | All     | 1,664  |
|   |                  | TOTAL   | 64,010 |

**Figure 2**

Explanation of Figure 2:

Because of the depth and scope of this proposed project, the following hours are devoted to the project to ensure that the project fulfill its objectives successfully, on time, and within budget constraints. The demands of the project require this contribution take place over the life of the grant cycle.

1. The Project Director will give 73% FTE to the project. equaling 6,073 hours
2. The project Education Director will give 73% FTE to the project equaling 6,073 hours
3. The Assistant Project Director/Administrative Aide will give 100% FTE to the project equaling 8,320 hours
4. The Budget Director will be a part time employee at 10 hours per week equaling a total of 2,080 hours
5. The Master Teaching Artists will devote 100% FTE to the project. They will work 40



out of 52 weeks equaling a total of 21,000 hours. 6. The Marketing and Communications Director will give 50% FTE to the project, equaling 4,160 hours 7. Classroom Teachers will each give 48 hours per year, totaling 14,640 hours. The total is prorated to include 54 teachers in year one, 73 teachers in year two, and 89 teachers in years three and four. The difference in teachers is accounted for because some schools will have kindergartners only in Year One of the grant cycle and add grades in additional years. 8. The project evaluator, WestEd, will devote eight hours per week to the project equaling 1,664 hours

Total investment of hours equals 64,010, an investment in the next generation.

c.) the adequacy of procedures for ensuring feedback and continuous improvement in the operation of the proposed project

The Project Team will use two avenues to ensure feedback and continuous improvement in the operation of the proposed project. These avenues are the collection of external and internal data by Innovative Arts staff in addition to WestEd's data. External data includes; surveys by students and teachers; focus groups; one on one interviews with teachers, principals and other administration; lesson plans; teacher assessments; parent feedback; and teacher observations. External data will be gathered two times a year; in January and in June. Internal data includes internal staff observations, master teaching artist self-assessments, staff assessments of master teaching artists, and School Leadership Team input. This data will be gathered four times a year; in December, February, April, and June.

The evaluation information gathered from this data is important feedback and will help improve the project's effectiveness. It will inform the curriculum revisions made each summer before the coming academic year and shape interactions between master teaching artists and classroom teachers. Program objectives will be measured against actual progress made. Data



may expose developing trends appearing in the project that are significant and that may affect evaluation. The alignment between Innovative Arts and partner schools will be strengthened. Collection and analysis of external and internal data ensure that the project stays on track to meet deadlines, budgetary goals, and project objectives. When these requirements are satisfied, project participants and backers remain committed to the mission and vision of the program. In addition, possible issues that could cause trouble can be dealt with proactively. The Project Director takes the lead on directing, organizing, and analyzing the data, and will disseminate the results and initiate appropriate action as a result of the analysis.

## **6. Quality of the Project Evaluation**

**Evaluation Overview:** The Evaluation Research Program at WestEd, an educational research, development and service organization will serve as the external evaluator for the Innovative Arts Project. The proposed evaluation will consist of both formative and summative components and will employ a multi-method approach, collecting and analyzing both quantitative and qualitative data.

**Formative Evaluation:** Formative evaluations help structure programs by providing data that better enable program development, improve service delivery, and/or enhance program outcomes. The formative evaluation will provide timely feedback, describing the implementation of the Innovative Arts Project and assess how well the project is moving toward meeting its key objectives based on project benchmarks. The formative evaluation will include the collection, analysis and reporting/summary of several types of data including: 1) **Student academic achievement** and behavior data (e.g. attendance) from each school district will be collected and analyzed annually; 2) **Classroom observations** will be conducted in a large sample of classrooms within each school and at each grade level K – 2 to assess implementation fidelity, specifically, the quality of implementation. Given the highly developmental nature of the first



project year, classroom observations will be conducted biannually (fall and spring), while in project years 2 through 4 we plan to conduct them annually; 3) **Online surveys of classroom teachers, master teaching artists, and arts specialists will be administered** to examine the factors influencing use of the arts, implementation of arts-integrated instructional practices across the curriculum, student engagement, and teacher ongoing site support, as well as explore potential barriers and buttresses to the project implementation (biannually in year 1 and annually thereafter); 4) **Parent survey items** to be “piggybacked” onto district annual parent surveys in those districts conducting them; and 5) **Interviews and/or focus groups** with identified classroom teachers in years 1 & 2 to delve more deeply into survey, classroom observation, and other evaluation findings.

Additionally, we will *collect data on the extent to which professional development activities* and are of sufficient duration and quality to allow teachers to implement the project with fidelity across the curriculum in grades k - 2. In addition to process data (e.g., PD activity logs, attendance sheets) to be collected and analyzed to track the number of hours of PD received by teachers across PD activities. **Participants in the Innovative Arts PD Institutes will be surveyed.** Findings from PD surveys, classroom teacher, master teaching artist, and arts specialist surveys will be triangulated to further inform the development and refinement of teacher training and preparation activities and resources including the 21<sup>st</sup> century Technology Labs, online resources, coaching, ongoing site support offered by master teaching artists, and the Innovative Arts PD Institutes. In summary, our formative evaluation will address the following questions:

1. To what extent are teachers able to, and comfortable with, using the arts and implementing arts-integrated lessons with good fidelity? What factors contribute to high fidelity implementation?
- 2 To what extent are students engaged in the arts and arts-integrated lessons



across the curriculum in grades k - 2 as reported by teachers and as observed in classrooms 3. To what extent is the program having a positive impact on student achievement in reading and mathematics? 4. What components and aspects of the Innovative Arts PD model (21<sup>st</sup> century Technology Labs, online resources, coaching, ongoing site support offered by master teaching artists, and the Innovative Arts PD Institutes) are most useful to teachers in supporting their use of the arts and arts-integrated instruction? What could be done to improve those components not working well? 5. What do master teaching artists and arts specialists perceive to be the most important factors influencing the use of the arts and arts-integration across the curriculum? How can these factors be strengthened? 6. What factors contribute positively to the collaboration of classroom teachers and master teaching artists implementing the Innovative Arts model?

Formative evaluation findings will be provided in a timely manner to the Innovative Arts Project staff to inform further program improvement geared toward enhancing student achievement and behavioral outcomes by informing revisions to the curriculum, as well as informing the ongoing site support provided by master teaching artists and the work of the school sustainability committees in the eight partner LEAs. If funded, these formative questions will be reviewed with Innovative Arts Project staff and other key stakeholders to ensure their completeness and relevance to the project and before formative assessment tools and data collection protocols are developed for use.

**Summative Evaluation:** The summative evaluation will employ a **rigorous quasi-experimental matched comparison study (QED)** to assess the effectiveness of the Innovative Arts Project on student mathematics and reading achievement in grades K - 2. The summative evaluation will be guided by the following research questions: 1. Is the percentage of treatment students (those participating in the Innovative Arts Project) demonstrating proficiency in mathematics greater than the percentage of comparison students demonstrating proficiency in



mathematics? (**GPRA 1**) 2. Is the percentage of treatment students (those participating in the Innovative Arts Project) demonstrating proficiency in reading greater than the percentage of comparison students demonstrating proficiency in reading? (**GPRA 2**) 3. What is the impact of the Innovative Arts Project on students' reading achievement as measured by standardized tests? 4. Does increased dosage yield greater achievement gains? 5. Do some subpopulations of students benefit more from exposure to arts-integrated instruction than others (e.g., English learners, students below proficiency on state assessments)? 6. What is the impact of the Innovative Arts Project on students' mathematics achievement as measured by standardized tests? 7. Does increased dosage yield greater achievement gains? 8. Do some subpopulations of students benefit more from exposure to arts-integrated instruction than others (e.g., English learners, students below proficiency on state assessments)? 9. Well-designed quasi-experimental studies allow strong inferences to be drawn concerning the effectiveness of programs (Cook, Shadish, and Wong, 2008). Quasi-experiments do not use random assignment of participants to intervention and control groups, but instead depend on applying appropriate measurement and statistical controls to nonequivalent groups to determine intervention impacts on the outcomes of interest.

Our proposed design includes two conditions: (1) an Innovative Arts Project treatment group comprised of four elementary schools, grades K – 2 and (2) a no treatment comparison group comprised of four elementary schools, grades K - 2. **Cluster analysis will be used to select schools in the comparison condition.** The percentage English language learners (ELLs), ethnicity, free-reduced lunch, and indicators of student achievement (e.g., state assessment scores, AYP) will be among the factors used in the cluster analysis.

The **summative evaluation will be conducted across years 2 through 4** of the grant, because of the heavy emphasis on program development and piloting occurring during year 1.



During year 1, WestEd will select comparison schools; select/modify, and/or develop evaluation assessments and data collection protocols; as well as collect baseline data for GPRA reporting (i.e., reading and mathematics achievement test scores) and data on student behavior (i.e., attendance).

**Student Outcomes:** As can be seen in Table A, both cross-sectional and longitudinal program effects can be examined with the proposed design for the summative evaluation. The treatment or intervention group is represented in the table as “Innovative Arts”, while the comparison group (no treatment) is represented as “Comparison Group”.

**Table A:**

***Group Assignment and Intervention Schedule Elementary Schools for Summative Evaluation***

|                 | <b>Year 1</b><br><b>2014-15</b> | <b>Year 2</b><br><b>2015-16</b> | <b>Year 3</b><br><b>2016-17</b> | <b>Year 4</b><br><b>2017-18</b> |
|-----------------|---------------------------------|---------------------------------|---------------------------------|---------------------------------|
| <b>Cohort A</b> |                                 | <b>Grade K</b>                  | <b>Grade 1</b>                  | <b>Grade 2</b>                  |
| Group A1        | Pilot                           | Innovative Arts                 | Innovative Arts                 | Innovative Arts                 |
| Group A2        |                                 | Comparison Group                | Comparison Group                | Comparison Group                |
| <b>Cohort B</b> |                                 | <b>Grade 1</b>                  | <b>Grade 2</b>                  |                                 |
| Group B1        | Pilot                           | Innovative Arts                 | Innovative Arts                 |                                 |
| Group B2        |                                 | Comparison Group                | Comparison Group                |                                 |



|                 |       |                  |                  |                  |
|-----------------|-------|------------------|------------------|------------------|
| <b>Cohort C</b> |       | <i>Grade 2</i>   |                  |                  |
| Group C1        | Pilot | Innovative Arts  |                  |                  |
| Group C2        |       | Comparison Group |                  |                  |
| <b>Cohort D</b> |       |                  | <i>Grade K</i>   | <i>Grade 1</i>   |
| Group D1        | Pilot |                  | Innovative Arts  | Innovative Arts  |
| Group D2        |       |                  | Comparison Group | Comparison Group |
| <b>Cohort E</b> |       |                  | <i>Grade 1</i>   | <i>Grade 2</i>   |
| Group E1        | Pilot |                  | Innovative Arts  | Innovative Arts  |
| Group E2        |       |                  | Comparison Group | Comparison Group |
| <b>Cohort F</b> |       |                  | <i>Grade 2</i>   |                  |
| Group F1        | Pilot |                  | Innovative Arts  |                  |
| Group F2        |       |                  | Comparison Group |                  |

|                 |       |  |  |                  |
|-----------------|-------|--|--|------------------|
| <b>Cohort G</b> |       |  |  | <i>Grade K</i>   |
| Group G1        | Pilot |  |  | Innovative Arts  |
| Group G2        |       |  |  | Comparison Group |
| <b>Cohort H</b> |       |  |  | <i>Grade 1</i>   |



|                 |       |  |  |                  |
|-----------------|-------|--|--|------------------|
| Group H1        | Pilot |  |  | Innovative Arts  |
| Group H2        |       |  |  | Comparison Group |
| <b>Cohort I</b> |       |  |  | <b>Grade 2</b>   |
| Group I1        | Pilot |  |  | Innovative Arts  |
| Group I2        |       |  |  | Comparison Group |

We will be able to determine the impact of the Innovative Arts Project on student achievement in the English language arts, specifically reading, by conducting within-grade comparisons of treatment and comparison group students (e.g., within grades 3, 4 and 5 cohort A, B and C, respectively) each project year. We also will be able to assess whether or not increased dosage results in greater achievement gains by tracking students in cohorts A, B, D, and E across project years.

**Analysis of Overall Program Effects:** The analysis of student achievement and attendance data will rely on multi-level Analysis of Covariance (ANCOVA) modeling techniques. Using ANCOVA, we will be able to detect the unique effects of the Innovative Arts Project once other variables in our model are taken into consideration, as well as to estimate the magnitude of effects. The ANCOVA will be conducted using hierarchical linear modeling to account for the nesting of students in schools.

The following **model illustrates the type of analyses** we plan to perform in assessing the overall impact of the Innovative Arts Project. These intent-to-treat analyses will include all treatment and comparison teachers, regardless of the extent that they participated in the program.



$$\text{Outcome}_{ijk} = a_0 + b_1 \text{Pre}_{ijk} + b_2 \text{Treatment}_k + \sum b_I I_{ijk} + \sum b_T T_{jk} + t_k + m_{jk} + e_{ijk}$$

where subscripts  $i, j$ , and  $k$  denote student, teacher, and school, respectively; *Outcome* represents the assessment scores for each student; *Pre* represents the baseline assessment scores; *Treatment* is a dichotomous variable that indicates the school is in the intervention group; and  $I$  and  $T$  are two vectors of control variables for students and teachers, respectively, measured prior to participation in the intervention. Last,  $t$  and  $m$  represent a random effects for schools and teachers, respectively, to account for the nesting of students within classrooms and classrooms within schools.  $e_{ij}$  is an error term for individual sample members. In this model, the intervention effect is represented by  $\beta_2$ , which captures differences between treatment and comparison schools on the outcome variable. Extensions to the model will allow us to examine differential effectiveness across subgroups by including interactions between treatment status and variables in  $I$  or  $T$ . Specifically, analyses will be conducted to look for interaction effects regarding group affiliation (being in a treatment or comparison school) and other student demographics and teacher characteristics. This will permit us to determine whether or not there are differential program impacts for students with particular characteristics, such as English language learners (ELLs) and students below proficiency on one or more achievement indicators. We will also conduct additional analyses by expanding the model to include a coefficient for cohort status and the interaction of cohort with treatment status, enabling us to examine the potential effect of increased program exposure for those students who remain in the treatment condition one year or more.

Finally **key informant/key stakeholder interviews** will be conducted during the last project year. These interviews will focus on project sustainability (e.g., administrative supports and



funding); the dissemination of effective strategies, tools and resources that have been shown to strengthen arts instruction; and next steps for the growth of the Innovative Arts Project.

**Measures.** Program implementation and impacts will be measured as follows:

**1. Student achievement** in the English language arts and mathematics will be assessed using the K -2 Interim Assessment, provided by the Smarter Balanced Assessment Consortium. These online, pre/post assessments were first piloted in Spring 2014, and are scheduled to be functional in grades K – 2 beginning with the 2015-16 school year. In addition, all schools in the study will be administering the Dynamic Indicators of Basic Early Literacy (DIBELS), used in previous studies assessing the impact of the Innovative Arts Project on student literacy. The DIBELS is comprised of seven measures: phonemic awareness, alphabetic principle, accuracy and fluency with connected text, reading comprehension, and vocabulary. Furthermore, WestEd will explore other indicators being collected by each district/school to assess student achievement in reading and mathematics for grade K – 2 students. **2. Implementation fidelity** (specifically, the quality of implementation) will be assessed using **classroom observation protocols** to be developed by WestEd and piloted by project staff before being finalized. **3. Online surveys for classroom teachers, master teaching artists, and arts specialists** will be administered and analyzed by WestEd biannually in year 1 and annually thereafter, to gain a deeper understanding of the factors contributing to implementation fidelity, student engagement, adequacy of professional development, and barriers and buttresses to project implementation. For classroom teachers, part of the survey will also assess implementation fidelity (implementation of arts-integrated instruction across the curriculum). **4. The Innovative Arts Project professional development (PD) model** will be assessed using a **PD participant survey** developed by WestEd and informed by project developers. **5. A school district dataset** consisting of student demographics, teacher variables (e.g., number of years teaching experience) and **student achievement and behavior**



**indicators** will be transmitted to WestEd for analysis annually. **6. Parent survey** items will be developed and administered via school surveys wherever possible. **7. Interview and/or focus group protocols** will be developed with project input to enable a deeper understanding of survey, observation, and achievement findings. These protocols will be revised with each administration in years 1 and 2 to classroom teachers. **8. Key informant/key stakeholder final interview protocol.** **9. A brief principal survey** will be developed to determine what other special programs (not instruction as usual) may have been implemented at all treatment and comparison schools sites, unrelated to the Innovative Arts Project intervention, yet designed to have an impact on math and reading student achievement indicators. **Evaluation Use and Dissemination.** The evaluation will provide timely information for measuring progress, making programmatic adjustments, strategic planning, and keeping the Innovative Arts Project focused on its goal and objectives. All process and outcome data will be analyzed and the findings summarized at regular intervals throughout each project year. Evaluation findings will be reported to project staff and key stakeholders to inform the further development of the Innovative Arts Project model, including the professional development component. To ensure that the evaluation remains responsive to project needs on an ongoing basis, the evaluator will communicate regularly with project staff via meetings, email, and regularly scheduled project conference calls.

*Annual reports* also will inform program staff and the USDE regarding the program’s progress achieving its goals and objectives. The evaluation will document the effectiveness of the Innovative Arts Project with an eye toward the dissemination of successful strategies and practices, as well as arts-integrated lessons across the curriculum in grade levels K – 2.



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Appendix H - 21<sup>st</sup> Century Model

Appendix I – Results from 2013-2014 mid-year teacher survey

Appendix J – Mind Meets Music Board of Directors



# Daniel S. Stauffer, III

Danstauffer@gmail.com | 616-389-9082 | 5491 Pleasant Valley Ct SW | Wyoming, MI

## Summary

To use my established proficiency in the music arena and the human services field to assist underprivileged persons and organizations who benefit those persons in aspiring to and actualizing their full potential.

## Professional Experience

### Mind Meets Music

### Master Teaching Artist

2013-Present

- Teach kindergarten, first, and second grade students specialized music exercises to facilitate brain development.
- Ensure all students are provided with an environment that is conducive to learning.
- Help to motivate students through various techniques for maximum program benefit.

### West Michigan Therapy

### Program Coordinator

2012-2013

- Responsible for overall program implementation and coordination of substance abuse clinical services in an outpatient and residential setting as well as collaboration with other community agencies regarding those services.
- Utilize multiple funding sources including State of Michigan funds, Medicaid, Sobriety Court, and Michigan Department of Corrections.
- Provide clinical supervision to therapists and counselors including regular supervision time, leading weekly roundtables with all clinical staff, providing work performance evaluations, and all other applicable supervision duties.
- Engage in substance abuse therapy with minority clients of vastly diverse racial, ethnic, and socioeconomic status as organizational needs and requests for services require.

### West Michigan Therapy

### Housing Resource Specialist/

### Michigan Prisoner Reentry Initiative Case Manager

2011-2012

- Engage in direct services to clients at risk of becoming or currently homeless.
- Provide direct case management services to felony clients recently released from prison.
- Identify client problems and establish goals and objectives for overcoming those problems focusing primarily on housing, income, and substance abuse.
- Interact with minority clients of vastly diverse racial, ethnic, and socioeconomic status.

### Farmers Insurance

### Customer Service Associate/Senior Inside Property Adjuster

2008-2010

- Respond in a timely and appropriate manner to customers in crisis.
- Verify coverage, write and review estimates, and settle claims.
- Effectively communicate with a diverse population throughout the country.

### Immaculate Heart of Mary Church

### Contemporary Music Director

2004-2005

- Make all decisions regarding relevant and appropriate music for worship services.
- Organize and execute all necessary rehearsals for worship services.
- Lead all contemporary worship services.

St. Isidore's Catholic Church  
1996-2008

Assistant Director of Music

- Assist director in making all decisions regarding relevant and appropriate music for worship services.
  - Assist director in organizing and executing all necessary rehearsals for worship services.
  - Assist director in leading all worship services.
  - Lead all worship services in absence of director.
- 

## Education

**Grand Canyon University:** Industrial and Organizational Psychology Doctoral Candidate – tentative graduation 2015

**Western Michigan University:** MA: Counseling Education / Counseling Psychology – 2012

**Grand Valley State University:** BA Music: Vocal Performance Emphasis – 2006, Music Education Cognate

# JENNIFER POTTER

5916 BAYBERRY FARMS DR SW #9  
WYOMING, MI 49418  
616.304.1694  
JENNIFER@MINDMEETSMUSIC.COM

JP

## EXPERIENCE

### DIRECTOR OF MARKETING & DEVELOPMENT, MIND MEETS MUSIC

JULY 2013-CURRENT

- Responsible for overall branding of organization with roll out to website and social media
- Responsible for creating and implementing marketing plan
- Responsible for building, cultivating and maintaining donor relationships
- Responsible for tracking donations
- Grant research, writing and management
- Director of program development
- Web development and content management
- Media Relations

### DIRECTOR OF RESOURCES, GIRLS CHORAL ACADEMY/MIND MEETS MUSIC

JANUARY 2011-JULY 2013

- Cultivated and maintained donor relationships
- Maintained social media outlets and media relations
- Implemented all major donor events, fundraisers and appeals
- Implemented donor software program and served as database manager
- Redesign of website including content management, branding, layout and promotion of new site launch
- Increased annual gala revenue 600% in two years
- Increased luncheon revenue 900% in three years
- Organized media
- Implemented all external communications
- Grant writing

### COMMUNICATIONS SPECIALIST, RUSTY RICHTER FOR STATE REPRESENTATIVE

JANUARY-AUGUST 2010

- Copywriting
- Social media specialist
- Speech writing and coaching
- Media relations
- Crisis management

## COMMUNITY INVOLVEMENT

### VICE PRESIDENT OF THE BOARD OF DIRECTORS, MOMSBLOOM INC.

2011-2013

### MEMBER OF THE YOUNG NONPROFIT PROFESSIONALS NETWORK

GRAND RAPIDS

## EDUCATION

- Bachelor of Science in Public Relations  
& Advertising
- Grand Valley State University Dec, 2010
- Public relations emphasis

## SKILLS

- Microsoft Office, Giftworks, Quickbooks,  
Creative Suite, Web Content Management

**Monique Salinas, PhD**  
**3459 Eastridge Court NE**  
**Grand Rapids, MI 49525**  
**(616) 957-1145, (616) 890-1164 (cell)**  
**Monique@mindmeetsmusic.com**  
**Curriculum vitae**

## **EDUCATION**

**1989-1997**

***Michigan State University***

Doctor of Philosophy degree in Music Education with a cognate in conducting

Dissertation: *Musical Worlds and Works: The Philosophy of Nicholas Wolterstorff and Its Implications for Music Education*

GPA-3.8

**1980-1987**

***Central Michigan University***

Master of Music degree, Church Music/Organ Performance

GPA-3.6

**1974-1978**

***Aquinas College***

Bachelor of Music Education with an additional major in Business Administration

cum laude

GPA-3.6

## **EMPLOYMENT**

**2013-present**

***Founder and Executive Director, MIND MEETS MUSIC***

**1997-2013**

***Founder, Executive/Artistic Director: Mind Meets Music, Girls Choral Academy/West Michigan Academy of Music for Girls***

**2009-present**

***Music Director, All Souls Community Church, Grand Rapids, MI***

**2007-2009**

***Music Director, First Congregational Church of Lowell, Lowell, MI***

**1999-2002**

***Adult Choir Director, St. Luke's Lutheran Church, Grand Rapids MI***

**1999-2000**

***Adjunct professor, Ferris State University, Big Rapids, MI***

**1998-1999**

***Interim professor of music, Concordia College, Ann Arbor, MI***

**1997-1998**

***General Music/Choral Consultant for the Grand Rapids Public Schools.***

- 1994-1995**                    ***Adjunct instructor of music at Aquinas College,  
Grand Rapids, MI***  
(3 semesters)
- 1992-1993**                    ***Adjunct instructor of music at Jordan College,  
Grand Rapids, MI***
- 1991-1997**                    ***Director of Music: Immaculate Heart of Mary  
Church and School: Grand Rapids, MI***
- 1991-**                            ***Graduate Assistant in the Musicology department of Michigan State  
University***
- 1982-1991**                    ***Director of Music: St. Stephen Church and School, East Grand  
Rapids, MI***
- 1976-1982**                    ***Director of Music: Holy Spirit Church and School,  
Grand Rapids, MI***

## **SCHOLARLY ACCOMPLISHMENTS**

- Conductor, International Conductors Institute, Toronto Children's Choir, 2005, one of four American conductors chosen to participate in the international symposium with Jean Ashworth Bartle
- Respondent to the 2000 International Conference of the Philosophy of Music Education held in June, 2000, in Birmingham, England
- Published article on woman composer Dolores Hruby in METROPOLITAN WOMAN
- Guest Lecturer for the Music Education department at Michigan State University on various occasions, the latest being on February, 1998
- Paper *Nicholas Wolterstorff and a New Philosophy of Music Education* read at the Joint Fellows Conference, November 7<sup>th</sup> –8<sup>th</sup>, 1997
- Published article *The Effective Choral Conductor* in THE GIA QUARTERLY, 1992
- Recipient of a Michigan State University School of Music Graduate Fellowships for academic year 1994-5.
- Recipient of the Martin Luther King/Rosa Parks/Cesar Chavez Fellowship in 1989
- Recipient of the Minority Competitive Graduate Fellowship in 1989
- Conducting study/coaching with:
  - Dr. Doreen Rao-University of Toronto
  - Henry Leck-Indianapolis Children's Choir/Butler University
  - Dr. Robert Erbes-Michigan State University
  - Dr. James Jordan-Westminster Choir College
  - Joseph Flummerfelt-Westminster Choir College

Dr. Nina Nash-Robertson-Central Michigan University  
Dr. Steven Michelson-Michigan State University

## PROFESSIONAL ACOMPLISHMENTS

- 2009-present* Created the revolutionary Mind Meets Music curriculum
- 2000-2012* Several first places in the Chicago Choral Competition
- 2001, 2004* First place wins in Music Fest National Competition in Orlando, Florida
- 1997-2013* Conceived, founded, and served as Executive and Artistic Director of the *West Michigan Academy of Music for Girls*, now the *Girls Choral Academy*, a choral group for young women grades K-12 dedicated to self-esteem and self- confidence building through musical excellence
- 1996* Competed in and won the *Dreamcoat Challenge*, earning the right for my ensemble of middle school students to perform with the Broadway Cast of *Joseph and the Amazing Technicolor Dreamcoat* during their Grand Rapids production
- 1989-1997* Conceived, founded, produced, and directed SUMMER THEATRE, a summer musical theatre program for junior high and high school students. Casts averaged between 60-80 students. Musicals produced included *Godspell*, *Jesus Christ Superstar*, *Fiddler on the Roof*, and *The Sound of Music*, among others

## AWARDS AND ACCOMPLISHMENTS

- Nominated for the Athena Award 2013
- Selected as the Distinguished Alumni of the Year 2011 for Aquinas College
- Several first place awards for girls' choirs both regionally and nationally 2001-2011
- Recipient of the Grand Rapids YWCA 2002 Tribute Award for Arts and Communications

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## SUMMARY OF RELATED EXPERIENCE

Sandy Sobolew-Shubin is a Project Director in WestEd's Evaluation Research Program with more than 20 years of experience designing and directing evaluations of local, state, and national projects in several substantive areas. Projects in the area of health, prevention and youth development have included evaluations of both school- and community-based programs and services such as Safe Schools/Healthy Students Initiatives, substance abuse prevention programs, school-based mental health and support services systems, and collaborative approaches to the delivery of community-based social services such as the Families and Communities Together Program in Orange County, CA. She also has directed a number of evaluations in arts education focusing on arts-integrated instructional strategies, curricula, and professional development models including a national evaluation of Young Audiences' Arts for Learning Lessons curriculum and Tucson's Opening Minds Through the Arts (OMA) program. Currently she is co-directing a cluster-randomized trial of the Beaverton School District (OR) Arts for Learning Lessons Project, funded by an Investing in Innovation (i3) grant. A member of WestEd's staff since 1996, Sobolew-Shubin is experienced conducting studies relying on rigorous quasi-experimental and experimental designs and employing mixed methods, combining quantitative and qualitative data collection. Furthermore, she has overseen the development and use of management information systems and web-based data systems as integral aspects of data collection and program monitoring.

## EDUCATION

- In progress Ph.D., Applied Social Psychology, Claremont Graduate University, Claremont, CA
- 1981 M.A., Psychology, California State University, Long Beach
- 1976 B.A., Psychology, California State University, Long Beach

## PROFESSIONAL EXPERIENCE

- 1996– Present *Project Director*  
WestEd, Los Alamitos, CA

Design and direct evaluations across a variety of substantive areas. Recent projects include evaluations of Young Audience's *Arts4Learning Lessons*; the *Opening Minds Through the Arts* (OMA) professional development model in Tucson USD; *Arts, Literacy & Achievement* in the Fresno USD; Safe Schools/Healthy Students in the Irvine USD, Lennox School District's *Character Counts!* Program, and the Beaverton School District (OR) Arts for Learning Lessons Project, funded by an

Investing in Innovation (i3) grant.

1992–  
1993

*Evaluator*  
Evaluation Research Associates

As an evaluator for a small consulting firm, responsibilities included grant writing, evaluation design, data analysis, and final report preparation for programs targeting youth at high risk for gang involvement and/or substance abuse.

1991–  
1993

*Research Analyst*, Institute for Applied Social and Public Policy Research  
Claremont Graduate University, Claremont, CA

Evaluator for the Master Plan to Reduce Drug and Alcohol Abuse in Riverside and San Bernardino Counties. Conducted a needs assessment of substance abuse services within the health care system, as well as services for special populations. Conducted a large-scale survey of substance abuse services provided by agencies in the health care, social services, education, criminal justice, and employment sectors. Created a comprehensive directory of drug and alcohol treatment and recovery services.

1988–  
1989

*Research Analyst III*, Office of Planning, Systems and Evaluation Orange County  
Social Services Agency, Santa Ana, CA

Conducted a child care needs assessment as part of an interagency effort evaluating child care needs in unincorporated South Orange County, CA. Evaluated the Remote Care Guardian pilot program. Designed and directed all phases of a recidivism study at Orangewood Children's Home.

1987–  
1988

*Faculty/Instructor*  
California State University, Fullerton

Taught courses in the educational psychology department.

1987

*Faculty/Instructor*  
University of LaVerne, CA

Taught social psychology courses.

1981–  
1984

*Counselor*  
Long Beach Women Shelter, CA

Provided crisis counseling. Facilitated group sessions on a variety of topics such as goal setting, stress management, and the dynamics of abusive relationships. Conducted individual counseling sessions.

## **SELECTED PUBLICATIONS AND PRESENTATIONS**

Dietsch, B., & Sobolew-Shubin, A. (November 2010). *The California School Climate, Health, and Learning Survey (Cal-SCHLS) System*. Roundtable presentation at the annual meeting of the American Evaluation Association, San Antonio, NM.

- Sobolew-Shubin, S., Bailey, J., & Hahn, S. (December 2010). *Arts, Literacy, & Achievement: Final evaluation report*. Los Alamitos, CA: WestEd.
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- Sobolew-Shubin, A., Bailey, J., & Hahn, S. (2009, November). *Arts, Literacy, & Achievement: Third annual evaluation report*. Los Alamitos, CA: WestEd.
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## APPENDIX D

### **Mind Meets Music Information and Curriculum**

**Mind Meets Music** is a revolutionary academic achievement program targeting reading growth improvement, math improvement and enhancing 21<sup>st</sup> Century Skills and brain development through music. This unique curriculum targets primarily at risk preschool through second grade students, when reading skill and brain development are at their peak. The program is based on a Hungarian form of music education methodology called Kodály and a French methodology, Dalcroze, and is child centered, sequential and intense. Literacy components addressed in the program include syntax, phonemic awareness, auditory and visual development, and silent reading. Math components addressed in this program include spatial temporal reasoning and sequential skill development as well as pattern recognition. Higher order thinking skills enhanced in the program include remembering, evaluating, analyzing, transferring, applying, and understanding. Common Core Standards and National Core Arts Standards are interwoven in the curriculum. The program addresses the 4 C's included in 21<sup>st</sup> Century Skills: critical thinking, communication, collaboration and creativity. In the last twenty years, hundreds of scientific studies have proven the connection between music and increased brain plasticity in young children, making the medium of music important in brain development. Noted neuroscientist Dr. Nina Kraus calls music the "Technology of the brain". The program was successfully field tested on 600 children. Independently verified testing shows a 34% increase in improvement on reading test scores of children taking the curriculum over those who have not. The curriculum was written by Dr. Monique Salinas.

The Kodály Concept is a philosophy of education, a concept of teaching and an experience based approach to teaching. Solfege plays an important role in Kodály as a tool for teaching inner



hearing, music as a language, perceiving form and developing memory. The curriculum is sequenced and based on an experience-based approach.

The adapted methods of teaching are derived from an understanding of the Kodály concept. The use of musical tools and activities strengthens and enhances the students' thinking process.

These tools include hand signs, rhythm solmization, echoes, body signs, Picture symbols, musical ladders, and musical shorthand or stick notation. A typical 30-minute Kodály lesson follows a set sequence. The sequence followed may be simplified as: listen - sing - understand - read and write - create. Students develop listening skills, sight-singing skills, and ear training.

They learn to create, analyze and read and write music. The sequencing of the material and the ability to blend this material in a variety of mean: verbal, written, physical, and sung, has an impact on the brain and its relationship to other processes. They include analysis,

comprehension, transformation, conceptualization, creation, synthesis, and many other skills

Dalcroze fosters music appreciation, ear-training and improvisation while improving musical

abilities. In this method, the body is the main instrument. Students listen to the rhythm of a music piece and express what they hear through movement. Numerous studies support the tremendous effect intense and early music training has on children and their brain development

Mind Meets Music is currently in Grand Rapids Public Schools, Wyoming Public Schools,

Kentwood Public Schools, and several charter schools, serving 1400 students in 53 classrooms.





## Explorer Elementary

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April 17, 2014

To Whom it May Concern:

I am happy to share good news regarding the significant impact that Mind Meets Music has made in the success of my students. My class is a diverse group of learners in many ways. Most of them are Emotionally Impaired or have significant behavioral needs. Some of them have multiple areas of disability including Sensory Processing Disorder, various learning disabilities, mild cognitive impairments and/or Other Health Impairments related to severe ADHD.

Mind Meets Music has had positive impacts on my students in multiple ways. Music is soothing to many of my students. It helps to regulate them emotionally and physically. It also has developed self-confidence, which is a significant area of need with many of our students. Most importantly, it has supported the students' growth in Reading and Writing. Testing shows that all of my students have made significant growth this school year. The students who have been here the entire length of the Minds in Music program have all increased their reading scores significantly. Those who are functioning at significantly lower levels have developed their ability to: identify syllables in words and increased their ability to sound out words in writing through the use of the "word beat" practice, identify word patterns, use left to right sweep in reading, recall information, track text and comprehend information. The higher functioning students have been able to extend the strategies in Mind Meets Music to our reading and writing content areas increasing their overall accuracy scores in reading, increasing comprehension abilities, improving sound-spelling in writing, improving recall of information, increasing fluency and supporting identification of patterns in text and words.

I feel that this program is of great importance for so many reasons. The overall impact extends across the curriculum. It is my hope that this program is available to as many students as possible!

Sincerely,



Alicia Frederick

Teacher of Students with Emotional Impairments

2317 68<sup>th</sup> street, Caledonia, MI 49316 • Phone: 616-554-0302 • [alicia.frederick@kentwoodps.org](mailto:alicia.frederick@kentwoodps.org)



409 Lafayette Ave SE  
Grand Rapids, MI 49503  
t: 616 459 0330  
f: 616 732 4437  
[childdiscoverycenter.org](http://childdiscoverycenter.org)

April 2, 2014

To Whom It May Concern,

This letter is being written in support of the Mind Meets Music program currently under implementation at the Grand Rapids Child Discovery Center in Grand Rapids, Michigan. This program, led by Monique Salinas-Stauffer and her team is a comprehensive vocal music program for our entire Kindergarten through 5<sup>th</sup> grade student population.

The design and application of Mind Meets Music within our existing Common Core Curriculum framework and Reggio-Emilia approach to education has been an extremely positive and rewarding experience for all of our community stakeholders. The academic, social and emotional benefits are evident throughout our school, especially in the area of student achievement.

We whole-heartedly support the continuation of the mission, vision and practice of Mind Meets Music.

Sincerely,

A handwritten signature in blue ink, appearing to read "Erin Melcher". The signature is fluid and cursive, with a long horizontal line extending to the right.

Erin Melcher  
Principal & Executive Director

April 18, 2014

To whom it may concern,

I am writing this letter in support of the organization which I have had the privilege of working with this past academic year in an effort to advance the lives and futures of at risk youths. As a Master Teaching Artist with Mind Meets Music (MMM), I have had the opportunity to work directly with the students who will benefit from this amazingly progressive program. The schoolteachers who are with the students on a daily basis have reported to me that in the short time their students have been exposed to the program it has helped with their reading, comprehension, critical thinking, and math skills. I have been given many examples from numerous schoolteachers that cite how they were able to reference a skill taught by the MMM program to help a student comprehend a concept they were trying to teach out of their own curriculum. Overall, the response I have personally received from schoolteachers in regards to the academic benefits of the MMM program on the students has been overwhelmingly positive. As the year is coming to a close, the statement I am hearing most from teachers is "I hope you are coming back next year."

The students I have had the pleasure of serving have responded to the program remarkably well. Students are always excited to for the time we have together and respond to the program in a genuinely enthusiastic manner. For a majority of the students the musical concepts and techniques presented by MMM were completely unknown. However, at this point in the academic year those same students have mastered and now possess a working knowledge of what once was foreign territory. While the process for some has been challenging, the MMM program is one that facilitates camaraderie among students and teaches them benefits of a team mentality. The students I have worked with have also grown as creative artists in their own right. In addition to learning how to read and write music in various forms, they have also begun to compose original rhythms and melodies. In my direct experience with students, the MMM program has not only helped them grow as academic learners but also as creative artists.

The majority of students I have worked with are urban students enrolled at South West Community Campus, which is a Grand Rapids Public Immersion School. These students are primarily at risk, with their families falling well within the poverty bracket. This is a population who might not otherwise be exposed to the arts, especially with cuts in education funding which typically result in the elimination of arts programs. The students of SWCC are predominately Hispanic and African American. Given the immersion status of SWCC, Spanish is the primary language used to communicate with the students. The MMM program has been meticulously tailored to Spanish-speaking students and in my experience working with these students, it has been successful in its endeavor.

I am extremely proud to be a part of the MMM program as it serves the most important resource we have available, the minds of our children. More importantly, the MMM program seeks to help those less fortunate who might otherwise be forgotten and fall between the cracks. The MMM program helps to cultivate the academic success of all minds exposed to it, and it is my experience that it is successful in doing just that.



Daniel Stauffer, MMM Master Teaching Artist



# WYOMING PUBLIC SCHOOLS

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April 1, 2014

To: Whom It May Concern:

Re: Mind Meets Music Pilot Program

This letter is in support of the Mind Meets Music Program's grant application to secure additional funding for further development of their program in Wyoming Public Schools and other schools in the Kent County area.

Mind Meets Music has a four-year history of providing literacy development in our K-2 grade students through a unique use music theory. This program has been able to show growth of literacy skills greater than students who are similar in demographics, but not participating in the program. It began as an after school extra but has expanded to be offered as part of the weekly curriculum. I am happy for an opportunity to provide this same service to the children attending one or more schools in our district and look forward to this opportunity to increase literacy foundational skills in our youngest and most needy of students.

Wyoming Public Schools are committed to working improving literacy with all of our students. Wyoming serves the most needy demographic of students who, along with their families, require additional success driven literacy programs to overcome skills not obtained in the birth to four age. This program opens up another learning path and strategy for working toward full literacy for all children by the end of third grade.

I will also work closely with the principals of each selected school and with the Mind Meets Music staff to ensure this program continues to fit seamlessly into our current literacy plus school program. Please feel free to contact at (616) 530-7531 if necessary.

Sincerely,

Dr. Thomas G. Reeder, Superintendent  
Wyoming Public Schools

APPENDIX G

Common Core Standards/National Core Arts Standards

| Reading                                       | Writing                                 | Speaking/<br>Listening              | Language                        |
|---|---|-------------------------------------|---------------------------------|
| Key Ideas and Details                         | Text Types and Purposes                 | Comprehension and Collaboration     | Conventions of Standard English |
| Craft and Structure                           | Production and Distribution of Writing  | Presentation of Knowledge and Ideas | Knowledge of Language           |
| Integration of Knowledge and Ideas            | Research to Build and Present Knowledge |                                     | Vocabulary Acquisition and Use  |
| Range of Reading and Level of Text Complexity | Range of Writing                        |                                     |                                 |

*Note.* From *Common Core State Standards for English/Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects*, June 2010, National Governors Association Center for Best Practices and the Council of Chief State School Officers.

**Figure 1 • College and Career Readiness Anchor Standards**

# IGNITE THE COMMON CORE WITH INQUIRY



## STAGES OF INQUIRY

**Wonder**

**Investigate**

**Synthesize**

**Express**

**Reflect**

## COMMON CORE KEY IDEAS:

- Activate thinking
- Generate curiosity
- Build background information
- Tap prior knowledge
- Frame quality questions for investigation
- Construct meaning from text
- Use facts to build big ideas
- Manage search process
- Record information using own words
- Determine relationship between ideas
- Use facts to build meaning
- Connect ideas
- Draw conclusions
- Use content vocabulary knowingly
- Communicate new knowledge
- Use appropriate format for audience
- Create a product that conveys new understanding
- Encourage creativity
- Engage in self-evaluation
- Re-assess product based on rubric
- Participate in peer-evaluation
- Ask new questions for continuing inquiry

*Rationale:* School librarians actively promote the Common Core Learning Standards through the Inquiry process. They work to ensure students have the skills to conduct research and to produce and consume media to successfully “gather, comprehend, evaluate, synthesize and report on information and ideas.” \*\*\*

Madison-Oncida BOCES  
School Library System



\*\*\* Common Core State Standards for ELA & Literacy in History/Social Studies, page 4  
Making students WISER through collaboration within the Common Core. Adapted from WSWHE School Library System



**National Core Arts Standards**  
DANCE MEDIA ARTS MUSIC THEATRE VISUAL ARTS

DRAFT  
Feb. 12, 2014

| Philosophical Foundations                            |                            | ARTISTIC LITERACY   |                          |              |          | Lifelong Goals   |
|--|----------------------------|---|--------------------------|--------------|----------|--|
| Artistic Processes                                   | Core Arts Anchor Standards | Discipline Specific Performance Standards<br>Pre K--High School |                          |              |          | Supplemental Instructional Support Resources   |
|  |                            | Pre K—grade 8<br>Performance Standards<br>(grade by grade)      | HS Performance Standards |              |          |  |
|  |                            |   | Proficient               | Accomplished | Advanced |  |
| Creating   | 1 Common Anchor Standards  |   |                          |              |          | <p><b>Model Cornerstone Assessments</b></p> <ul style="list-style-type: none"> <li>- Performance Tasks with key traits</li> <li>- Grades 2, 5, 8</li> <li>- High School 3 levels of proficiency: (Proficient, Accomplished, Advanced)</li> </ul> <p><b>Discipline specific tools to unpack the standards</b></p> <ul style="list-style-type: none"> <li>Enduring Understandings and Essential Questions</li> <li>Process Components and other power verbs that operationalize the standards</li> <li>Glossaries and Resources</li> </ul> |
| Performing<br><small>(Dance, Music, Theatre)</small> | 1 Common Anchor Standards  |   |                          |              |          |  |
| Presenting<br><small>(Visual Arts)</small>           | 1 Common Anchor Standards  |   |                          |              |          |  |
| Producing<br><small>(Media Arts)</small>             | 1 Common Anchor Standards  |   |                          |              |          |  |
| Responding   | 1 Common Anchor Standards  |   |                          |              |          |  |
| Connecting   | 2 Common Anchor Standards  |   |                          |              |          |  |

**A Conceptual Framework for Arts Learning**

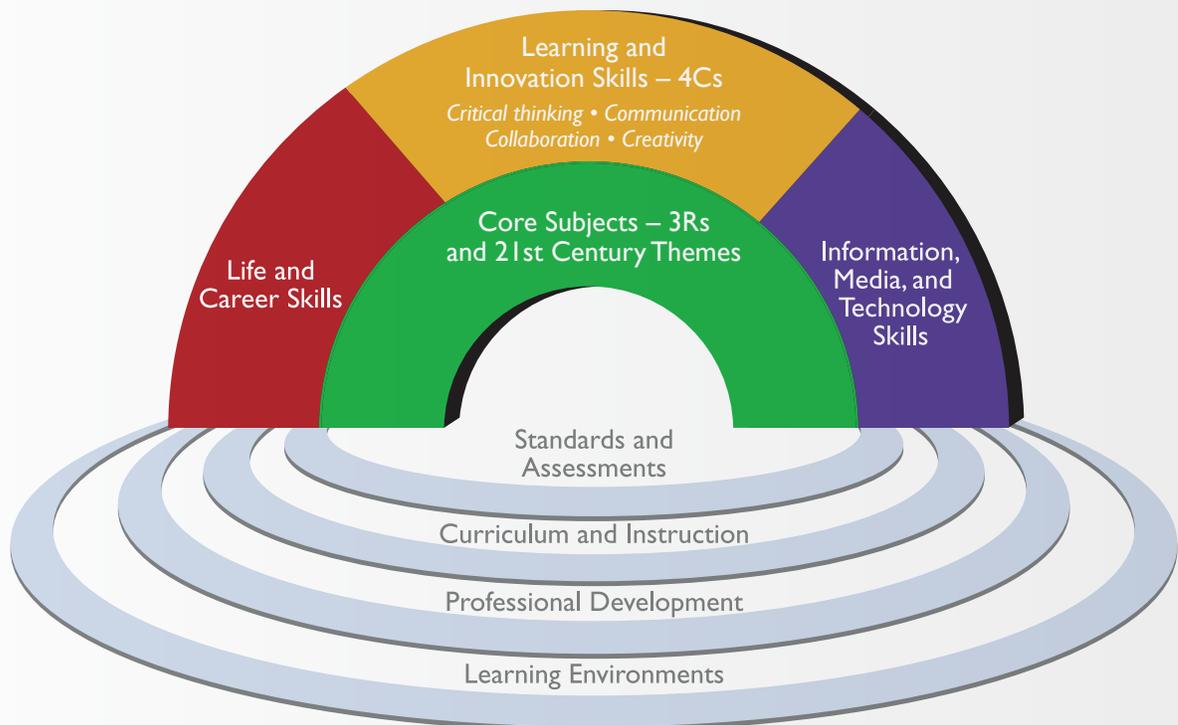
<http://nccas.wikispaces.com/Conceptual-Framework>

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# Framework for 21st Century Learning

The Partnership for 21st Century Skills has developed a vision for student success in the new global economy.

## 21st Century Student Outcomes and Support Systems



## 21ST CENTURY STUDENT OUTCOMES

To help practitioners integrate skills into the teaching of core academic subjects, the Partnership has developed a unified, collective vision for learning known as the Framework for 21st Century Learning. This Framework describes the skills, knowledge and expertise students must master to succeed in work and life; it is a blend of content knowledge, specific skills, expertise and literacies.

Every 21st century skills implementation requires the development of core academic subject knowledge and understanding among all students. Those who can think critically and communicate effectively must build on a base of core academic subject knowledge.

Within the context of core knowledge instruction, **students must also learn the essential skills for success in today's world, such as critical thinking, problem solving, communication and collaboration.**

When a school or district builds on this foundation, combining the entire Framework with the necessary support systems—standards, assessments, curriculum and instruction, professional development and learning environments—students are more engaged in the learning process and graduate better prepared to thrive in our global economy.

## Core Subjects and 21st Century Themes

Mastery of **core subjects and 21st century themes** is essential to student success. Core subjects include English, reading or language arts, world languages, arts, mathematics, economics, science, geography, history, government and civics.

In addition, schools must promote an understanding of academic content at much higher levels by weaving **21st century interdisciplinary themes** into core subjects:

- **Global Awareness**
- **Financial, Economic, Business and Entrepreneurial Literacy**
- **Civic Literacy**
- **Health Literacy**
- **Environmental Literacy**

## Learning and Innovation Skills

Learning and innovation skills are what separate students who are prepared for increasingly complex life and work environments in today's world and those who are not. They include:

- **Creativity and Innovation**
- **Critical Thinking and Problem Solving**
- **Communication and Collaboration**

## Information, Media and Technology Skills

Today, we live in a technology and media-driven environment, marked by access to an abundance of information, rapid changes in technology tools and the ability to collaborate and make individual contributions on an unprecedented scale. Effective citizens and workers must be able to exhibit a range of functional and critical thinking skills, such as:

- **Information Literacy**
- **Media Literacy**
- **ICT (Information, Communications and Technology) Literacy**

## Life and Career Skills

Today's life and work environments require far more than thinking skills and content knowledge. The ability to navigate the complex life and work environments in the globally competitive information age requires students to pay rigorous attention to developing adequate life and career skills, such as:

- **Flexibility and Adaptability**
- **Initiative and Self-Direction**
- **Social and Cross-Cultural Skills**
- **Productivity and Accountability**
- **Leadership and Responsibility**

## 21ST CENTURY SUPPORT SYSTEMS

Developing a comprehensive framework for 21st century learning requires more than identifying specific skills, content knowledge, expertise and literacies. An innovative support system must be created to help students master the multi-dimensional abilities that will be required of them. The Partnership has identified five critical support systems to ensure student mastery of 21st century skills:

- **21st Century Standards**
- **Assessments of 21st Century Skills**
- **21st Century Curriculum and Instruction**
- **21st Century Professional Development**
- **21st Century Learning Environments**

For more information, visit the Partnership's website at [www.P21.org](http://www.P21.org).

## Member

### Organizations

- American Association of School Librarians
- Adobe Systems Incorporated
- Apple Inc.
- Blackboard
- Cable in the Classroom
- Cengage Learning
- Cisco Systems
- Crayola
- Dell
- Education Networks of America
- ETS
- EF Education
- GlobalScholar
- Houghton Mifflin Harcourt
- Hewlett Packard
- Intel® Corporation
- JA Worldwide
- KnowledgeWorks Foundation
- Learning Point Associates
- LEGO Group
- McGraw-Hill
- Measured Progress
- MHz Networks
- Microsoft Corporation
- National Academy Foundation
- National Education Association
- netTrekker
- Oracle Education Foundation
- Pearson
- PMI Educational Foundation
- Verizon
- Walt Disney Company

## Appendix I - Teacher Survey Results- Mid-year 2013-2014

### Complete Survey Results

38 surveyed out of 53 - 72%

#### Question 1: My students look forward to MMM

71% Strongly Agree, 25% Agree, 4% No Opinion

'They love MMM and really look forward to their turn. They would love to have it every day!'

'Mr. Dan has done a great job with the kids. He has handled issues well and the kids have a good understanding.'

'My students sometimes do not have the best experiences when they go out for "specials" classes. This program has slowly built confidence and trust 😊.'

'My students really enjoy the program. Not only do they learn about music, but it is also in Spanish!'

#### Question 2: My students learn skills from MMM that transfer to reading/higher order thinking

36% Strongly Agree, 41% Agree, 23% No Opinion

'The common core emphasizes higher order thinking in both reading and math. Mind Meets Music helps students develop this.'

'My students are progressing across the curriculum. I believe that they are improving in crossing-midline tracking, comprehension and more!'

'Left to right, Rhythmic patterns, Syllables.'

'It is very interesting to see the correlations.'

'Patterns- looking for the pattern (math), repetition in words, poetry, rhyming.'

'The wordbeats are really helpful in teaching the students how to break apart sentences into words. It also helps with syllable practice.'

'Specifically in math.'

'I can tell the correlation between the songs and how they read.'

#### Question 3: MMM is a good investment of my student's time

59% Strongly Agree, 33% Agree, 8% No Opinion

'Absolutely! To the outsider it probably looks like fun games and singing, but it is so much more than that.'

'Absolutely- especially these students with emotional/behavioral disorders- building self-esteem is huge!'

'I feel like they are learning essential skills needed for success.'



'Good exercise for the brain/something different.'

'It's always great for the students to have more time and exposure to music and rhyme.'

**Question 4: I would recommend MMM to other teachers**

**56% Strongly Agree, 41% Agree, 3% No Opinion**

'Yes, 100%'

'Most definitely.'

**Question 5: I would like MMM in my classroom in the coming years**

**65% Strongly Agree, 29% Agree, 6% No Opinion**

'Please!'

'Yes.'

'Absolutely.'

**Question 6: Communication from MMM to me as a teacher has been clear and helpful**

**56% Strongly Agree, 29% Agree, 12% No Opinion, 3% Disagree**

'😊'

'I really enjoy the letters and the facebook posts about MMM.'

**General Comments:**

'Ms. V does a wonderful job teaching the songs and beats 😊 we love learning through music!'

'I enjoy watching the children sing, learn, and have fun all at the same time!'

'Ms. Thorstein is wonderful with our students, and we have a difficult group.'

'It would be wonderful if you provided strategies or ways the classroom teacher can reinforce the skills taught during Mind Meets Music or language to use during reading/phonics instruction that help to transfer skills to these areas.'

'I can see connections sparking in my students mind. They are working with syllables and rhyming incorporated into music. I love that Dan is teaching them traditional nursery rhymes/songs that we learned as children (mostly at home) but are nearly non-existent in today's society. I would love to see a little more transition (up and down, around the room, etc.) with my young learners. A half hour sitting on the floor (even though their minds are engaged) is a long time. They get awfully wiggly.'

'Love the program, please come again!'

'I truly enjoy having Dr. Salinas in my classroom. The students enjoy having her also. It helps build their self-confidence also. Thank you for the work you do!'

'My kids love it and look forward to the games each day. I'm impressed with everything they are learning.'



'I think Dr. Salinas has done a wonderful job!'

'Thank you so much for bringing us this wonderful project!'

'I think it is enjoyable, I think it would be helpful to have some training on how to use this practice in my own instruction. It might help if the instructor is aware of grade curriculum as well to make connections. Spanish translation may need a little work.'

'Great program, please come back!'



## **Appendix J - BOARD OF DIRECTORS: MIND MEETS MUSIC 2013-2014**

### **Amy Freeburg- Board President**

Vice President: Merrill Lynch Inc

### **Shelley Irwin- Vice President**

Journalist, Morning Show: WGVU Public Radio

### **Michael Lichterman – Secretary**

Attorney: Bolhouse, Baar & Lefere

### **Leland Clark – Treasurer**

Accountant: LPC Associates

### **Brent Smith**

Trustee: Professor-Grand Valley State University

### **Katie Jobson**

Trustee: Principal-Parkview Elementary School

### **Armando Hererra**

Trustee: Banking Center Manager Vice President- Comerica Bank



## Budget Narrative File(s)

---

\* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

[Delete Mandatory Budget Narrative](#)

[View Mandatory Budget Narrative](#)

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To add more Budget Narrative attachments, please use the attachment buttons below.

[Add Optional Budget Narrative](#)

[Delete Optional Budget Narrative](#)

[View Optional Budget Narrative](#)

BUDGET ITEMIZATION YEAR ONE INNOVATIVE ARTS 2014-2015

**1. PERSONNEL:**

Each member of personnel is dedicating different percentages of FTE to the proposed project. Because of its depth and scope, they range from 25% to 100%. To ensure that objectives are reached, project results effectively disseminated, and budget constraints met, it is imperative enough quality time is dedicated to the project. Because the project is built around human resources, personnel utilize the majority of funding. This project is people centered and people are its major resource. Personnel expenditures are allocated in the following manner: (note they reflect the percentage allocated, **not** the base salary in most cases)

**Project Director 73% FTE** **\$62,050**

According to INDEED salary survey, the average non-profit project director's salary in West Michigan is \$71,000, which is 10% lower than the national average. Because of the increased responsibilities engendered by this project, the high priority placed on the project director, and the additional job requirements, the education level and experience record, the base salary has been increased to reflect these circumstances.

**Assistant Project Director/Administrative Aide: 100% FTE**

**\$35,000**

This salary is an amalgamation of several salaries listed on the INDEED website. The above salary is a reasonable starting point.

**Education Manager: 73% FTE** **\$32,120**

According to INDEED salary survey, the average non-profit education manager's salary in West Michigan is \$50,000. The above salary is a reasonable starting point.

**Budget Director: 25% FTE** **\$10,000**

According to INDEED salary survey, the average non-profit accountant's salary in West Michigan is \$43,000. The above salary is a good starting point.

**Director of Communications/Marketing: 50% FTE** **\$27,000**

According to INDEED salary survey, the average non-profit marketing director's salary in West Michigan is \$48,000. The above salary is a good starting point because this employee has experience.

**Master Teaching Artists: 100% FTE (3 @\$ 38,000)** **\$117,000**

According to INDEED salary survey, the average Michigan teacher salary in West Michigan is \$43,000. The above salary is a fair starting point.

**TOTAL SALARIES** **\$280,170**

**PAYROLL TAX (10% of salaries)** **\$28,017**

**TOTAL PERSONNEL** **\$308,187**

**2. FRINGE** **\$0**

**3. TRAVEL**

Cost is for travel for training and extended stay to Grand Rapids from South Bend IN for master teaching artist. Cost is also for biweekly travel from Grand Rapids to South Bend and back for

observation, consultation, committee and network meetings, Professional Institute, and other travel as necessary.

**TOTAL TRAVEL** **\$3,000**

**4. EQUIPMENT:**

Equipment encompasses Technology Labs installed at each school. Each Lab will contain the following equipment. Prices were competitively compared and taken from Best Buy:

|                                      |                 |
|--------------------------------------|-----------------|
| <b>iPads (40@ \$500)</b>             | <b>\$20,000</b> |
| <b>Laptop (8 @ \$500)</b>            | <b>\$4,000</b>  |
| <b>Video camera (13 @ \$300)</b>     | <b>\$3,900</b>  |
| <b>Digital recorder (13 @ \$200)</b> | <b>\$2,600</b>  |
| <b>Headphones (13 @ 150)</b>         | <b>\$300</b>    |
|                                      | <hr/>           |
| <b>Total</b>                         | <b>\$32,450</b> |

Note: Larger schools will have more equipment than smaller schools. Exact assignments TBD once project begins.

|                          |                |
|--------------------------|----------------|
| <b>iPads (7 @ \$500)</b> | <b>\$3,500</b> |
|--------------------------|----------------|

Project staff needs iPads to interface with the Technology labs, interact with the classroom teachers, access all Manuals and curriculum online, work with online exemplars and maintain communication.

**Printer/Copy Machine** **\$3,500**

This expense is considered a direct expense, because of the high volume of quality copying taking place during the project's cycles. With two major Manuals (Teacher and Parent) being produced as well parent newsletters, lesson plans, and other significant printed copy, an effective and capable printer/copy machine is needed. While most of the documents listed above will be found online, there will be a significant number of hardcopies made. The cost of quality machines in West Michigan ranges from \$1700-\$4999. \$3,500 is a good middle range number and can purchase an excellent machine.

**TOTAL EQUIPMENT** **\$39,450**

**5. SUPPLIES** **\$0**

**6. CONTRACTUAL**

**Contracted Lead teachers stipend (8@ \$750)** **\$6,000**

Lead teachers are contracted to serve as liaisons between each partner school and Mind Meets Music. They have the important responsibility of serving on teams and committees, trouble shooting, assessing, taking charge of the technology lab, and keeping their finger on the teachers' pulses during the project. They are expected to devote

approximately 30-35 hours per year on these tasks. They will be specially trained by the Project Manager.

**Website contract** **\$8,000**

Updating the website so it is capable of hosting webinars, displaying collected exemplars of arts integration, and airing lesson videos is of top priority. It needs to be interactive and secure. To obtain such a website in West Michigan will cost in a range of \$5,000-\$12,000. We are confident that a median price of \$8,000 will purchase the type of website suitable for our purposes.

**Communications and transfer of lesson plans, music, and teacher and parent manuals, all online** **\$15,000**

All the written materials, curriculum, music, manuals and other communications material need to be standardized in form, uniform in appearance, professional in access, and placed online. Lesson plans need to have recorded music embedded in online replicas, and videos of lessons need to be accessible on line as well. SingersBabel, a New York music tech company specializing in such services estimates accomplishing all these tasks will cost approximately \$15,000.

**Printed communications materials** **\$3,750**

Parent newsletters, Professional Institute materials, promotional materials, etc.

**TOTAL CONTRACTUAL SERVICES** **\$32,750**

**7. CONSTRUCTION** **\$0**

**8. OTHER**

BUDGET ITEMIZATION YEAR ONE INNOVATIVE ARTS 2014-2015

5

**WestEd fee** **\$71,390**

WestEd-evaluation and measurement company, will be doing the formal assessments of the project. Their budget is as follows:

|                                 |          |                 |
|---------------------------------|----------|-----------------|
| Salaries                        | \$33,424 |                 |
| Benefits                        | \$12,167 |                 |
| Travel                          | \$1,485  |                 |
| Postage/telephone               | \$787    |                 |
| Printing/Graphics               | \$432    |                 |
| Supplies/Materials              | \$142    |                 |
| Information Services            | \$3,538  |                 |
| Facility                        | \$4,357  |                 |
| Program support                 | \$3,996  |                 |
|                                 | <hr/>    |                 |
| Total Direct Costs              | \$60,328 |                 |
| Indirect Cost                   | \$7,662  |                 |
| Total Direct and Indirect Costs | 67,990   |                 |
| Management Fee                  | \$3,400  |                 |
| <b>Total Task Costs</b>         |          | <b>\$71,390</b> |

**Audit-in West Michigan, non-profit organization      \$10,000**

Audits in West Michigan for non-profit organizations generally cost around \$10,000.

This fee was checked at two major accounting firms in the community: Plante Moran and Beene Gartner.

**TOTAL OTHER      \$81,390**

***TOTAL*      \$464,777**

***9. INDIRECT COSTS*      \$24,423**

***10. TRAINING STIPENDS***

Classroom teachers will participate in Professional Development Seminars at the beginning of Year One. They will attend six hours of training and be compensated with a stipend for their attendance, as this time is above and beyond their contracted hours.

**Teachers (54@ \$200)      \$10,800**

**TOTAL TRAINING STIPENDS      \$10,800**

***TOTAL*      \$500,000**

BUDGET ITEMIZATION YEAR TWO INNOVATIVE ARTS 2015-2016

**1. PERSONNEL:**

Each member of personnel is dedicating different percentages of FTE to the proposed project. Because of its depth and scope, they range from 25% to 100%. To ensure that objectives are reached, project results effectively disseminated, and budget constraints met, it is imperative enough quality time is dedicated to the project. Because the project is built around human resources, personnel utilize the majority of funding. This project is people centered and people are its major resource. They reflect a 3% increase over the previous year. Personnel expenditures are allocated in the following manner: (note they reflect the percentage allocated, **not** the base salary in most cases)

|   |                  |
|---|------------------|
| <b>Project Director 73% FTE</b>                                 | <b>\$63,912</b>  |
| <b>Assistant Project Director/Administrative Aide: 100% FTE</b> | <b>\$36,050</b>  |
| <b>Education Manager: 73% FTE</b>                               | <b>\$33,084</b>  |
| <b>Budget Director: 25% FTE</b>                                 | <b>\$10,300</b>  |
| <b>Director of Communications/Marketing: 50% FTE</b>            | <b>\$27,810</b>  |
| <b>Master Teaching Artists: 100% FTE (3 @ \$39,140)</b>         | <b>\$117,420</b> |
| <b>Master Teaching Artists: 100% FTE (1 @ \$38,000)</b>         | <b>\$38,000</b>  |

This newly hired master teaching artist begins at the base rate

|                                      |                         |
|--------------------------------------|-------------------------|
| <b>TOTAL SALARIES</b>                | <b>\$326,575</b>        |
| <b>PAYROLL TAX (10% of salaries)</b> | <b>\$32,658</b>         |
| <b>TOTAL PERSONNEL</b>               | <b><u>\$359,233</u></b> |

**2. FRINGE** **\$0**

**3. TRAVEL**

Cost is for biweekly travel from Grand Rapids to South Bend and back for observation, consultation, committee and network meetings, Professional Institute, and other travel as necessary.

|                     |                       |
|---------------------|-----------------------|
| <b>TOTAL TRAVEL</b> | <b><u>\$2,000</u></b> |
|---------------------|-----------------------|

**4. EQUIPMENT:**

Equipment encompasses additional Technology Lab equipment to supplement new classrooms.

New equipment includes::

|                                     |                       |
|-------------------------------------|-----------------------|
| <b>iPads (12@ \$500)</b>            | <b>\$6,000</b>        |
| <b>Laptop (2 @ \$500)</b>           | <b>\$1,000</b>        |
| <b>Video camera (2 @ \$300)</b>     | <b>\$600</b>          |
| <b>Digital recorder (2 @ \$200)</b> | <b>\$400</b>          |
| <b>Headphones (4 @ 150)</b>         | <b>\$600</b>          |
| <b>Total</b>                        | <b><u>\$8,600</u></b> |

Note: Larger schools will have more equipment than smaller schools. Exact assignments TBD once project begins.

**TOTAL EQUIPMENT** **\$8,600**

**5. SUPPLIES** **\$0**

**6. CONTRACTUAL**

**Contracted Lead teachers stipend (8@ \$750)** **\$6,000**

Lead teachers are contracted to serve as liaisons between each partner school and Mind Meets Music. They have the important responsibility of serving on teams and committees, trouble shooting, assessing, taking charge of the technology lab, and keeping their finger on the teachers' pulses during the project. They are expected to devote approximately 30-35 hours per year on these tasks. They will be specially trained by the Project Manager.

**Upkeep on communications and website** **\$3,300**

This covers parent newsletters, Professional Institute materials, promotional materials, etc.,and upkeep on website.

**TOTAL CONTRACTUAL SERVICES** **\$9,300**

**7. CONSTRUCTION** **\$0**

**8. OTHER**

**WestEd fee** **\$71,654**

WestEd-evaluation and measurement company, will be doing the formal assessments of the project. Their budget is as follows:

|  |                 |
|--|-----------------|
| Salaries   | \$33,749        |
| Benefits   | \$12,285        |
| Travel   | \$1,485         |
| Postage/telephone                                      | \$775           |
| Printing/Graphics                                      | \$425           |
| Supplies/Materials                                     | \$140           |
| Information Services                                   | \$3,482         |
| Facility   | \$4,281         |
| Program support  | \$3,930         |
|  | <hr/>           |
| Total Direct Costs                                     | \$60,552        |
| Indirect Cost  | \$7,690         |
| Total Direct and Indirect Costs                        | 68,242          |
| Management Fee   | \$3,412         |
| <b>Total Task Costs</b>                                | <b>\$71,654</b> |
| <b>Audit-in West Michigan, non-profit organization</b> | <b>\$10,250</b> |

**TOTAL OTHER** **\$81,904**

***TOTAL*** **\$461,037**

**9. *INDIRECT COSTS*** **\$24,363**

**10. *TRAINING STIPENDS***

Classroom teachers will participate in Professional Development Seminars at the beginning of Year Two. They will attend six hours of training and be compensated with a stipend for their attendance, as this time is above and beyond their contracted hours.

**Teachers (73@ \$200)** **\$14,600**

**TOTAL TRAINING STIPENDS** **\$14,600**

***TOTAL*** **\$500,000**

***Additional costs incurred by the project will be underwritten by other grants, corporate contributions, personal contributions, and fundraisers. They include other benefits, supplies, conference and other travel costs, administrative costs, etc.***

BUDGET ITEMIZATION YEAR THREE INNOVATIVE ARTS 2016-2017

**1. PERSONNEL:**

Each member of personnel is dedicating different percentages of FTE to the proposed project. Because of its depth and scope, they range from 25% to 100%. To ensure that objectives are reached, project results effectively disseminated, and budget constraints met, it is imperative enough quality time is dedicated to the project. Because the project is built around human resources, personnel utilize the majority of funding. This project is people centered and people are its major resource. They reflect a 3% increase over the previous year. Personnel expenditures are allocated in the following manner: (note they reflect the percentage allocated, **not** the base salary in most cases)

|   |                  |
|---|------------------|
| <b>Project Director 73% FTE</b>                                     | <b>\$65,829</b>  |
| <b>Assistant Project Director/Administrative Director: 100% FTE</b> | <b>\$37,132</b>  |
| <b>Education Manager: 73% FTE</b>                                   | <b>\$34,076</b>  |
| <b>Budget Director: 25% FTE</b>                                     | <b>\$10,609</b>  |
| <b>Director of Communications/Marketing: 50% FTE</b>                | <b>\$28,644</b>  |
| <b>Master Teaching Artists: 100% FTE (3 @ \$40,314)</b>             | <b>\$120,943</b> |
| <b>Master Teaching Artists: 100% FTE (1 @ \$39,140)</b>             | <b>\$39,140</b>  |
| <b>TOTAL SALARIES</b>   | <b>\$337,547</b> |

**PAYROLL TAX (10% of salaries) \$33,755**

**TOTAL PERSONNEL \$371,301**

**2. FRINGE \$0**

**3. TRAVEL**

Cost is for biweekly travel from Grand Rapids to South Bend and back for observation, consultation, committee and network meetings, Professional Institute, and other travel as necessary.

**TOTAL TRAVEL \$2,000**

**4. EQUIPMENT:**

Equipment encompasses additional Technology Lab equipment to supplement new classrooms.

New equipment includes::

**iPads (6@ \$500) \$3,000**

**Laptop (1 @ \$500) \$500**

**Video camera (1 @ \$300) \$300**

**Digital recorder (1 @ \$200) \$200**

**Headphones (3 @ 150) \$450**

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**Total \$4,450**

Note: Larger schools will have more equipment than smaller schools. Exact assignments TBD once project begins.

**TOTAL EQUIPMENT** **\$4,450**

**5. SUPPLIES** ***\$0***

**6. CONTRACTUAL**

**Contracted Lead teachers stipend (8@ \$750)** **\$6,000**

Lead teachers are contracted to serve as liaisons between each partner school and Mind Meets Music. They have the important responsibility of serving on teams and committees, trouble shooting, assessing, taking charge of the technology lab, and keeping their finger on the teachers' pulses during the project. They are expected to devote approximately 30-35 hours per year on these tasks. They will be specially trained by the Project Manager.

**Upkeep on communications and website** **\$1,000**

This covers parent newsletters, Professional Institute materials, promotional materials, etc.,and upkeep on website. Less is allocated because at this point in the program, templates and materials will have been established, and replication will be less expensive.

**Video** **\$5,000**

A promotional video will be filmed charting the progress students of Innovative Arts are making in arts and arts integration. The estimated cost of such a video in West Michigan is between \$4,000-\$8,000. This is a reasonable estimate.

**TOTAL CONTRACTUAL SERVICES**

**\$12,000**

**7. CONSTRUCTION**

**\$0**

**8. OTHER**

**WestEd fee**

**\$74,744**

WestEd-evaluation and measurement company, will be doing the formal assessments of the project. Their budget is as follows:

|                                 |          |
|---------------------------------|----------|
| Salaries                        | \$35,436 |
| Benefits                        | \$12,899 |
| Travel                          | \$1,475  |
| Postage/telephone               | \$794    |
| Printing/Graphics               | \$436    |
| Supplies/Materials              | \$143    |
| Information Services            | 3,564    |
| Facility                        | \$4,388  |
| Program support                 | \$4,028  |
| <hr/>                           |          |
| Total Direct Costs              | \$63,163 |
| Indirect Cost                   | \$8,022  |
| Total Direct and Indirect Costs | \$71,185 |

|  |                 |                         |
|--|-----------------|-------------------------|
| Management Fee   | \$3,559         |                         |
| <b>Total Task Costs</b>                                | <b>\$74,744</b> |                         |
| <b>Audit-in West Michigan, non-profit organization</b> | <b>\$10,500</b> |                         |
| <b>TOTAL OTHER</b>                                     |                 | <b><u>\$85,244</u></b>  |
| <b>TOTAL</b>   |                 | <b><u>\$475,995</u></b> |
| <b>9. INDIRECT COSTS</b>                               |                 | <b><u>\$14,505</u></b>  |

**10. TRAINING STIPENDS**

Classroom teachers will participate in Professional Development Seminars at the beginning of Year Three. New teachers will attend six hours of training and experienced teachers will attend three hour of review. They will be compensated with a stipend for their attendance, as this time is above and beyond their contracted hours.

|  |                        |                         |
|--|------------------------|-------------------------|
| <b>Teachers (73@ \$100; 16@ \$200)</b> | <b>\$10,500</b>        |                         |
| <b>TOTAL TRAINING STIPENDS</b>         | <b><u>\$10,500</u></b> |                         |
| <b>TOTAL</b>                           |                        | <b><u>\$500,000</u></b> |

**Additional costs incurred by the project will be underwritten by other grants, corporate contributions, personal contributions, and fundraisers. They include other benefits, supplies, conference and other travel costs, administrative costs, other indirect costs, etc.**

BUDGET ITEMIZATION YEAR FOUR INNOVATIVE ARTS 2017-2018

**1. PERSONNEL:**

Each member of personnel is dedicating different percentages of FTE to the proposed project. Because of its depth and scope, they range from 25% to 100%. To ensure that objectives are reached, project results effectively disseminated, and budget constraints met, it is imperative enough quality time is dedicated to the project. Because the project is built around human resources, personnel utilize the majority of funding. This project is people centered and people are its major resource. The costs reflect a 2% increase over the previous year. Personnel expenditures are allocated in the following manner: (note they reflect the percentage allocated, **not** the base salary in most cases)

|   |                  |
|---|------------------|
| <b>Project Director 73% FTE</b>                                     | <b>\$67,145</b>  |
| <b>Assistant Project Director/Administrative Director: 100% FTE</b> | <b>\$38,245</b>  |
| <b>Education Manager: 73% FTE</b>                                   | <b>\$35,098</b>  |
| <b>Budget Director: 25% FTE</b>                                     | <b>\$10,927</b>  |
| <b>Director of Communications/Marketing: 50% FTE</b>                | <b>\$29,504</b>  |
| <b>Master Teaching Artists: 100% FTE (3 @ \$41,524)</b>             | <b>\$124,571</b> |
| <b>Master Teaching Artists: 100% FTE (1 @ \$40,314)</b>             | <b>\$40,314</b>  |
| <b>TOTAL SALARIES</b>   | <b>\$347,015</b> |



approximately 30-35 hours per year on these tasks. They will be specially trained by the Project Manager.

**Upkeep on communications and website** **\$1,000**

This covers parent newsletters, Professional Institute materials, promotional materials, etc.,and upkeep on website. Less is allocated because at this point in the program, templates and materials will have been established, and replication will be less expensive.

**TOTAL CONTRACTUAL SERVICES** **\$7,000**

**7. CONSTRUCTION** **\$0**

**8. OTHER**

**WestEd fee** **\$77,995**

WestEd-evaluation and measurement company, will be doing the formal assessments of the project. Their budget is as follows:

|                      |          |
|----------------------|----------|
| Salaries             | \$37,208 |
| Benefits             | \$13,544 |
| Travel               | \$1,475  |
| Postage/telephone    | \$814    |
| Printing/Graphics    | \$447    |
| Supplies/Materials   | \$147    |
| Information Services | 3,649    |

|   |  |                 |                         |
|---|--|-----------------|-------------------------|
|   | Facility   | \$4,497         |                         |
|   | Program support  | \$4,129         |                         |
|   |  |                 |                         |
|   | Total Direct Costs                                     | \$65,010        |                         |
|   | Indirect Cost  | \$8,371         |                         |
|   | Total Direct and Indirect Costs                        | \$74,281        |                         |
|   | Management Fee   | \$3,714         |                         |
|   | <b>Total Task Costs</b>                                | <b>\$77,995</b> |                         |
|   | <b>Audit-in West Michigan, non-profit organization</b> | <b>\$10,750</b> |                         |
|   | <b>TOTAL OTHER</b>                                     |                 | <b><u>\$88,745</u></b>  |
| <b>TOTAL</b>  |  |                 | <b><u>\$479,461</u></b> |
| <b>9. INDIRECT COSTS</b>  |  |                 | <b><u>\$11,639</u></b>  |
| <b>10. TRAINING STIPENDS</b>  |  |                 |                         |
| Classroom teachers will participate in Professional Development Institutes at the beginning of Year Four. Experienced teachers will attend three hour of review. They will be compensated with a stipend for their attendance, as this time is above and beyond their contracted hours. |  |                 |                         |
|   | <b>Teachers (89@ \$100)</b>                            | <b>\$8,900</b>  |                         |
|   | <b>TOTAL TRAINING STIPENDS</b>                         |                 | <b><u>\$8,900</u></b>   |
| <b>TOTAL</b>  |  |                 | <b><u>\$500,000</u></b> |

*Additional costs incurred by the project will be underwritten by other grants, corporate contributions, personal contributions, and fundraisers. They include an additional 1% raise, other benefits, supplies, conference and other travel costs, administrative costs, other indirect costs, etc.*

**U.S. DEPARTMENT OF EDUCATION  
BUDGET INFORMATION  
NON-CONSTRUCTION PROGRAMS**

OMB Number: 1894-0008  
Expiration Date: 04/30/2014

Name of Institution/Organization

Mind Meets Music, Inc

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION A - BUDGET SUMMARY  
U.S. DEPARTMENT OF EDUCATION FUNDS**

| Budget Categories                 | Project Year 1 (a) | Project Year 2 (b) | Project Year 3 (c) | Project Year 4 (d) | Project Year 5 (e) | Total (f)    |
|-----------------------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------|
| 1. Personnel                      | 308,187.00         | 359,233.00         | 371,301.00         | 381,716.00         |                    | 1,420,437.00 |
| 2. Fringe Benefits                | 0.00               | 0.00               | 0.00               | 0.00               |                    | 0.00         |
| 3. Travel                         | 3,000.00           | 2,000.00           | 2,000.00           | 2,000.00           |                    | 9,000.00     |
| 4. Equipment                      | 39,450.00          | 8,600.00           | 4,450.00           | 0.00               |                    | 52,500.00    |
| 5. Supplies                       | 0.00               | 0.00               | 0.00               | 0.00               |                    | 0.00         |
| 6. Contractual                    | 32,750.00          | 9,300.00           | 12,000.00          | 7,000.00           |                    | 61,050.00    |
| 7. Construction                   | 0.00               | 0.00               | 0.00               | 0.00               |                    | 0.00         |
| 8. Other                          | 81,390.00          | 81,904.00          | 85,244.00          | 88,745.00          |                    | 337,283.00   |
| 9. Total Direct Costs (lines 1-8) | 464,777.00         | 461,037.00         | 474,995.00         | 479,461.00         |                    | 1,880,270.00 |
| 10. Indirect Costs*               | 24,423.00          | 24,363.00          | 14,505.00          | 11,639.00          |                    | 74,930.00    |
| 11. Training Stipends             | 10,800.00          | 14,600.00          | 10,500.00          | 8,900.00           |                    | 44,800.00    |
| 12. Total Costs (lines 9-11)      | 500,000.00         | 500,000.00         | 500,000.00         | 500,000.00         |                    | 2,000,000.00 |

**\*Indirect Cost Information (To Be Completed by Your Business Office):**

If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government?  Yes  No

(2) If yes, please provide the following information:

Period Covered by the Indirect Cost Rate Agreement: From:  To:  (mm/dd/yyyy)

Approving Federal agency:  ED  Other (please specify):

The Indirect Cost Rate is  %.

(3) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:

Is included in your approved Indirect Cost Rate Agreement? or,  Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is  %.

|   |   |  |
|---|---|--|
| Name of Institution/Organization<br>Mind Meets Music, Inc | Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form. |  |
|---|---|--|

**SECTION B - BUDGET SUMMARY  
NON-FEDERAL FUNDS**

| Budget Categories                    | Project Year 1<br>(a) | Project Year 2<br>(b) | Project Year 3<br>(c) | Project Year 4<br>(d) | Project Year 5<br>(e) | Total<br>(f) |
|--------------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| 1. Personnel                         |                       |                       |                       |                       |                       |              |
| 2. Fringe Benefits                   |                       |                       |                       |                       |                       |              |
| 3. Travel                            |                       |                       |                       |                       |                       |              |
| 4. Equipment                         |                       |                       |                       |                       |                       |              |
| 5. Supplies                          |                       |                       |                       |                       |                       |              |
| 6. Contractual                       |                       |                       |                       |                       |                       |              |
| 7. Construction                      |                       |                       |                       |                       |                       |              |
| 8. Other                             |                       |                       |                       |                       |                       |              |
| 9. Total Direct Costs<br>(lines 1-8) |                       |                       |                       |                       |                       |              |
| 10. Indirect Costs                   |                       |                       |                       |                       |                       |              |
| 11. Training Stipends                |                       |                       |                       |                       |                       |              |
| 12. Total Costs<br>(lines 9-11)      |                       |                       |                       |                       |                       |              |

**SECTION C - BUDGET NARRATIVE (see instructions)**

U.S. DEPARTMENT OF EDUCATION  
SUPPLEMENTAL INFORMATION  
FOR THE SF-424

OMB Number: 1894-0007  
Expiration Date: 07/31/2014

**1. Project Director:**

|                      |             |                      |            |         |
|----------------------|-------------|----------------------|------------|---------|
| Prefix:              | First Name: | Middle Name:         | Last Name: | Suffix: |
| <input type="text"/> | Monique     | <input type="text"/> | Salinas    | Ph. D   |

Address:

|           |                         |
|-----------|-------------------------|
| Street1:  | 1550 E Beltline Ste 170 |
| Street2:  | <input type="text"/>    |
| City:     | Grand Rapids            |
| County:   | <input type="text"/>    |
| State:    | MI: Michigan            |
| Zip Code: | 49506-4362              |
| Country:  | USA: UNITED STATES      |

|                               |                             |
|-------------------------------|-----------------------------|
| Phone Number (give area code) | Fax Number (give area code) |
| 616-890-1164                  | <input type="text"/>        |

Email Address:

**2. Novice Applicant:**

Are you a novice applicant as defined in the regulations in 34 CFR 75.225 (and included in the definitions page in the attached instructions)?

Yes  No  Not applicable to this program

**3. Human Subjects Research:**

a. Are any research activities involving human subjects planned at any time during the proposed project Period?

Yes  No

b. Are ALL the research activities proposed designated to be exempt from the regulations?

Yes Provide Exemption(s) #:

No Provide Assurance #, if available:

c. If applicable, please attach your "Exempt Research" or "Nonexempt Research" narrative to this form as indicated in the definitions page in the attached instructions.

|  |   |  |  |
|--|---|--|--|
| <input type="text" value="ExemptResearchNarrative.pdf"/> | <input type="button" value="Add Attachment"/> | <input type="button" value="Delete Attachment"/> | <input type="button" value="View Attachment"/> |
|--|---|--|--|

## **Exempt Research Narrative**

The Evaluation Research Program at WestEd, an educational research, development and service organization and the Institute for Quality and Equity in Education at Loyola University will serve as the project evaluators. WestEd and Loyola are committed to maintaining confidentiality and human subjects protections in accordance with federal, state, and professional regulations and recommendations.

The proposal under consideration, the *Innovative Arts Project*, will require Institutional Review Board (IRB) review and certification of Exempt Status. WestEd may utilize its internal IRB or outsource to Independent Review Consulting, Inc. (IRC), which provides IRB services. Both entities have the authority to approve, require modifications in, or disapprove all research activities that fall within their jurisdictions as specified by both federal regulations and local institutional policy.

WestEd pledges to meet all regulations for the protection of human subjects when conducting research. WestEd has been issued Federal Wide Assurance number #00001734 from the Department of Health and Human Services. WestEd also agrees that the rights and welfare of human subjects involved in research shall be protected in accordance with 34 CFR Part 97. Questions on WestEd's Human Subjects Research Protection Program can be directed to Dr. Neal Finkelstein, Director of Research Integrity, WestEd, 730 Harrison Street, San Francisco, CA 94107, (415) 615-3171, email: [nfinkel@WestEd.org](mailto:nfinkel@WestEd.org).

Under the Protection of Human Subjects regulations, the research activities that are described in the *Innovative Arts Project* proposal to the U.S. Department of Education fall under Exemption categories 1 and 2.

**Exemption #1** (45 CFR 46.101(b)(1) addresses “research conducted in established or commonly accepted educational settings, involving normal educational practices, such as (i) research on regular and special education instructional strategies, or (ii) research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.”

The work described in the proposal will be focused on educational practices in normal educational settings, including schools and classrooms, as they are carried out in the regular duties of teachers. Data will be collected from teachers using online surveys, as well as surveys conducted upon completion of professional development activities to document these normal educational practices.

**Exemption #2** (45 CFR 46.101(b)(2) addresses “research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior.” As the exemption clause relates to children, “exemption 2 applies only to research involving educational tests and observations of public behavior when the investigator(s) do not participate in the activities being observed.

The evaluation work described in the proposal stipulates to the use of a set of achievement and behavior indicators routinely collected by the school districts. Classroom observations will be conducted a part of the formative evaluation, however, researchers will not participate in the activities being observed.