

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



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

**Professional Development for Arts Educators**

**CFDA # 84.351C**

**PR/Award # U351C140066**

**Grants.gov Tracking#: GRANT11651093**

OMB No. , Expiration Date:

Closing Date: May 19, 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:

- Preapplication  
 Application  
 Changed/Corrected Application

\* 2. Type of Application:

- New  
 Continuation  
 Revision

\* If Revision, select appropriate letter(s):

\* Other (Specify):

\* 3. Date Received:

05/19/2014

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

**State Use Only:**

6. Date Received by State:

7. State Application Identifier:

**8. APPLICANT INFORMATION:**

\* a. Legal Name:

District 75/New York City Department of Education

\* b. Employer/Taxpayer Identification Number (EIN/TIN):

135400434

\* c. Organizational DUNS:

1036692890000

**d. Address:**

\* Street1:

400 1st Avenue

Street2:

\* City:

New York

County/Parish:

\* State:

NY: New York

Province:

\* Country:

USA: UNITED STATES

\* Zip / Postal Code:

10010-4004

**e. Organizational Unit:**

Department Name:

Arts Department

Division Name:

**f. Name and contact information of person to be contacted on matters involving this application:**

Prefix:

Ms.

\* First Name:

Katherine

Middle Name:

\* Last Name:

London

Suffix:

Title:

Arts Instructional Support Specialist

Organizational Affiliation:

\* Telephone Number:

212-802-1500

Fax Number:

\* Email:

KMikulewicz@schools.nyc.gov

**Application for Federal Assistance SF-424**

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

C: City or Township Government

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

**\* 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-031814-001

\* Title:

Office of Innovation and Improvement (OII): Professional Development for Arts Educators (PDAE)  
Program CFDA Number 84.351C

**13. Competition Identification Number:**

84-351C2014-1

Title:

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

Add Attachment

Delete Attachment

View Attachment

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

Everyday Arts Network is a professional development program for educators of elementary school students with disabilities, using arts-integrated instruction and technology.

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="1,361,987.00"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="1,361,987.00"/>

**\* 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:

# **ADDITIONAL CONGRESSIONAL DISTRICTS**

---

## **New York City Department of Education District 75**

P.S. 469x: District NY-08

P.S. 4k: District NY-08

P.S. 138m: District NY-13

## **Los Angeles Unified School District**

Avalon Gardens: District CA-44

Grand View Boulevard Elementary: District CA-37

## 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>Katherine London</p>	<p>TITLE</p> <p>Arts Instructional Support Specialist</p>
<p>APPLICANT ORGANIZATION</p> <p>District 75/New York City Department of Education</p>	<p>DATE SUBMITTED</p> <p>05/19/2014</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> <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	<b>2. * Status of Federal Action:</b> <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	<b>3. * Report Type:</b> <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
--	--	--

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

\* Name:

\* Street 1:     Street 2:

\* City:     State:     Zip:

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> <input type="text" value="U.S. Department of Education"/>	<b>7. * Federal Program Name/Description:</b> <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>
---	--

<b>8. Federal Action Number, if known:</b> <input type="text"/>	<b>9. Award Amount, if known:</b> \$ <input type="text"/>
--	--

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

Prefix  \* First Name  Middle Name

\* Last Name  Suffix

\* Street 1  Street 2

\* City  State  Zip

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

Prefix  \* First Name  Middle Name

\* Last Name  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:

\* Name: Prefix  \* First Name  Middle Name   
\* Last Name  Suffix

Title:  Telephone No.:  Date:

<b>Federal Use Only:</b>	Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)
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PR/Award # U351C140066

## 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.

GEPA Statement.pdf

Add Attachment

Delete Attachment

View Attachment

## **GEPA STATEMENT**

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New York City Department of Education District 75, the Los Angeles Unified School District and Urban Arts Partnership have a longstanding commitment to educational excellence and equity, specifically advocating for disadvantaged students. The proposed project will provide equitable access to all students and parents in the dissemination of information about the project as well as its implementation. The Project Director will work with school personnel to disseminate materials regarding the location and content of the project's activities to better involve all community and family stakeholders in the marketing of the project using websites, online portals and publications. All buildings where the project will be implemented are handicapped accessible, and every measure toward fulfillment of Section 427 of the GEPA has been taken to be inclusive of all people regardless of race, gender, national origin, age, and developmental level.

## 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> District 75/New York City Department of Education	
<b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b>	
Prefix: Ms.	* First Name: Katherine Middle Name:
* Last Name: London	Suffix:
* Title: Arts Instructional Support Specialist	
<b>* SIGNATURE:</b> Katherine London	<b>* DATE:</b> 05/19/2014

## 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:

## ***EVERYDAY ARTS NETWORK ABSTRACT***

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***Applying organization:*** District 75, NYCDOE • 400 1st Ave • New York, NY • 10010

***Contact:*** Katherine London • KMikulewicz@schools.nyc.gov • 212-802-1500

Designed in partnership with New York City’s District 75, Urban Arts Partnership, and the Los Angeles Unified School District, ***Everyday Arts Network*** (EAN) is a professional development program for educators of elementary school students with disabilities. Building upon the successful practices developed in District 75 and UAP’s i3-funded model program, ***Everyday Arts for Special Education*** (EASE), EAN integrates standards-based arts instruction with core academic area content, enhancing instruction through the use of high-quality digital tools and materials. The program is designed to improve teachers’ content knowledge in the arts and their ability to deliver high-quality arts- and technology-integrated instruction; students will increase arts skills, social-emotional learning, and academic achievement.

Participating teachers receive professional development through direct services and the EAN online e-Learning Hub, where participants interact with program content, peers, and teaching artists in multiple ways that support mastery of EAN arts-integration strategies. The e-Learning Hub is also a crucial dissemination tool; a project goal is to serve 500 non-treatment educators through online professional development over the project’s four-year duration.

EAN will provide direct services to 150 educators and 2,000 students with disabilities in New York and Los Angeles; through professional development activities, it will indirectly serve an additional 3,400 special education students. EAN’s Principal Investigator is Dr. Rebecca Casciano, Managing Director of Glass Frog Solutions evaluation firm.

## Project Narrative File(s)

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\* Mandatory Project Narrative File Filename:

Add Mandatory Project Narrative File

Delete Mandatory Project Narrative File

View Mandatory Project Narrative File

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

Add Optional Project Narrative File

Delete Optional Project Narrative File

View Optional Project Narrative File

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# ***EVERYDAY ARTS NETWORK NARRATIVE***

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## **Introduction**

New York City Department of Education's District 75, in partnership with the Los Angeles Unified School District and non-profit organization Urban Arts Partnership, is seeking funding for a four-year integrative arts initiative. Building upon our past highly successful collaborations with UAP, we propose *Everyday Arts Network* (EAN), a professional development program for educators of elementary school students with disabilities. EAN integrates standards-based arts instruction with other core academic content, enhancing instruction through the use of high-quality digital tools and materials. The program is designed to improve teachers' content knowledge in the arts, and to increase students' arts skills, social-emotional learning, and academic achievement.

## **District 75**

District 75 is New York City's special education district, serving 23,000 students who have severe cognitive, emotional, and physical challenges, ages 4 to 21. These students' disabilities are deemed too severe for them to be served within the general education system; they require highly specialized educational programs and educational support systems. Disabilities include autism spectrum disorders, intellectual disabilities, emotional disturbance, severe learning disabilities, and multiple handicaps (physical and intellectual). Approximately 60% of District 75's students are assessed based on alternate academic achievement standards.

## **Urban Arts Partnership**

Urban Arts Partnership's (UAP) mission is to close the achievement gap through arts-integrated education programs deployed as targeted academic interventions. Founded in 1991,

UAP has established itself as New York's largest and fastest growing arts education organization; this year alone UAP directly serves over 100 schools, 12,000 students, and 450 teachers.

UAP has a long-standing commitment to serving the special education community. The proposed project draws upon highly successful classroom and professional development strategies developed in the i3-funded *Everyday Arts for Special Education* (EASE) program, developed by UAP in partnership with District 75.

### **Los Angeles Unified School District**

In 2012, UAP brought EASE to the Los Angeles Unified School District (LAUSD) through the VSA-funded *EASE West* program. Through UAP's strong partnership with the LAUSD, its arts education department and its Superintendent, District 75 will join the LAUSD in a national pilot of *Everyday Arts Network*. EAN will provide the opportunity for District 75 to expand its ongoing work with UAP to incorporate digital technology, and to create a national online network of teachers who are mastering arts-integrated approaches and developing the creative competencies necessary to engage their special needs students.

## ***APPLICATION REQUIREMENT***

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All schools selected for inclusion in this project are schools in which 50 percent or more of the children enrolled are from low-income families (based on the poverty criteria in Title I section 1113(a)(5) of the Elementary and Secondary Education Act of 1965, as amended. We will be working with three District 75 elementary schools: PS400k, PS138m and PS469x; and two elementary schools in the LAUSD: Grand View Elementary and Kennedy Elementary.

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## **PRIORITIES ADDRESSED**

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### **Absolute Priority (2)**

*Everyday Arts Network* (EAN) provides professional development programs for elementary school special education arts and classroom teachers. Linked to state and national standards, EAN uses innovative instructional methods and current knowledge from education research and focuses on the integration of standards-based arts instruction with other core academic area content.

### **Competitive Preference Priority--Technology (0 to 20 points).**

*Everyday Arts Network* (EAN) is designed to improve student achievement and teacher effectiveness through the use of high-quality digital tools and materials. For classroom use, EAN focuses on the effective use of existing, commonly available digital tools and software; our empirical experience suggests that as a whole, technology resources already present in classrooms are severely underutilized by teachers. Our approach is to identify ways to maximize the impact and effectiveness of these resources, and train teachers to use them to their full potential. Additionally, we will develop and implement a high-quality e-learning system that augments professional development efforts. These activities will improve both teacher effectiveness and student achievement.

### **Digital Tools to Improve Student Achievement**

EAN harnesses the power of digital technology in the classroom, training teachers to use common and easily-accessible digital tools such as cameras, tablets, computers, and smartboards to increase student engagement and enhance arts-integrated instruction. We specifically limit ourselves to technologies and software that are inexpensive and/or commonly available to teachers; this is reflective of *Everyday Arts Network's* underlying philosophy that the arts and

technology should be easily and regularly integrated into the school day, and that our methodology should be useful to any educator regardless of specific circumstance.

To enhance the implementation of EAN's arts-integration strategies, teachers will learn innovative and artistic uses for digital tools with which they are already familiar. In terms of increasing student achievement, the advantages of this approach are twofold: First, we expect to see an increase in student engagement as a result of the incorporation of technologies, and second, students will learn digital skills that are increasingly valuable in the 21st Century (National Education Association Policy Brief, *Technology in Schools: The Ongoing Challenge of Access, Adequacy and Equity*, 2008).

Curriculum for EAN is based on our highly successful, i3-funded program, *Everyday Arts for Special Education (EASE)*, but we will enhance these methodologies by increasing the use of technology in the classroom in the following ways: 1) by expanding the use of digital tools already present in the curriculum, 2) by adapting existing arts activities to be implemented through the use of digital tools, and 3) by developing new arts activities that utilize digital tools.

1. Expanding those activities already using digital tools: Currently, EASE curriculum already incorporates some digital tools, such as digital cameras. We use digital cameras extensively to support visual arts goals – for example, studying color, shape, and line through photographs taken by students – and to layer the experience to support academic goals – for example, classifying objects in those photographs into “living” or “non-living” categories as part of a science unit. EAN will expand the use of digital tools around which we have already created curriculum, providing more ways in which they can be effectively used for arts-integrated activities.

2. Adapting existing activities: As the EASE program has developed over the past four years and certain technologies have become more common in the classroom, we have observed

teachers adapting EASE activities in order to implement them using digital tools. As a simple example, one music composition activity uses a series of cards with graphic notational symbols; students compose by selecting cards and sequencing them as they wish, and their compositions are then performed by their peers. Some teachers have reimagined this activity and presented the “cards” on a smartboard, which students can then manipulate as they would the physical cards. As a bonus, their compositions can then be saved and/or printed out for the future. EAN will examine our existing curriculum and determine where other points of intersection lie, and incorporate digital tools where appropriate and helpful.

3. *Developing new activities:* Smartboards and tablets are become more ubiquitous in classrooms, and in special education classrooms in particular; many students with disabilities are already using iPads as communication-assisting devices, for example. We will create new ways to use these technologies for arts-integrated learning, field-testing and honing new activities during EAN to ensure their positive effects on student achievement.

### **Using Digital Tools to Increase Teacher Effectiveness**

Teachers will be trained in the use of common and easily-accessible digital tools such as cameras, tablets, computers, and smartboards to increase student engagement and enhance arts-integrated instruction. Although for some teachers there can be a steep learning curve when dealing with technology, we believe that once learned, time spent will be well rewarded by increased student engagement, and thus, increased teacher effectiveness.

In addition to teachers receiving training digital technology in the classroom, the use of digital tools and materials is also embedded in EAN’s professional development design through the creation of an online EAN e-Learning Hub. Through the e-Learning Hub, participants will interact with program content, peers, and teaching artists in multiple ways that support mastery of EAN arts-integration strategies. Courses will ultimately include **training videos**, recorded and

live **webinars**, **online support** for course participants (both forum-based and live chat), **demonstration videos** from EAN classrooms (including the ability to upload videos from participants' classrooms), access to the **EAN Curriculum Guide** and searchable **EAN Lesson Plan Database** (including the ability to share participants' own lesson plans), and **collaborative interaction** with other participants.

The creation of the EAN e-Learning Hub will benefit participating teachers in a number of ways, resulting in increased classroom effectiveness, namely, they will be able to 1) review activities presented in PD activities on their own time, at their own pace, and through different modalities; 2) receive support and feedback from peers and program staff, in particular relating to specific questions that may arise upon attempting classroom implementation of activities; 3) observe, through classroom demonstration videos, the teaching styles and adaptations of other educators, working with similar or dissimilar populations; 4) build an online learning community with peers in New York and Los Angeles; and 5) do all of the above activities at times when it is convenient for them to learn, including outside of school time.

#### **1a. Significance: Building capacity to provide, improve, or expand services to address needs**

*Everyday Arts Network* (EAN) is a professional development program for educators of elementary school students with disabilities. EAN integrates standards-based arts instruction with other core academic area content, enhancing instruction through the use of high-quality digital tools and materials. The program is designed to improve teachers' content knowledge in the arts, and to increase students' arts skills, social-emotional learning, and academic achievement. EAN will train both arts specialists and special education classroom teachers in New York City's District 75 and the Los Angeles Unified School District (LAUSD) to provide high-quality, standards-based, arts-integrated instruction.

EAN draws upon highly successful classroom and professional development strategies developed by Urban Arts Partnership and District 75 in the i3-funded *Everyday Arts for Special Education* (EASE) program for students with moderate to severe disabilities, and its VSA-funded offshoot for inclusion classrooms, *EASE West*. EAN maintains the efficacious principles developed in EASE, but harnesses the power of digital technology to implement its strategies in an engaging and effective manner, thus improving both students' and teachers' 21st-century digital competencies.

*Everyday Arts Network* will build local capacity to provide, improve, and expand services that address the needs of the target populations in the following ways:

*Providing services:* The EAN project will create and implement a comprehensive, arts- and technology-integrated curriculum and professional development program. Participating arts and classroom teachers of special education students will be divided into two treatment tracks: the "Direct" services track, and the "Digital" track. Teachers from both treatment tracks will receive full-day workshops and online professional development through the EAN e-Learning Hub (described in detail in Section 1b). Direct track teachers will also receive direct in-school services: classroom-embedded PD and on-site small-group PD. Digital track teachers receive no in-school services, but instead are allotted 50% more online professional development time than the Direct cohort.

*Improving Services:* As noted below, there is a great unmet need for arts-integrated professional development for special education teachers; arts teachers are often not trained in working with special education students, and classroom teachers lack training in delivering high-quality arts instruction. Additionally, although many teachers have access to digital tools for classroom use, there is a lack of training in just what to do with those resources to improve student outcomes. EAN will improve services by filling this gap in District 75 and the LAUSD's

professional development offerings with a comprehensive, arts- and technology- integrated approach.

*Expanding services:* With the creation of an effective EAN e-Learning Hub, and the ensuing creation of a bi-coastal network of educators, it is possible to expand existing professional development services in New York, Los Angeles, and beyond. This resource adds an enormous amount of flexibility in who can be trained, and when, and where; capacity to provide high-quality professional development is thus greatly expanded

EAN targets and addresses the following needs: the Need for Arts Instruction, the Need for Technical Literacy and 21<sup>st</sup> Century Competencies, and the Need for Social-Emotional Development.

### **The Need for Arts Instruction**

Both District 75 and LAUSD elementary schools have a great need for improved and expanded arts instruction in special education classrooms, such as we will provide through the EAN program.

New York State mandates that between 10-20% of instructional time be divided between all four arts disciplines; however, according to the 2012-13 Annual Arts in Schools Report, these guidelines are not being met. Although the visual arts are well-represented in District 75, the majority of students do not receive theater or dance instruction.

In Los Angeles the situation is far worse; by graduation the average student in the LAUSD will have spent 2% or less of his/her learning time receiving arts education. There is currently one arts specialist for every 2,800 students across all grades, which results in 50-75% of public school students not receiving arts instruction at all (LAUSD Arts Education Branch, The Arts Education and Creative Cultural Network Plan, 2012). Additionally, when special education students do receive arts services, results can be mixed; the Modified Consent Decree defines specific targets



for the inclusion of special education students into general education classes, and much of this inclusion is set to occur in arts classes, where arts specialists are generally not trained to work with special education students.

In both cities, it is expected that although certified arts specialists will deliver some services, much of the responsibility for providing arts instruction ultimately falls to the classroom teacher; classroom teachers are rarely qualified to provide rigorous arts instruction, however.

**EAN addresses these needs** through sustained and intensive professional development for arts specialists and classroom teachers who work with special education students. Through EAN, teachers will improve their ability to provide rigorous arts-integrated instruction to students with special needs; students will therefore receive more arts instruction as a part of their daily learning. We expect this intervention to increase students' arts skills, social-emotional learning, and academic achievement.

### **Digital Literacy and 21st Century Competencies**

In an increasingly technological world, digital competencies are not only necessary to be successful, but can also enhance classroom instruction. Educators, particularly those in urban schools, agree that not only does technology improve learning, but that students also enjoy learning more when using technology (Maryland State Department of Education, 2007).

However, educators in schools such as those EAN will serve are much less likely than those from wealthier districts to feel adequately trained in technology (NEA Policy Brief, 2008).

**EAN harnesses the power of digital technology**, training educators to use common and easily-accessible digital tools such as cameras, tablets, computers, and smartboards to increase student engagement and enhance arts-integrated instruction. The use of digital technologies is also embedded in EAN's professional development design through the creation of an online e-Learning Hub, where participants will interact with program content, peers, and teaching artists in

multiple ways that support mastery of EAN arts-integration strategies.

### **Social-Emotional Learning**

Both District 75 and the LAUSD are engaged in promoting social-emotional learning in their schools. Social-emotional learning is of particular importance for many special education students, who may struggle with various social and emotional skills as a manifestation of their disability.

**EAN activities are specifically designed to promote social-emotional learning,** addressing the core SEL competencies identified by the Collaborative for Academic, Social, and Emotional Learning (CASEL).

## **1b. Dissemination**

### **e-Learning Courses**

Capacity for dissemination is built into the design structure of *Everyday Arts Network* (EAN); over the course of the four-year project, we will develop EAN e-learning courses that will allow us to substantially broaden the reach of the program. District 75 is committed to ensuring research conducted through EAN is disseminated broadly by digital means to support educators both within and beyond New York City. This project also dovetails with UAP's long-term strategic plan to create online e-learning courses for all of its successful programs. The EAN e-Learning Hub will ultimately include **training videos**, recorded and live webinars, online support for course participants, **demonstration videos** from EAN classrooms, access to the **EAN Curriculum Guide** and searchable **EAN Lesson Plan Database** (including the ability to share participants' own lesson plans), and collaborative interaction with other participants. Although development of a full e-learning course is not covered in the scope of this proposal, we will create and pilot the beta version; UAP will secure additional funding to build the full course from products created in this project.

- **Training resources:** Through video, webinars, online support from EAN staff, and peer-to-peer collaboration, educators will be able to learn EAN methodologies. These resources will function both as a support for teachers already trained in EAN methodology, and as a complete training system for educators new to the EAN program. One of the EAN project goals is that by the end of the project, 500 non-treatment teachers will have accessed the e-Learning Hub for EAN training and/or support.
- **Curriculum Guide:** Designed for ease-of-use by classroom teachers, the EAN Curriculum Guide will provide step-by-step instructions for implementation of EAN activities, as well as suggestions for adaptations for various classroom situations and student populations.
- **Lesson Plan Database:** The EAN Lesson Plan Database will contain specific lesson plans contributed by participating teachers, and will be searchable based on a number of criteria: age and cognitive level of students, disability designation, curricular or social/emotional goals, arts discipline, and EAN activity incorporated. To expand the database, participating educators will upload EAN lesson plans they develop.

### **EAN Mentor Training**

Teachers inducted into EAN in the project's first two years will, in Years 3 and 4, be trained as EAN Mentors. EAN Mentors will disseminate the program to **parents, paraprofessionals, related service providers, other teachers, and school administrators.**

### **Conference Presentations**

We will present EAN methodologies and research findings at regional and national conferences throughout the grant period (minimum of six presentations over the course of the grant).

### **Parent and Advocacy Groups**

Evaluation results and methods will be distributed through parent and disability advocacy groups such as Autism Speaks or the National Down Syndrome Congress, and New York and California's Parent Training and Information Centers and Community Parent Resource Centers.

## **2a. Project Design: Strong Theory**

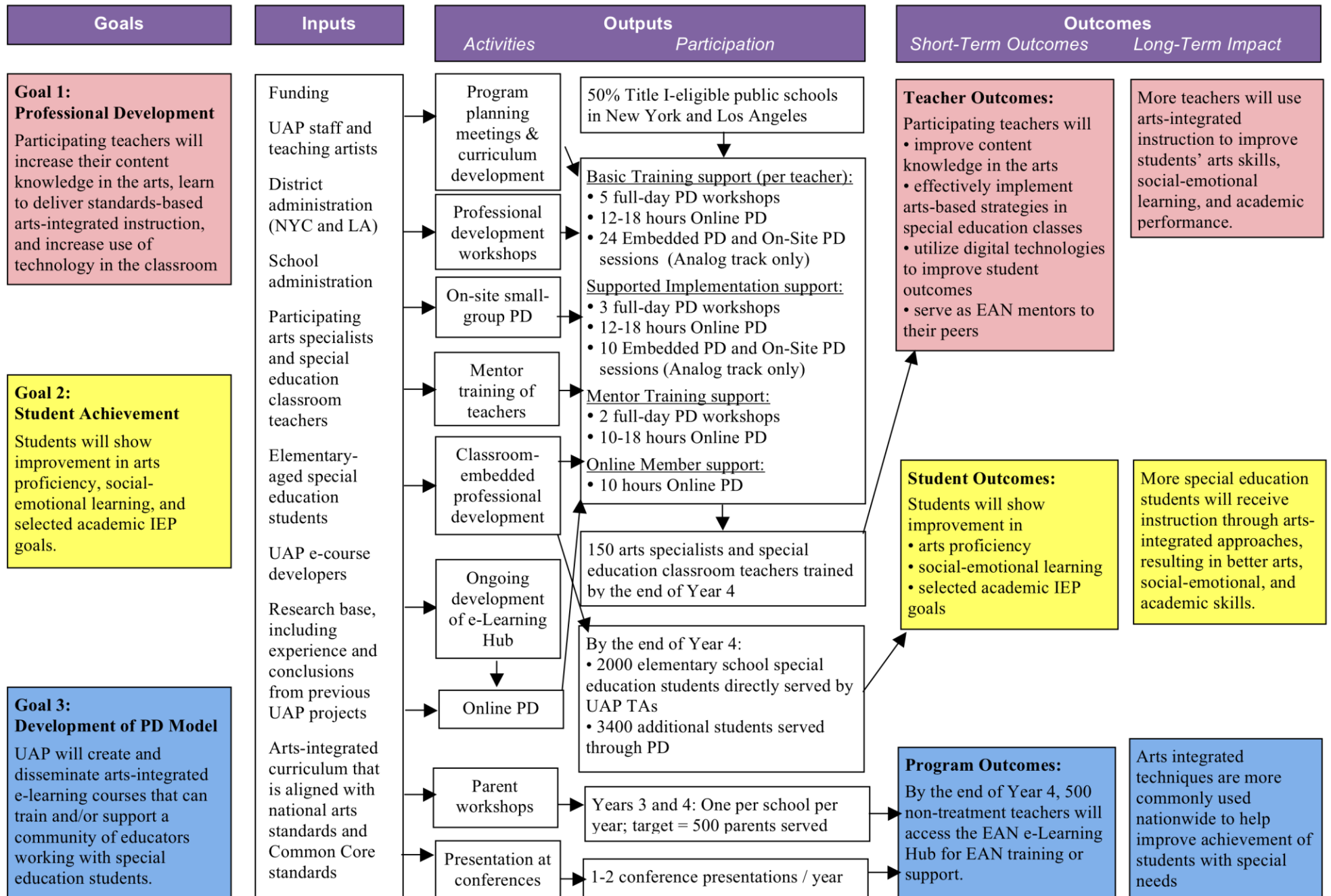
Through professional development practices that include full-day workshops, classroom-embedded PD, small-group PD, and an online e-learning system, special education teachers will develop their teaching practice to include arts- and technology-integrated instruction. As a result, students will show improvement in arts proficiency, social-emotional learning, and selected academic IEP goals. Dissemination of EAN materials and results will occur through conferences, parent workshops, and the ongoing use of the online e-learning system developed during the program.

The arts are an important part of any child's education, but for students with severe disabilities, the need for arts-based instruction is imperative. When taught in more conventional ways, most special education students struggle to learn; by providing multiple entry points for learning, as we do when using arts-based instruction, we ensure greater opportunity for student success.

In our groundbreaking professional development partnership with UAP, *Everyday Arts for Special Education* (EASE), we see compelling evidence that in addition to improving arts skills, integrated arts instruction can help address core communication and socialization deficits and improve academic learning in students with disabilities. We posit that the integration of digital tools into our methodology, combined with the creation and use of an online e-learning system, will result in the increased effectiveness of our professional development activities. This, in turn,

will positively impact teacher effectiveness and student outcomes, and will allow us to disseminate more effectively and with broader reach.

## Everyday Arts Network Logic Model



Professional Development Goals	Objectives
<p><b>Goal 1:</b></p> <p>Participating teachers will increase their content knowledge in the arts, learn to deliver standards-based arts-integrated instruction, and increase use of technology in the classroom.</p>	<p><b>Objectives 1a-c:</b> By the end of each project year, 75% of participating teachers will:</p> <ul style="list-style-type: none"> <li>• <b>1a:</b> improve content knowledge in the arts</li> <li>• <b>1b:</b> effectively implement arts-based strategies in special education classes</li> <li>• <b>1c:</b> utilize digital technologies to improve student outcomes</li> </ul> <p><b>Objective 1d:</b> By the end of each project in Years 3 and 4, at least 75% of participating teachers at the Mentor Level will demonstrate the ability to serve as mentors to their peers by sharing techniques and skills acquired through a variety of professional development activities.</p>
Student Achievement Goals	Objectives
<p><b>Goal 2:</b></p> <p>Students will show improvement in arts proficiency, social-emotional learning, and selected academic IEP goals.</p>	<p><b>Objectives 2a-c:</b> By the end of each project year, 75% of participating students will show significant improvement in:</p> <ul style="list-style-type: none"> <li>• <b>2a:</b> arts proficiency</li> <li>• <b>2b:</b> social-emotional learning</li> <li>• <b>2c:</b> selected academic IEP goals</li> </ul>
Development of PD Model Goals	Objectives
<p><b>Goal 3:</b></p> <p>UAP will create and disseminate arts-integrated e-learning courses that can train and/or support a community of educators working with special education students.</p>	<p><b>Objective 3:</b> By the end of Year 4, five hundred non-treatment teachers, paraprofessionals, related service providers, administrators, and/or parents will access the EAN e-Learning Hub for EAN training.</p>

**2b. Incorporation into the ongoing work of the applicant beyond the end of the grant**

District 75 is deeply committed to ensuring its investment in the *Everyday Arts Network* is ongoing. The unique partnership of District 75, UAP, and LAUSD in the creation of an interactive digital community and resource center inherently illustrates a design that is intended to sustain, grow and systemically support special education teachers and arts educators in reaching their students effectively.

All three partners have evidenced commitment toward incorporating EAN activities into their organization's work beyond the end of the grant. Both District 75 and the LAUSD engage in various professional development initiatives designed to improve teacher effectiveness; continuing to provide professional development opportunities for our teachers in research-based programs with proven results is vital for the health of our schools. Both districts view EAN as an investment in the development of a program that will increase teacher effectiveness and improve student outcomes, and will capitalize on that investment through ongoing support of program implementation beyond the funded period.

UAP is also deeply committed to improving teaching and learning in special education through arts integration professional development, and has a long history of supporting and promoting such programs. *Everyday Arts Network* (EAN) will have the full backing of UAP's staff and Board of Directors. Beyond the end of the grant, UAP will continue to pursue and build EAN partnerships in New York City, Los Angeles, and beyond.

**Geographical Expansion and e-Learning Courses**

A distinctive characteristic of our program design is that through digital tools, EAN provides a common frame of reference for and facilitates meaningful interaction between educators working in different locations, under different administrative systems, who otherwise



would have very little opportunity to learn from one another. All partners feel that this collaboration, across geographical divides large and small, is in the best interests of the organizations, educators, and students involved.

Through the e-Learning Hub described in Section 1b, we will therefore seek to expand the reach of EAN beyond the two cities of New York and Los Angeles. The e-Learning component, however, transforms this expansion from mere dissemination to true continuation, and is in the best interests of the participating districts' educators – the more collaborators are participating in the online community, the more participants will support and learn from one another.

UAP has a strong commitment to this expansion as well; in 2014, the organization was awarded a Cornerstone on Demand Foundation Readiness Grant to assist in developing e-courses for its flagship programs. UAP strongly believes that e-learning courses are a crucial component of reaching educators on a national scale, and will promote the EAN e-Learning Hub's continued success across the country.

### **3a. Project Services: Equal access and treatment for underrepresented groups**

The most salient feature of *Everyday Arts Network* (EAN) is that it is specifically designed for **students with disabilities**, including autism, intellectual disabilities, emotional disturbance, learning disabilities, and multiple disabilities. Clearly, ensuring equal access and treatment for students with disabilities is a hallmark of the program; in past programs such as *Everyday Arts for Special Education*, we have worked successfully with educators with disabilities as well.

Additionally, students served will be selected from District 75 and the LAUSD, both urban school districts located in the two largest American cities. As such, high percentages of students in these districts, and thus EAN participants as well, represent minority populations

(86% in District 75 and 90% LAUSD, primarily African American and Hispanic). Additionally, 71% of District 75 and 80% of LAUSD students are eligible for Title I support.

UAP has specialized in serving exclusively Title I NYC public schools since 1992, and specializes in providing culturally relevant programming for groups that have been traditionally underrepresented.

### **3b. Quality, intensity, and duration of services**

District 75, in partnership with UAP and the LAUSD, has confidence in its ability to provide quality professional development that will result in lasting improvements in teacher practice. EAN curriculum is built on a strong foundation of research showing arts-based instruction to be highly effective for improving outcomes for special education students. Integrated music instruction provides a low-risk classroom environment, and is effective for establishing classroom routines and teaching social skills to special education students.<sup>1</sup> Imaginative play and creating art helps develop symbolic and representational thought in autistic children<sup>2</sup> that is integral to developing communication skills.<sup>3</sup> Rhythmic activities and movement to music can help address “perceptual-motor disturbances” that might lead to avoidance of sensory experience and delayed gross and fine motor development.<sup>4</sup> Temple Grandin, describing her “life with autism” identified arts-related dispositions common among autistic individuals. These include “visual thinkers” (individuals who conceive of ideas in “photographically specific

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<sup>1</sup> Reid, D.H., Hill, B.K., Rawers, R.J. & Montegar, C.A. (1975). *The use of contingent music in teaching social skills to a nonverbal hyperactive boy*. *Journal of Music Therapy*, 12(1), 2-18.

Schmidt, D.C., Franklin, R. & Edwards, J.S. (1976). *Reinforcement of autistic children's responses to music*. *Psychological Reports*, 39(2), 571-577.

<sup>2</sup> Evans, Kathy (1999). *Art therapy with children on the autistic spectrum: beyond words*. London: Jessica Kingsley Publishers.

<sup>3</sup> Winnicott, Donald (1971). *Playing and reality*. London: Routledge

<sup>4</sup> Thaut, M.H. (1984). A music therapy treatment model for autistic children. *Music Therapy Perspectives*, 1(4), 7-13.

images”), and “music and math thinkers” (individuals who think in patterns);<sup>5</sup> using the arts to engage students in ways that inherently address the students’ core disposition is likely to yield positive results. Arts learning can develop children’s motor skills, while helping them learn to focus and engage with the external environment.<sup>6</sup> It is clear that arts-integrated instruction has the potential to engage special education students, and to help teachers provide effective differentiated instruction to address students’ individual needs.

These findings indicate a strong, research-based foundation for the content of EAN’s curriculum, and speak to the quality of our curricular design.

The 2013 data from our *Everyday Arts for Special Education* program show that 81% of participating teachers demonstrated a high degree of competence in effectively implementing arts-based integrated instruction to improve student academic achievement. Additionally, 80% developed their ability to mentor other teachers, and 87% learned new teaching techniques that they expect to continue to apply.

These data indicate EASE services are of sufficient quality, intensity, and duration to lead to improvements in practice among service recipients; we have therefore structured EAN services in a similar manner, and expect similar positive program results.

### **Teacher Training Activity Descriptions**

*Everyday Arts Network* (EAN) training consists of the following professional development components:

Activity	Description
<b>Professional</b>	UAP managers and teaching artists lead full-day workshops for participating

<sup>5</sup> Grandin, Temple (1996). *Thinking in pictures: and other reports from my life with autism*. Vintage.

<sup>6</sup> Soraci, S., Deckner, C.W., McDaniel, C. & Blanton, R.L. (1982). *The relationship between rate of rhythmicity and the stereotypic behaviours of abnormal children*. *Journal of Music Therapy*, 19(1), 46-54.

Nelson, D., Anderson, V., & Gonzales, A. (1984). *Music activities as therapy for children with autism and other pervasive developmental disorders*. *Journal of Music Therapy*, 21. (3), 100-116.

<b>Development Workshops</b>	teachers. Workshops consist of hands-on arts and technology activities, instruction on using the e-Learning Hub, discussion, and reflective practice, and are held throughout the school year.
<b>Online Professional Development</b>	Teachers participate in regular online professional development e-courses at the EAN e-Learning Hub. Resources include the EAN Curriculum Guide, training videos, demonstration videos of EAN activities in the classroom, webinars, peer-to-peer feedback and mentoring, and a searchable database of lesson plans. Online coaching with teaching artists will be possible through private video posts, collaborative planning through live chat, and facilitated feedback sessions.
<b>Classroom-Embedded PD</b>	UAP teaching artists collaborate with teachers in the classroom to implement EAN lessons, skills, and strategies learned in the professional development workshops, differentiating instruction for all ability levels.
<b>On-Site Small Group PD</b>	Teaching artists conduct 45-minute on-site PD/planning meetings with participating teachers, focusing on successful implementation of EAN strategies and documentation of best practices.

### **Teacher Training Participants by Level per year**

The EAN design incorporates two distinct treatment tracks: “Direct” and “Digital.” These tracks have been designed intentionally to research effects of direct service and on-line professional development trainings and their lasting effects on classroom teaching and learning. The chart below shows, by year, the target number of teachers in each track and program level. In Year 2, new teachers will participate at the “Basic Training,” level, while returning teachers will progress to the “Supported Implementation” level, and so on.

		Year 1	Year 2	Year 3	Year 4
Basic Training	Direct	24	15	15	--
	Digital	--	24	24	48

Supported Implementation	Direct		24	15	15
	Digital		--	24	24
Mentor Training	Direct			24	15
	Digital			--	24
Network Members	Direct				24
	Digital				--
<b>TOTAL TEACHERS TRAINED</b>		<b>24</b>	<b>63</b>	<b>102</b>	<b>150</b>

### Teacher Training Activities by Level (each level takes one academic year to complete)

Each of EAN's treatment tracks (Direct and Digital) will receive full-day training workshops and online professional development time, as well as opportunities to conduct EAN trainings for teachers at the "Mentor Training" and "Network Members" level. The Direct track will also receive classroom-embedded and on-site small group PD, the Digital track participants will instead receive additional online professional development hours.

		Basic Training	Supported Implementation	Mentor Training	Network Members
Direct Track only	Online PD	12 hours	12 hours	12 hours	12 hours
	Classroom-Embedded PD	24 sessions per teacher	10 sessions per teacher	--	--
	On-Site Small-Group PD	24 sessions per teacher	10 sessions per teacher		
Both Tracks	PD Workshops	5 full-day workshops	3 full-day workshops	2 full-day workshops	--
	Mentoring	--	--	conduct trainings:	conduct trainings:

	<b>Activities</b>			paras, parents, admin, & peers	paras, parents, admin, & peers
<b>Digital Track only</b>	<b>Online PD</b>	18 hours	18 hours	18 hours	N/A

### **Professional Development Hours per Level**

All teachers trained in EAN will receive more than 40 hours of professional development, 75% of which are offered over a period of more than 6 months. It should be noted that teachers must complete each level in succession, and that the number of PD hours are per year; therefore, for example, a teacher beginning Direct Track Basic Training in Year 1 and participating until Year 4 would receive 154 PD hours in total (75.5+43.5+23+12). Workshops are equal to 5.5 hours; Classroom Embedded PD and On-Site PD each have a duration of .75 hours per session.

	<b>Basic Training</b>	<b>Supported Implementation</b>	<b>Mentor Training</b>	<b>Network Members</b>
<b>Direct Track</b>	75.5 hours	+ 43.5 hours	+ 23 hours	+ 12 hours
<b>Digital Track</b>	45.5 hours	+ 34.5 hours	+ 29 hours	N/A

### **3c. Achievement of students as measured against rigorous academic standards**

*Everyday Arts Network* (EAN) seeks to improve students' arts proficiency, social-emotional learning, and academic skills through arts-integrated instruction. Based on our current research, we expect that EAN will help students with disabilities achieve these improvements.

### **Research of Effective Practices**

UAP-designed programs have a strong track record of improving achievement of special

education students through arts-integrated instruction. Part of the underlying hypothesis is that if special education students are able to make improvements in **social-emotional learning** and managing problematic behaviors, their capacity for arts and academic learning will be improved. Data from UAP's *Everyday Arts for Special Education* show that the program's arts-integration model helped students achieve various behavioral IEP goals; analysis of 2013 student assessments indicate that "77% of students mastered communication goals, 79% of students mastered socialization goals, 80% of students made progress in following directions, 81% of students made progress on spending time on task, and (6) 84% of students were more engaged in school activities because of participation in EASE" (EASE Year 3 Annual Performance Review, Evaluator's Report).

Data from the same report show that over the course of a year, 82% of participating students had improved their **arts proficiency**. Additionally, 81% of participating students had improved in selected **academic goals** indicated in their IEPs, including language proficiency, verbalization, and understanding of instructions, sequence and patterning.

### **Arts Standards**

EAN is designed to improve teachers' content knowledge in the arts, and to increase their ability to deliver high-quality arts-integrated instruction. Over the course of their participation in the program, students will show improvements in arts proficiency. EAN curriculum is multidisciplinary, and will align with **arts standards** developed by the **Consortium of National Arts Education Associations**. EAN curriculum addresses the standards in the manners listed below.

*Dance – selected skills and activities:* EAN participants learn locomotor and axial movements; define and maintain personal space; improvise, create, and perform dances; accurately repeat and vary dance phrases; observe and compare different dances; and make

connections between dance and other disciplines (**K-4 Dance Standards 1, 2, 4, 7**).

*Music*: – *selected skills and activities*: EAN participants sing alone and with others; perform on instruments alone and with others; respond to the cues of a conductor, perform independent instrumental parts while other students perform contrasting parts, improvise melodies, read and notate music using nontraditional notation, compose music, and make connections between music and other disciplines (**K-4 standards 1, 2, 3, 4, 5, 8**).

*Theater*: – *selected skills and activities*: EAN participants improvise dialogue to tell stories, select characters and situations for classroom dramatizations, act by assuming roles and interacting in improvisations, collaborate to establish playing spaces for classroom dramatizations, and make connections between theater and other disciplines (**K-4 standards 1, 2, 3, 6**).

*Visual Arts*: – *selected skills and activities*: EAN participants use art materials and tools in a safe and responsible manner; use different media, techniques, and processes to communicate ideas; use visual structures and functions of art to communicate ideas; explore and understand prospective content for works of art; understand there are different responses to specific artworks; and make connections between visual arts and other disciplines (**K-4 standards 1, 2, 3, 5, 6**).

State and Local Standards: Additionally, Los Angeles teachers must align instruction with the **Visual and Performing Arts Content Standards for California Public Schools**, while teachers in New York City are responsible to both the **New York State Learning Standards for the Arts** and New York City’s **Blueprint for Teaching and Learning in the Arts**. There is a great deal of overlap between the national, state, and local standards, but adjustments will be made as necessary to ensure curricula align with each location’s specific guidelines.

### **Academic Standards**

EAN’s arts-based activities and strategies are designed to be integrated with any curricular



content. EAN activities can be adapted to align with **Common Core standards from any academic area**; it is therefore impossible to state which CC goals the program addresses, as it can potentially address any, depending on the academic subject being integrated. Professional development activities aid teachers in aligning EAN activities with academic standards relevant to their specific class and/or students.

This alignment includes differentiating activities to address students' individual **academic IEP goals**. Because many of the students we serve have severe intellectual disabilities, some of these IEP goals may represent specific Common Core standards, while others may focus on foundational skills required to work toward those standards; in either case, EAN affirms that each student's academic IEP goals are representative of a rigorous academic standard *for that individual student*, and that the program will improve academic achievement as appropriate for each child.

Although EAN arts-integration strategies can be adapted to address virtually any Common Core goal, the program's activities align, without modification, with **English Language Arts Standards » Speaking & Listening** goals, specifically:

- **CCSS.ELA-LITERACY.SL.K-5.1-3: Comprehension and Collaboration**, and
- **CCSS.ELA-LITERACY.SL.K-5.4-6: Presentation of Knowledge and Ideas**.

These standards are, of course, specifically defined for each grade level, but in general are addressed in EAN through the focus on collaborative discussion and the development of communication skills that permeate all classroom activities.

#### **4a. Project Personnel: the applicant encourages applications from underrepresented groups**

It is the policy of the Department of Education of the City of New York to provide educational and employment opportunities without regard to race, color, religion, creed, ethnicity,

national origin, alienage, citizenship status, age, marital status, partnership status, disability, sexual orientation, gender (sex), military status, prior record of arrest or conviction, except as permitted by law, predisposing genetic characteristics, or status as a victim of domestic violence, sexual offenses and stalking, and to maintain an environment free of harassment on any of the above-noted grounds, including sexual harassment or retaliation. We encourage applications for employment from persons who are members of groups that have been traditionally underrepresented based on the above-noted grounds. All job postings prominently communicate our non-discrimination policy and openly and explicitly encourage diversity in its applicant pools.

#### **4a. The qualifications of key project personnel**

**Katherine London, District 75 Project Director:** As Instructional Specialist for the Arts, Ms. London coordinates District 75's curriculum implementation and all related activities in each area of the arts (visual, music, dance, theater). Ms. London currently serves as Project Director for the i3-funded *Everyday Arts for Special Education* Program, and previously served as Project Director for *Communication and Socialization through the Arts* and *Creative and Integrative Arts Educators*, both funded under CFDA 84.351C.

**Lauren Jobson-Ahmed, UAP Project Director:** As a Program Coordinator for *Everyday Arts for Special Education*, Ms. Jobson-Ahmed coordinates 180 teachers and 24 teaching artists across 37 schools in New York City. She provides curricular and technical assistance to participants and staff on EASE activities, professional development workshops, residencies, and data collection. Additionally, Ms. Jobson-Ahmed serves as the liaison between teaching artists, their classroom teachers, school administrators, and the evaluation team. Ms. Jobson-Ahmed brings over five years of program development, management, and research in the field of arts education, art therapy, and youth and adolescent development for populations defined as "at-risk"

in the education and mental health sectors. She holds an Ed.M. in the Arts in Education from Harvard University and has authored several papers on quality practices in the arts in education and social-emotional interventions and resiliency strategies for high-risk mental health populations.

**Rebecca Casciano, *Principal Investigator*:** Dr. Casciano has over a decade of experience working in, researching, and supporting nonprofit organizations. As Managing Director at Glass Frog, her projects range from helping early stage organizations develop program models and measurement systems to implementing large-scale, multi-year impact evaluations. Dr. Casciano studied sociology and demography at Princeton University where she was a Harold W. Dodds Fellow and Woodrow Wilson Fellow before earning her Ph.D. in 2009. She has published articles in several social science and medical journals and taught undergraduate and graduate courses on research methods and social policy. Prior to starting Glass Frog, Dr. Casciano worked as an Associate Research Scholar at Princeton University, leading the data collection and analysis efforts for an evaluation of the impact a suburban affordable housing project had on its residents' health and economic well-being and on the welfare of the surrounding community. The results are published in the co-authored book, *Climbing Mount Laurel: Affordable Housing and Social Mobility in an American Suburb* (Princeton University Press, 2013).

**Jennifer Raine, *Curriculum Designer*:** Dr. Raine created and currently serves as Curriculum Designer for the i3-funded *Everyday Arts for Special Education* program. She brings extensive experience in designing large-scale, multi-disciplinary arts integration initiatives; in addition to her work on EASE, Dr. Raine has served as program and curriculum designer for three previous special education programs funded under the PDAE program, as well as two AEMDD-funded programs designed for special needs students, English language learners, and general education students. She holds a Doctor of Musical Arts degree from Manhattan School of

Music.

**Michael Cordero, *Media Manager*:** Currently serving as Program Coordinator for UAP's film and music production programs, Michael Cordero is an artist and entrepreneur whose work has impacted communities in New York City, the Bay Area, Cuba, Vieques, Mexico, Guatemala, and Columbia. He began work with UAP as a teaching artist in 2007. Mr. Cordero brings ten years of photography and video production experience to EAN. A graduate of the Fashion Institute of Technology, Michael's motivation stems from his desire to facilitate economic and intellectual contributions from youth and the community.

**Matt Bogdanow, *Lead Teaching Artist*:** As a musician and educator, Mr. Bogdanow has worked with students with disabilities for over a decade, most recently as a Master Teaching Artist for UAP's *EASE West* program in his current home of Los Angeles. While living in New York, he was an original member of the *Everyday Arts for Special Education* teaching artist team, where he taught in the classroom, led professional development, and contributed to the program's curriculum design. Mr. Bogdanow has worked for numerous arts-in-education organizations, including Marquis Studios, Bronx Charter School for the Arts, School of Rock, and Kids Creative. He is a graduate of Berklee College of Music, and is the author of *The Backbone of Drumming; A Systematic Approach to Learning the Drumset*.

**Sita Frederick, *Project Supervisor*:** UAP's Special Education Program Manager Sita Frederick currently directs the *Everyday Arts for Special Education* and *EASE West* programs. An experienced arts administrator, curriculum designer, dance teacher, and professional developer, Ms. Frederick has implemented arts programs in private and public K-12 schools, community and senior centers, and museums throughout New York City. She has worked for notable organizations such as Lincoln Center Institute, Jacobs Pillow Curriculum-in-Motion, Good Shepherd Services, Bronx Museum of the Arts, American Dance Legacy Institute and the

DreamYard Project. As a choreographer, Ms. Frederick’s works have been commissioned by Hostos Center for Arts and Culture and presented by Citi Parks Foundation/Summerstage, Harlem Stages, Rutgers University, Congress on Research and Dance, and Movement Research @ Judson Church. Ms. Frederick holds a MFA in New Media Art and Performance from Long Island University, Brooklyn Campus.

**Geri Fuchigami, LAUSD Liaison:** Ms. Fuchigami is a Coordinator for the Division of Special Education for the Los Angeles Unified School District, where she coordinates instructional programs and the efforts to integrate students with moderate severe disabilities onto comprehensive campuses. She currently serves as the EASE West liaison, working with UAP staff to implement this VSA-funded program into the LAUSD. Ms. Fuchigami has taught at CSUDH and Harbor College, and has presented at many national conferences and workshops. She has been a dedicated educator in Los Angeles for over 25 years, in both general and special education.

**5a. Management Plan: Clearly defined responsibilities, timelines, and milestones**

*Everyday Arts Network’s* management team at UAP has a proven history of successful program implementation, having collaborated on the successful implementation of *Everyday Arts for Special Education, EASE West*, and other initiatives.

**EAN: Key Personnel**

Name, Title, and Time Commitment	Project Responsibilities
<p><b>Katherine London</b> Instructional Specialist for the Arts, District 75; <i>D75 Project Director</i></p>	<p>Oversee program implementation; liaise with UAP Project Director and school administrators; meet with school partners twice a year; aid in dissemination efforts</p>

0.2 FTE	
<b>Lauren Jobson- Ahmed</b> UAP Program Coordinator; <i>UAP Project Director</i> ; 1.0 FTE	Manages day-to-day activities of program and staff, including budget; liaises with partner schools for ongoing effective communication and evaluation, schedules PD workshops, monitors Online PD activities to ensure compliance with project design; is a principle lead in all conference and dissemination strategies.
<b>Rebecca Casciano</b> <i>Principal Investigator</i> ; 500 hours Year 1 435 hours Years 2-4	Using a Continuous Quality Improvement approach, provides all evaluation services for the project, prepares all required evaluation reports, provides regular evaluation updates to UAP staff, and aids in dissemination efforts
<b>Jennifer Raine</b> <i>Curriculum Designer</i> ; 200 hours Year 1 100 hours Year 2 50 hours Years 3 and 4	Leads team of Master Teaching Artists as key advisor in curriculum development; writes the EAN Curriculum Guide; trains teaching artists; monitors network usage and online coaching strategies to inform program and curriculum improvements; is a principle lead in all conference and dissemination strategies
<b>Cornerstone OnDemand Foundation Consultant, Learning Technology Developer</b> 175 hours Year 1 100 hours Year 2 50 hours Years 3 and 4	Designs and develops the EAN e-Learning Hub and support solutions that enhance and improve performance, efficiency, and Network Member experience; supports the instructional design of transitioning analog curricula to digital formats for use in the EAN e-Learning Hub and in preparation for a long term Learning Management System; executes creation of all e-learning modules, online professional development courses and the functionality needed to track teacher participation and support interactive activities
<b>Michael Cordero, Media Manager</b> ; 0.25 FTE Years 1 and 2,	Manages day-to-day digital content, teacher surveys and Network Member experience; films teacher trainings and in-classroom sessions for digital use; edits content for upload onto digital

0.2 FTE Years 3 and 4	platforms; liaises with Learning Technology Developer; assists with technology training for network members and teaching artists
<b>Matt Bogdanow</b> <i>Lead Teaching Artist</i> <i>(Los Angeles)</i> 0.50 FTE	Manages day-to-day activities of program and staff in LA; facilitates staff training; liaises with partner schools for ongoing effective communication and evaluation, schedules and leads PD workshops, teaches embedded PD services as teaching artist; reports to UAP Project Director

**EAN: Other Key Personnel**

Name, Title, and Time Commitment	Responsibilities
<b>Kyla McHale, Peter Hoyle, Vanessa Ramirez, Matt Bogdanow</b> EAN Master Teaching Artists (4 artists) 0.25-0.33 FTE (varies per year)	Contribute to EAN curricular design; facilitate EAN professional development activities (workshops, Classroom-Embedded PD, On-Site Small Group PD, and Online PD), coach teachers in adapting and differentiating EAN curriculum for specific populations and curricular content
<b>Philip Courtney</b> UAP Chief Executive Officer; 0.05 FTE	Ensures that project goals are met on time and within budget; spearheads dissemination and step-up efforts, marketing, and development/ fundraising for continued & expanded EAN activities
<b>Sita Frederick</b> UAP Special Education Program Manager 0.2 FTE	Oversees all professional development activities (workshops, Classroom-Embedded PD, On-Site Small Group PD, and Online PD); oversees development of the EAN Curriculum Guide and eLearning Hub; trains teaching artists; oversees the timely collection of all assessment and evaluation documents; acts as

	liaison between the programs department and the Principal Investigator; completes all reporting requirements on time, is a principal lead in all conference and dissemination strategies
<b>Geri Fuchigami</b> Coordinator for the Division of Special Education, LAUSD; 100 hours per year	Liaise with Project Director and school administrators; meet with school partners twice a year; aid in dissemination efforts
<b>Rafael Escobar, Alfredo Ortiz, Janine Tubiolo, Debbie Evans, Jackie Kean</b> School Administrators 50 hours per year	Coordinate with Project Director and Master Teaching Artists to manage on-the ground project logistics

**EAN: Timeline and Activities**

Date	Year 1 Activities	Year 1 Milestones
	<i>Basic Training: 24 Direct teachers</i>	
Sep 2014	<ul style="list-style-type: none"> <li>• 1st Project Managers meeting (meetings continue monthly throughout project)</li> <li>• 1st meeting with Project Director and school administrators</li> <li>• Selection of Year 1 teacher cohort</li> <li>• Writing of Basic Training Curriculum Guide begins (writing and revisions continue until Aug 2015)</li> <li>• EAN e-Learning Hub design begins (continues until Aug 2015)</li> <li>• 1st meeting between evaluation team and project</li> </ul>	<ul style="list-style-type: none"> <li>• Detailed Year 1 schedule created, various project tasks assigned</li> <li>• Year 1 teacher cohort selected</li> </ul>



	<p>managers (meetings continue monthly throughout project)</p> <ul style="list-style-type: none"> <li>• Evaluation team designs assessment tools</li> </ul>	
Oct 2014	<ul style="list-style-type: none"> <li>• 1st teaching artist (TA) training day</li> <li>• Arts &amp; technology materials ordered &amp; distributed to participating teachers</li> <li>• Evaluation team begins collecting baseline data</li> <li>• 1st all-day Basic Training professional development workshop held (workshops held bimonthly until Jun 2105)</li> <li>• Classroom-Embedded PD and On-Site Small-Group PD begin (continues weekly until Jun 2015)</li> <li>• Evaluation team begins workshop an in-school observations (continues through Jun 2015)</li> <li>• Teachers begin Online PD (continues weekly through Jun 2015)</li> </ul>	<ul style="list-style-type: none"> <li>• Assessment tools design completed</li> <li>• e-Learning Hub launch of forum and feedback functionalities</li> </ul>
Nov 2014		<ul style="list-style-type: none"> <li>• Baseline evaluation data collected</li> <li>• All teachers have received arts and technology materials</li> </ul>
Dec 2014		<ul style="list-style-type: none"> <li>• e-Learning Hub beta launch of initial Basic Training components</li> </ul>
Jan 2014	<ul style="list-style-type: none"> <li>• 2nd TA training day</li> <li>• 2nd meeting with Project Director and school administrators</li> </ul>	
Apr 2014	<ul style="list-style-type: none"> <li>• 3rd TA training day</li> </ul>	
Jun	<ul style="list-style-type: none"> <li>• 3rd meeting with project director and school</li> </ul>	<ul style="list-style-type: none"> <li>• All professional development</li> </ul>

2015	administrators • 4th TA training day	activities completed • Best practices are recorded for future integration into curriculum • Year 1 evaluation data collected
Jul 2015	• Project managers and support team meet to reflect on successes and challenges, making adjustments to next year's implementation plan • Evaluation team analyzes Year 1 data	
Aug 2015		• Project managers and evaluation team write Annual Performance Report • Basic Training Curriculum Guide completed • e-Learning Hub Basic Training module completed
TBD	• UAP staff presents at 1-2 conferences	
<b>Date</b>	<b>Year 2 Activities:</b> <i>similar to Year 1, with the following additions</i>  <i><u>Basic Training:</u> 15 Direct, 24 Digital teachers</i> <i><u>Supported Implementation:</u> 24 Direct teachers</i>	<b>Year 2 Milestones</b>
Sep 2015	• Year 1 teacher cohort promoted to Supported Implementation level • Writing of Supported Implementation Curriculum Guide begins (writing and revisions continue until Aug 2016) • EAN Supported Implementation e-Learning Hub design begins (continues until Aug 2016)	
Oct	• 1st all-day Supported Implementation professional	

2015	development workshop held	
Dec 2015		<ul style="list-style-type: none"> <li>e-Learning Hub beta launch of initial Supported Implementation components</li> </ul>
Feb 2016	<ul style="list-style-type: none"> <li>2nd all-day Supported Implementation professional development workshop held</li> </ul>	
Jun 2016	<ul style="list-style-type: none"> <li>3rd all-day Supported Implementation professional development workshop held</li> </ul>	
Aug 2016		<ul style="list-style-type: none"> <li>Supported Implementation Curriculum Guide completed</li> <li>e-Learning Hub Supported Implementation module completed</li> </ul>
<b>Date</b>	<b>Year 3 Activities:</b> <i>similar to Years 1 &amp; 2, with the following additions</i> <u>Basic Training: 15 Direct, 24 Digital teachers</u> <u>Supported Implementation: 15 Direct, 24 Digital</u> <u>Mentor Training: 24 Direct teachers</u>	<b>Year 3 Milestones</b>
Sep 2016	<ul style="list-style-type: none"> <li>Years 1 &amp; 2 teacher cohorts promoted to next levels</li> <li>Writing of Mentor Training Curriculum Guide begins (writing and revisions continue until Aug 2017)</li> <li>EAN Mentor Training e-Learning Hub design begins (continues until Aug 2017)</li> </ul>	
Oct 2016	<ul style="list-style-type: none"> <li>1st all-day Mentor Training professional development workshop held</li> </ul>	

Dec 2016		<ul style="list-style-type: none"> <li>e-Learning Hub beta launch of initial Mentor Training components</li> </ul>
Feb 2017	<ul style="list-style-type: none"> <li>2nd all-day Mentor Training professional development workshop held</li> </ul>	
Aug 2017		<ul style="list-style-type: none"> <li>Mentor Training Curriculum Guide completed</li> <li>e-Learning Hub Mentor Training module completed</li> </ul>
<b>Date</b>	<p><b>Year 4 Activities:</b> <i>similar to Years 1-3, with the following additions</i></p> <p><u><i>Basic Training: 48 Digital teachers</i></u> <u><i>Supported Implementation: 15 Direct, 24 Digital</i></u> <u><i>Mentor Training: 15 Direct, 24 Digital</i></u> <u><i>Online Members: 24 Direct teachers</i></u></p>	<b>Year 4 Milestones</b>
Sep 2017	<ul style="list-style-type: none"> <li>Years 1-3 teacher cohorts promoted to next levels</li> </ul>	
Aug 2018		<ul style="list-style-type: none"> <li>Project managers produce final performance report</li> </ul>

### 5c. Time commitments are appropriate and adequate

The District 75 Project Director will devote 20% of her time to the oversight of the project. One hundred percent of UAP Project Director's time will be devoted to EAN management throughout all four years of the program, as this role requires a consistent input of time and effort. The Principal Investigator's time is 500 hours in year 1 and 435 hours in years 2-4, through past PDAE and similar projects, we have found this to be a reasonable estimate of

effective time commitment for the PI. Although general coordination will be the responsibility of the UAP Project Director in New York, the Lead Teaching Artist will use 0.5 FTE to handle “on the ground” issues that arise in California. The Curriculum Designer will contribute 200 hours during the first year of the program, when curriculum development will take a more central role; this will be reduced to 100 hours in Year 2, and 50 hours in Years 3 and 4, once the curricula have been largely established. The Media Manager will devote 0.25 FTE in Years 1 & 2 to content creation and management, which will be reduced in Years 3 and 4 as content is established. The Technology Developer will support the instructional design of transitioning analog curricula to digital formats for use in the Hub and in preparation for a long term Learning Management System. He/she will contribute 175 hours in the first year, and will reduce the amount of time committed over the course of the remaining three years as e-learning systems are established. These designations are arrived at through District 75 and UAP’s experience with a similar program model in *Everyday Arts for Special Education*.

### **5c. Feedback and continuous improvement**

*Everyday Arts Network* (EAN) will ensure feedback and continuous improvement in the operation of the project in the following ways:

#### **Weekly Teaching Artist Reports**

Teaching artists prepare and submit weekly reflections to the UAP Project Director. Developed around a framework for assessment put forth by Harvard's Project Zero in their report *The Qualities of Quality*, EAN TA Reports require the teaching artists to make notes on Activities, Environment, Pedagogy, Technology and Relationships. These reports provide feedback on both classroom-embedded PD, online coaching and on-site small-group PD activities. The UAP Project Director reviews weekly reports, provides summaries for the UAP Special Education Program Manager and makes adjustments to program implementation based on

that review.

### **Weekly Teacher Feedback**

As part of the online professional development component of EAN, teachers are required to provide information about what EAN activities they have implemented and the effects on their students. They also have the opportunity to give feedback about program content, logistics, use of technology, personnel, etcetera. The UAP Project Director reviews weekly feedback, provides summaries to the Curriculum Designer and makes adjustments to program implementation based on that review.

### **Monthly Learning Technology Developer Meeting**

During the initial year, the Project Directors meet monthly with the Learning Technology Developer to review user experience and progress towards goals and objectives. The Project Directors reviews feedback and makes adjustments to program implementation based on that review.

### **Monthly Evaluator Meeting**

UAP Special Education Program Manager meets once per month with the Principal Investigator and the Project Director to review progress toward partnership goals and objectives, problem-solve, and make adjustments to the delivery of the EAN program.

### **Monthly School Meeting**

The UAP Co-Director the Lead Teaching Artist meets once per month with the school administrators in New York and Los Angeles, respectively, to review progress toward partnership goals and objectives, problem-solve, and make adjustments to the delivery of EAN curriculum.

### **Teacher Feedback**

As part of the full-day and online professional development components of EAN, teachers reflect on EAN activities they have implemented and the effects on their students, as well as

providing feedback about program content, logistics, use of technology, and personnel. Feedback occurs weekly. The UAP Project Director reviews regular feedback and makes adjustments to program implementation based on that review.

### **Quarterly Teaching Artist Trainings**

UAP Co- Project Director conducts quarterly trainings with EAN Teaching Artists to review progress toward partnership goals and objectives, problem-solve, and make adjustments to the delivery of the EAN curriculum.

### **Quarterly Check-in with LAUSD Coordinator & NYC Instructional Specialist**

The Coordinator for Division of Special Education (LAUSD) and the District 75 Project Director meet quarterly with the UAP CEO, the Special Education Program Manager and EAN Project Director to review the budget and progress toward partnership goals and objectives, problem-solve, and make adjustments to the delivery of the EAN curriculum.

### **Yearly Meeting with School Administrators**

UAP's CEO, the UAP Special Education Program Manager, Project Directors, the Lead Teaching Artist, the Coordinator for Division of Special Education (LAUSD), the Principal Investigator, and school administrators from New York and Los Angeles will meet yearly (via videoconferencing) to discuss program progress toward goals and objectives, to review expectations of participants, and to problem solve.

## **6a. Project Evaluation: Objective Performance Measures, Learning Outcomes**

The Principal Investigator (P.I.) for the evaluation is Dr. Rebecca Casciano. Dr. Casciano is the Founder and Managing Director of Glass Frog Solutions ([www.glassfrog.us](http://www.glassfrog.us)), a nonprofit evaluation firm that has extensive experience providing evaluation services to early stage programs. Dr. Casciano and her team have designed an evaluation plan that is grounded in EAN's

logic model and carefully tailored to the performance management and evaluation needs of the program during its developmental phase. This plan includes an analysis of both implementation and outcomes.

### **I. Implementation analysis**

*Motivation:* The activities outlined in the EAN logic model are considered prerequisites to the desired student, teacher, and program outcomes. The evaluation team will analyze participation in these activities for the lifetime of the grant; however, the evaluation plan includes a heavy focus on implementation issues during the program's first two years. The goal of this analysis is primarily descriptive, seeking to identify on an ongoing basis whether program activities are being implemented across sites, whether there are factors undermining delivery, and how EAN staff can address those factors. As the program develops, the evaluation will continue to monitor activities, but will also shift to focus on the relationship between activities and outcomes and the extent to which certain activities are predictive of outcomes.

#### *Data and methods*

The evaluation team will draw on four sources of data to answer questions about the extent to which EAN is meeting its activity goals: professional development activity trackers and website utilization statistics, systematic observations, in-depth interviews, and teacher surveys.

First, the evaluation team will design simple professional development activity trackers to assist EAN staff in tracking teachers' participation in workshops and in-class professional development activities. The information collected through the trackers will be supplemented by user statistics from the online network. Specifically, the evaluation team will collect user statistics to track participation in the program's online component. The trackers and user statistics will enable the evaluation team to report on the first PDAE GPRA measure: the percentage of teachers participating in the program who receive professional development that is sustained and intensive.



Second, the evaluation team will conduct systematic observations of classroom activities and workshops over the course of the academic year. These observations will be guided by a rubric, designed by the evaluation and program teams, that is grounded in standards for classroom teaching in general, but will also draw on standards identified by EAN and Urban Arts Partnership staff, as well as standards from the New York City Blueprint for Teaching and Learning in the Arts and expert recommendations for implementing arts integration programming in the context of the Common Core State Standards.

Finally, teachers will also be asked to complete brief surveys twice per year and participate in in-depth interviews at the end of each academic year. The surveys and interviews will ask questions about program satisfaction, concerns with program implementation and activities, and barriers to program success. The questions and corresponding analysis will be geared toward helping the program identify potential areas of concern that may not currently be tracked with other data collection instruments.

## **II. Outcomes analysis**

*Motivation:* EAN aims to impact outcomes among both teachers and students. These outcomes are shown in the logic model. For teachers, outcomes include improved content knowledge in the arts (which aligns with the second PDAE GPRA performance measure), effective implementation of arts-based strategies in special education classrooms, effective use of digital technologies to improve student outcomes, and mentorship to their peers. For students, outcomes include improvements in arts proficiency, social emotional learning and behavioral goals, and progress toward academic IEP goals.

The goal of this analysis is to describe whether teachers and students are meeting the outcome goals and whether there is significant variation across classrooms and schools in whether these goals are being met. Ultimately, this analysis will provide evidence to adjudicate the

promise of the EAN model as an academic and artistic intervention. The proposed strategy for evaluating each set of outcomes is described below.

*Teacher outcomes*

The second PDAE GPRA measure is whether teachers in the program show a statistically significant increase in content knowledge in the arts. To measure this, the evaluation team will work with the program team to develop or adapt pre- and post-tests that align to the EAN teacher curriculum. The pre-test will be administered to teachers online at the beginning of the program, prior to the start of training, and the post-test will be administered at the end of the school year. Teachers will then take one post-test each subsequent year to track annual growth in content knowledge. (To reduce any bias that is presented when someone takes the same test repeatedly, the evaluation team will likely develop five unique tests that measure the same constructs but ask different questions. Teachers will thus take a different test at each administration.)

The EAN program has two models: one in which teachers engage in workshops, in-house training, and online training, and one in which teachers engage only in workshops and online training. After this second model is introduced, the evaluation team will also compare growth in content knowledge among the teachers who receive the full program treatment to those who only participate in the workshops and online training.

The evaluation team will provide feedback on mean scores for all participants and also by school to the program team within one to two weeks after the teachers take the pre-test. At the end of the year, the team will then analyze the data to examine growth in content knowledge and provide a final report to the program team.

In addition to measuring this GPRA measure, the evaluation team will also draw on classroom observations, survey and interview data to evaluate whether teachers are effectively implementing arts-based strategies in their classrooms, using digital technologies to improve

student outcomes, and mentoring their peers. To begin, since the evaluation team is conducting systematic observations of all program activities, they will also during this time observe teachers' comfort with the curriculum and technology. Moreover, as part of the mid-year and end-of-year teacher survey, teachers will be asked a series of questions about their comfort with using the EAN curriculum in their classroom. In the first few years of the program's life, the analysis of these outcomes will be primarily descriptive and will be largely aimed at identifying teachers' comfort with the program, and then, through in-depth interviews, attempt to better understand the programmatic factors that might be responsible for these variations. All teachers will be surveyed at mid-year and end-of-year for the full duration of the program.

The evaluation team will also engage teachers in in-depth interviews in order to gain a more nuanced understanding of the ways in which the program is impacting their teaching practices. As described in the description of implementation analysis, the interview data will also be used to better understand the challenges associated with using the curriculum and whether there are programmatic factors that are impeding outcomes.

Finally, to gauge whether EAN teachers are mentoring their peers, the evaluation team will include questions in the survey questionnaire and in-depth interview guide that ask about teachers' participation in professional development workshops, how often they discuss the program and curriculum with their peers, and what the barriers are to sharing their knowledge.

The evaluation will report on these non-GPRA outcomes at mid-year and end-of-year. The mid-year report will provide a snapshot of how teachers are faring so that the program team can make adjustments if necessary. The end-of-year report will offer a complete analysis of teacher outcomes and how they vary across sites, and provide recommendations for how the program may be altered to yield the desired outcomes in future years.

*Student outcomes*

Given that the goal of the PDAE grants is to support programs providing training and professional development for teachers, in Years 1 and 2 of the program roll out, the evaluation will focus almost exclusively on analyzing implementation issues and teacher outcomes. Once the program is operating fully, the evaluation will expand its focus to include student outcomes in Years 3 and 4.

EAN program activities are designed to impact two categories of student outcomes: improvements in arts proficiency, social emotional learning, and progress toward selected academic/behavioral IEP goals.

Improvements in arts proficiency. A central goal of the EAN program is to help students gain art skills. This will be measured through teachers' bi-weekly reports of whether students are gaining art skills and increasingly learning to use art to express themselves. Teachers will be given a rubric to aid in this process and will receive training on how to make these judgments. The teachers' bi-weekly reports will be rolled up into two reports, delivered at mid-year and at the end of the year. In addition, during classroom observations, the evaluation team will monitor students' engagement with and use of arts and track how they change over the course of students' time with the program. Data from these observations will also be included in the reports.

Social emotional and behavioral goals. The evaluation will measure students' progress on social emotional and behavioral indicators that the program team and teachers feel are aligned with the needs of students in their classrooms. Since the evaluation will not start measuring these outcomes until year 3, the evaluation team will spend years 1 and 2 planning with various stakeholders to identify the specific measures that need to be tracked and developing a rubric and data collection system to track them. These measures will be tracked on a bi-weekly basis and rolled up into mid-year and end-of-year reports that provide information on how students are faring and how performance varies across classrooms.

Academic IEP goals. Finally, the evaluation will also measure students' progress toward their academic IEP goals. Once again, the evaluation will not measure these outcomes until year 3, and will therefore spend years 1 and 2 planning with various stakeholders to identify how these goals should be measured. These measures will also be reported on twice annually—once at mid-year and again at the end of the year.

#### **6b. Performance Feedback and Periodic Assessment of Progress**

As the EAN program is in a very developmental stage, the evaluation team will provide ongoing feedback and assessment of progress toward intended outcomes. Dr. Casciano and her team will be in continual contact with the program team via e-mail and phone in order to offer insights about observations in the field and recent findings. The evaluation and program teams will also meet on a monthly basis to discuss findings and share information. Additionally, the evaluation team will provide formal reports to the program team according to the following timetable:

- The evaluation team will provide a report each year on the program's performance on the outcomes specified above. These reports will be provided as quickly as possible after a period of data collection, such that the results can be used to inform decision-making for the following year.
- The evaluation team will provide a *monthly* report on progress toward the first GPRA performance measure relating to teachers' participation in the program and teachers' utilization of the online resources.
- The evaluation team will also provide mid-year and end-of-year reports on the results of the implementation analysis: specifically, whether EAN teachers are on track to meet annual goals and what, if any, barriers they're facing along the way. These results will be synthesized and presented in a way that they can be used promptly by the program team as

they make decisions about where to direct resources. The methods used to collect data for this analysis are described above and include systematic observations, in-depth interviews, surveys, classroom trackers, and software/app utilization statistics.

These reports will not only summarize results, but to the extent possible will also provide recommendations for how the evaluation results can be used to inform programmatic decisions.

### **6c. Evidence of Promise**

The evaluation will produce evidence of promise regarding EAN's impact on the two GPRA performance measures:

- i. the percentage of teachers participating in the program who receive professional development that is sustained and intensive; and
- ii. whether teachers show a statistically significant increase in content knowledge in the arts.

The following actions will ensure that the evaluation produces evidence of promise on these two performance measures.

The first GPRA measure is a measure of program participation. It requires the evaluators to compute a rate wherein the denominator is the number of participants who agree to participate in the program and the numerator is the number of participants who receive professional development that is sustained and intensive, as defined by the grant notice.

To compute whether a participant's involvement in the program is "sustained and intensive," the evaluators must measure two additional variables: (1) the number of hours each teacher participates in the program and (2) the number of total possible hours the teacher could participate in the program over a six month period. These variables will be measured via an online professional development activity tracker that tracks the number of hours teachers participate in the program. This information would be supplemented by user statistics from the

online network that enable the evaluation team to track participation (in units of hours) in the online component. The evaluation team will work with the program team to compute the total number of possible hours the teacher could participate in the program over a six month period.

The second GPRA measure is an outcome. It requires the evaluators to measure teachers' content knowledge at two points in time, measure growth from time one to time two, and then determine whether the growth is statistically and substantively significant. To measure this, the evaluation team will administer a pre-test prior to the start of the program and a post-test at the end of the first year and then each subsequent year thereafter. The pre- and post-tests will be aligned to the content of the professional development training. To reduce any bias that is presented when someone takes the same test repeatedly, the evaluation team will likely develop five unique tests that measure the same constructs but ask different questions. Teachers will thus take a unique test at each administration.

The evaluation team will conduct within-groups, paired t-tests to determine whether teachers show statistically significant gains in program knowledge. Since this part of the study is primarily correlational, the evaluators will also perform multivariate regressions that estimate growth in content knowledge while controlling for prior knowledge, teaching background, and individual characteristics. As such, the methods meet the standards for showing evidence of promise via correlational study with statistical controls for selection bias.

In all cases, the evaluation team will estimate standardized effect sizes, looking for evidence of both statistical and substantive significance, using the What Works Clearinghouse standards for calculating and reporting effect sizes to determine whether there is evidence of promise.

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# **EVERDAY ARTS NETWORK**

## **APPENDIX**

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**i.) Bibliography**

**ii.) Letters of Support**

1. Memorandum of Understanding between New York City Department of Education District 75, the Los Angeles Unified School District and Urban Arts Partnership
2. Gary Hecht, Superintendent, New York City Department of Education District 75
3. John Deasy, Superintendent, Los Angeles Unified School District
4. Janine Tubiolo, Principal, P469x
5. Deborah Evans, Principal, P4K
6. Jacqueline Keane, Principal, PS138m
7. Alfredo Ortiz, Principal, Grand View Boulevard Elementary School
8. Dr. Rafael Escobar, Principal, Robert F. Kennedy Elementary School



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## BIBLIOGRAPHY

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Thaut, M.H. (1984). *A music therapy treatment model for autistic children.* Music Therapy Perspectives, 1(4), 7-13.

*U.S. Department of Education, Research Report, 2011.*

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**Memorandum of Understanding Between Urban Arts Partnership,  
New York City Department of Education District 75 and the Los Angeles  
Unified School District**

Urban Arts Partnership enters into agreement with NYC Department of Education (DOE) District 75 and the Los Angeles Unified School District (LAUSD) to implement and evaluate a United States Department of Education Professional Development for Arts Educators (PDAE) grant as a consortium of joint applicants.

**Responsibilities of Urban Arts Partnership:**

Urban Arts Partnership will provide arts integration services for designated students with disabilities, arts specialists and special education teachers in NYCDOE District 75 and the LAUSD over the four year course of the USDOE PDAE Grant (2014-2018), as described in the submitted narrative for the project. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and academic performance of participating students.

**Responsibilities of NYCDOE District 75:**

NYCDOE District 75 will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The District will aid in ensuring sufficient data collection from schools measuring student performance for both "treatment" and "control" schools involved in the project.

**Responsibilities of the Los Angeles Unified School District (LAUSD):**

The LAUSD will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The District will aid in ensuring sufficient data collection from schools measuring student performance in areas for both "treatment" and "control" schools involved in the project.

Agreed by:

**NYC DEPARTMENT OF EDUCATION DISTRICT 75**  
**(LOCAL EDUCATION AGENCY)**

**Gary Hecht**  
Superintendent, District 75

  
Signature

5/13/14  
Date

**LOS ANGELES UNIFIED SCHOOL DISTRICT**  
**(LOCAL EDUCATION AGENCY)**

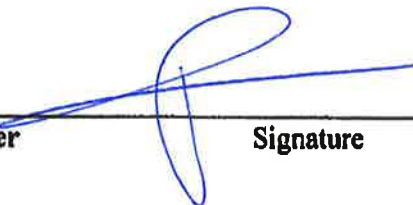
**John Deasy**  
Superintendent of Schools, LAUSD

  
Signature

5/12/14  
Date

**URBAN ARTS PARTNERSHIP**

**Philip Courtney**  
Chief Executive Officer

  
Signature

5/15/14  
Date



District 75 - Citywide Programs  
400 First Avenue  
New York, NY 10010



May 5, 2014

U.S Department of Education  
Professional Development for Arts Educators  
400 Maryland Avenue, SW  
Washington, DC 20202-4260


Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership’s arts-integrated project for students with special needs and proposal to the United States Department of Education for the Professional Development for Arts Educators grant opportunity.

The proposed project will serve students in New York City’s Department of Education Community Schools District 75. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and academic performance of participating students. If approved for funding by the US DOE, Community School District 75 will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The District will aid in ensuring sufficient data collection from schools measuring student performance in areas that include artistic, academic and IEP assessment for both “treatment” and “control” schools involved in the project. Understanding that the grant period is up to four years, my office will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our Title I schools.

Sincerely,

  
Gary Hecht  
Superintendent  
District 75

**MEMBERS OF THE BOARD**

**LOS ANGELES UNIFIED SCHOOL DISTRICT**

**RICHARD A. VLADOVIC, Ed.D., PRESIDENT**  
**TAMAR GALATZAN**  
**MÓNICA GARCÍA**  
**BENNETT KAYSER**  
**MÓNICA RATLIFF**  
**STEVEN ZIMMER**



**Administrative Office**  
**333 South Beaudry Avenue, 24<sup>th</sup> Floor**  
**Los Angeles, California 90017**  
**Telephone: (213) 241-7000**  
**Fax: (213) 241-8442**

**JOHN E. DEASY, Ph.D.**  
**SUPERINTENDENT OF SCHOOLS**

May 12, 2014

U.S Department of Education  
Professional Development for Arts Educators  
400 Maryland Avenue, SW  
Washington, DC 20202-4260

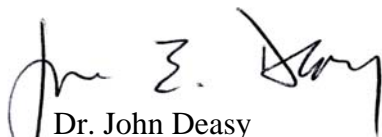
Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership’s arts-integrated project for students with special needs and proposal to the United States Department of Education for the Professional Development for Arts Educators grant opportunity.

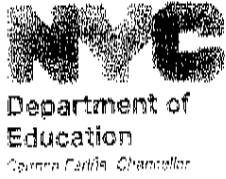
The proposed project will serve students in the Los Angeles Unified School District (LAUSD). The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and academic performance of participating students. If approved for funding by the US DOE, the LAUSD will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The District will aid in ensuring sufficient data collection from schools measuring student performance in areas that include artistic, academic and IEP assessment for both “treatment” and “control” schools involved in the project. Understanding that the grant period is up to four years, my office will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our Title I schools.

Cordially,

  
Dr. John Deasy  
Superintendent of Schools

WHERE EVERY DAY IS A GREAT LEARNING DAY!



Main Site 34X – 770 Grote Street  
Bronx, New York 10460  
Tel. 718-561-2052 Fax. 718-561-2683  
Shanie Johnson, Principal

Wahnda Milton, Asst. Principal  
Trevor Headley, Asst. Principal

Janine Tubiolo, Asst. Principal  
Nancy Storms, Asst. Principal

M.S. 301X 718-585-0054

Mott Haven H.S. 718-292-7441

A FAX FOR YOU

TO: Kathy N.  
FROM: Janine Tubiolo  
RE: ARTS/Grant  
DATE: 5/14/14

# OF PAGES INCLUDING COVER SHEET 2

MESSAGE: Thanks, Kathy! See  
attached! Julie

May 13, 2014

U.S Department of Education  
Professional Development for Arts Educators  
400 Maryland Avenue, SW  
Washington, DC 20202-4260

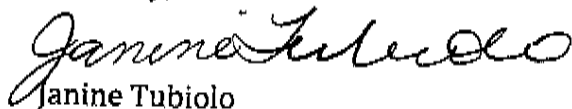
Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership's arts-integrated project for students with special needs and proposal to the United States Department of Education for the Professional Development for Arts Educators grant opportunity.

The proposed project will serve students in New York City's Department of Education District 75, in which *P469X - The Bronx School for Continuous Learners* will serve a case study site. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and academic performance of participating students. If approved for funding by the US DOE, *P469X - The Bronx School for Continuous Learners* will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The school will aid in ensuring sufficient data collection measuring student performance in areas that include artistic, academic and IEP assessment. Understanding that the grant period is up to four years, *P469X - The Bronx School for Continuous Learners* will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our school.

Sincerely,



Janine Tubiolo

Principal, IA *P469X - The Bronx School for Continuous Learners*



**P.S. 4K 530 STANLEY AVENUE, BROOKLYN, NY 11207**

**Deborah Evans, Principal**

**Emily Sheppard, Assistant Principal**

**Anselma Ferguson, Assistant Principal**

**Michael Byrdsong, Assistant Principal**

**Gary Hecht, Superintendent**

**District 75**

**P4K @ 7, 65, 81, 109, 678, 843, 853**



Date: <u>5/13/14</u>
Number of pages including cover sheet: <u>2</u>

# CHILDREN FIRST

TO: <u>Katherine Mikulewicz</u>	FROM: <u>Deborah Evans</u>
PHONE: <u>(718) 906-4559</u>	PHONE: <u>(718) 498-6680</u>
FAX PHONE: <u>(718) 906-4559</u>	FAX PHONE: <u>(718) 927-3554</u>
CC:	CC:

**REMARKS:**

URGENT                      FOR YOUR REVIEW                      REPLY ASAP                      PLEASE COMMENT

**THE New York City DEPARTMENT OF EDUCATION**Carmen Farina, *Chancellor*Gary Hecht, *Superintendent District 75*

F4K @ P843  
530 Stanley Avenue  
Brooklyn, New York 11207  
Tel # 718-498-6680  
Fax # 718-927-3554

**Deborah Evans, Principal**  
*Assistant Principals*  
Emily Sheppard  
Michael Byrdsong  
Anselma Ferguson

May 13, 2014

U.S Department of Education  
Professional Development for Arts Educators  
400 Maryland Avenue, SW  
Washington, DC 20202-4260

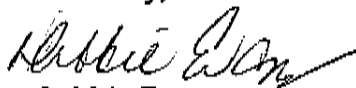
Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership's arts-integrated project for students with special needs and proposal to the United States Department of Education for the Professional Development for Arts Educators grant opportunity.

The proposed project will serve students in New York City's Department of Education District 75, in which public school 4k will serve a case study site. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and academic performance of participating students. If approved for funding by the US DOE, P.S. 4k will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The school will aid in ensuring sufficient data collection measuring student performance in areas that include artistic, academic and IEP assessment. Understanding that the grant period is up to four years, P.S. 4k will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our school.

Sincerely,



Debbie Evans  
Principal, P.S. 4k

**F4K @ P7**  
858 Jamaica Avenue  
Brooklyn, NY 11208  
Ph: (718) 964-9214  
Fax: (718) 964-9214

**F4K @ P65**  
700 Jamaica Avenue  
Brooklyn NY 11208  
Ph: (718) 235-2240  
Fax: (718) 235-2248

**F4K @ P678**  
605 Shepherd Avenue  
Brooklyn, NY 11208  
Ph: (718) 688-6380  
Fax: (718) 688-6365

**F4K @ P81**  
990 Dekalb Avenue  
Brooklyn, NY 11221  
Ph: (718) 574-7994  
Fax: (718) 919-5304

**F4K @ 109**  
1001 East 45<sup>th</sup> street  
Brooklyn, NY 11203  
Ph: (718) 693-2940  
Fax: (718) 693-2865

**F4K @ P853**  
234 Herkimer street  
Brooklyn, NY 11216  
Ph: (718) 493-3480  
Fax: (718) 493-3483



Department of Education

Carmen Fariña, Chancellor  
Gary Hecht, Superintendent Dist. 75

# P.S. 138M

Jacqueline Keane, Principal  
144-178 East 128<sup>th</sup> Street - NY, NY 10035  
Tel. # (212) 369-2227 / Fax# (212) 427-6608

<b>Gregg Soulette, A.P.</b> (190/PW)	<b>Karen Berger, A.P.</b> (P33/J47)	<b>Michael Gaffney, A.P.</b> (P30/M114)	<b>Kimberly Ramones, A.P.</b> (P48/J117/SOF/Incl.)
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May 13, 2014

U.S Department of Education  
Professional Development for Arts Educators  
400 Maryland Avenue, SW  
Washington, DC 20202-4260

Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership's arts-integrated project for students with special needs and proposal to the United States Department of Education for the Professional Development for Arts Educators grant opportunity.

The proposed project will serve students in New York City's Department of Education District 75, in which public school 138M will serve a case study site. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and academic performance of participating students. If approved for funding by the US DOE, P.S. 138M will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The school will aid in ensuring sufficient data collection measuring student performance in areas that include artistic, academic and IEP assessment. Understanding that the grant period is up to four years, P.S. 138M will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our school.

Sincerely,

Jacqueline Keane  
Principal, P.S. 138M

<b>P30M (MAIN)</b> 144 E. 128 <sup>th</sup> St. NY, NY 10035 (212) 369-2227	<b>P33M</b> 281 9 <sup>th</sup> Avenue NY, NY 10001 (212) 563-4886	<b>P48M</b> 4360 Broadway NY, NY 10033 (917) 521-3803	<b>JHS 47</b> 225 E. 23 <sup>rd</sup> St. NY, NY 10010 (212) 725-0497	<b>IS 90</b> 21 Jumel Place N.Y., N.Y. 10032 (212)740-5883	<b>MS 114</b> 331 E. 91 <sup>st</sup> St. NY, NY 10128 (212) 360-2405	<b>JHS 117</b> 240 E. 109 St. NY, NY 10029 (212) 831-5455	<b>PWHS (H535)</b> 525 W. 50 <sup>th</sup> St. N.Y., N.Y. 10019 (212 ) 262-5860 EXT 480,481	<b>SOF (P413)</b> 127 E. 22 <sup>nd</sup> St. N.Y., N.Y. 10010 (212) 475-8086 Ext. 8902
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LOS ANGELES UNIFIED SCHOOL DISTRICT

***Grand View Boulevard Elementary School***

3951 GRAND VIEW BOULEVARD, LOS ANGELES, CALIFORNIA 90066

TELEPHONE: (310) 390-3618 FAX: (310) 390-5836

**JOHN DEASY**  
*Superintendent of Schools*

**ALFREDO ORTIZ**  
*Principal*

**RYANN FLETCHER**  
*Assistant Principal/EIS*

May 13, 2014

U.S Department of Education  
Professional Development for Arts Educators  
400 Maryland Avenue, SW  
Washington, DC 20202-4260

Dear Sir or Madam,

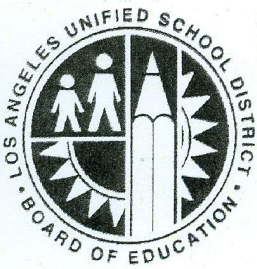
Please accept this letter of support for Urban Arts Partnership's arts-integrated project for students with special needs and proposal to the United States Department of Education for the Professional Development for Arts Educators grant opportunity.

The proposed project will serve students in the Los Angeles Unified School District, in which Grand View Boulevard Elementary School will serve a case study site. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and academic performance of participating students. If approved for funding by the US DOE, Grand View will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The school will aid in ensuring sufficient data collection measuring student performance in areas that include artistic, academic and IEP assessment. Understanding that the grant period is up to four years, Grand View will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our school.

Sincerely,

Alfredo Ortiz  
Principal



LOS ANGELES UNIFIED SCHOOL DISTRICT  
**Robert F. Kennedy Elementary School**  
4310 East Ramboz Drive  
Los Angeles, California 90063  
Telephone (323) 263-9627 Fax (323) 263-6871

**John E. Deasy, PhD**  
Superintendent of Schools

**Roberto A. Martinez**  
Superintendent, ESC East

**Dr. Rafael H. Escobar**  
Principal

May 13, 2014

U.S Department of Education  
Professional Development for Arts Educators  
400 Maryland Avenue, SW  
Washington, DC 20202-4260

Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership's arts-integrated project for students with special needs and proposal to the United States Department of Education for the Professional Development for Arts Educators grant opportunity.

The proposed project will serve students in the Los Angeles Unified School District, in which Robert F. Kennedy Elementary School will serve as a case study site. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and academic performance of participating students. If approved for funding by the US DOE, Robert F. Kennedy will support Urban Arts Partnership and their Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The school will aid in ensuring sufficient data collection measuring student performance in areas that include artistic, academic and IEP assessment. Understanding that the grant period is up to four years, Robert F. Kennedy will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our school.

Sincerely,

Rafael Escobar, Ed. D., Principal  
Robert F. Kennedy Elementary School

## Other Attachment File(s)

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To add more "Other Attachment" attachments, please use the attachment buttons below.

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# **EVERYDAY ARTS NETWORK PROJECT PERSONNEL: RESUMES**

---

1. Katherine London, District 75 Project Director
2. Lauren Jacobson-Ahmed, UAP Project Director
3. Jennifer Raine, Curriculum Developer
4. Dr. Rebecca Casciano, Principal Investigator
5. Sita Frederick, Project Supervisor
6. Philip Courtney, Chief Executive Officer, UAP

## *Katherine Mikulewicz London*

175 West 92nd Street, New York, NY 10025

Email: kmikulewicz@schools.nyc.gov

### **EDUCATIONAL LEADERSHIP**

**Director of Arts Education/Instructional Support Specialist for the Arts** **2004-present**  
**District 75, New York City Department of Education**

- Support and coordinate arts programs and initiatives in District 75's fifty-six school organizations.
- Develop and facilitate district wide arts professional development aligned with the Blueprint for Teaching and Learning in the Arts, Common Core Learning Standards, and specialized training for teaching students with multiple physical disabilities, intellectual disability, autistic spectrum disorders and emotional disturbance.
- Support schools in developing individual arts implementation plans
- Develop best practices recommendations.
- Assist schools in developing partnerships with arts CBOs.
- Liaison to VSA NYC affiliate programs and other local and national arts and disability advocacy groups.
- Represent D75 and present best arts practices at conferences, advisory groups and forums.

**Project Director i3 Investing in Innovation Grant - Everyday Arts for Special Education (EASE)** **2010-present**

A five year research project funded by the U.S. DOE Office of Innovation and Improvement to study using multi-disciplinary arts-based strategies to improve communication and socialization skills in support of academic skills acquisition for students with disabilities.

**Project Director, PDAE U.S. DOE Grant - Communication and Socialization Through the Arts** **2008-2011**

Strategic use of visual arts, music, movement and drama activities to increase the communication and socialization skills aligned with IEP goals of autism spectrum students. Funded under CFDA 84.351C

**Project Director, PDAE U.S. DOE Grant - Creative Integrative Arts Educators** **2005-2008**

Umbrella concept of a musical theater production to engage students through creating original scripts, music composition, lyrics, choreography, stage set and costume design. Funded under CFDA 84.351C.

### **EDUCATION**

Advanced Certificate Administration/Supervision, City College CUNY **1999**

MA Art, Lehman College CUNY

BA Art, Hunter College CUNY

### **LICENSE/CERTIFICATIONS**

NYS, School District Administrator

NYS, School Administrator/Supervisor

NYC, Educational Administrator, Sr. Curriculum Development and Coordination, Instruction Specialist, Level IV

NYS, Permanent Certification in Special Education

NYC, Permanent License Special Education Teacher

### **TEACHING**

**Special Education Art Teacher, PreK through 6th grade** **1996-2004**

The Mickey Mantle School, P.811 Manhattan, New York

**Special Education Art Teacher for Junior High Program and K-2 Inclusion Program** **1992-1996**  
**Developed Social Studies Through the Arts Program**

The Multicultural School, P.53 Manhattan, New York

### **GRAPHIC DESIGNER**

Designed and developed printed promotional and fundraising materials for profit and non-profit organizations.

**pre -1992**



# LAUREN M. JOBSON-AHMED, ED.M.

171 India Street #1L Brooklyn, NY 11222 • (201) 707-2009 • lauren\_jobson@mail.harvard.edu

## EDUCATION

### Harvard University, Graduate School of Education Cambridge, MA

May 2013

Ed.M. The Arts in Education, *magna cum laude*

Advisor: Howard E. Gardner, Ph.D.

*Concentrations:* Art Education Theory and Child Development, Prevention and Intervention for “At-Risk” Populations, Urban Education  
Universal Design for Learning,

*Research areas:* Cross-Pollinating Art Therapy, Education, and Early Child Development for Successful Prevention Strategies

### Fordham College at Lincoln Center, Fordham University New York, NY

May 2010

S.B., Honors Psychology, Minor in Painting & Drawing *cum laude*

Advisor: Frederick J. Wertz, Ph.D.

*Concentrations:* child and adolescent development, cognition – memory, trauma, and perception, creativity, mental health in education

*Research:* Free Association Through Art and Play for Designing Strategic Interventions and Resiliency for “At-Risk” Children

## PROFESSIONAL EXPERIENCE

### Manhattan New Music Project / Urban Arts Partnership New York, NY

September 2013 – Present

*Program Coordinator, Everyday Arts for Special Education (“EASE”)*

- Manage 180 District 75 teachers and 24 teaching artists across 32 sites in New York City to implement arts-based integrated curriculum and strategies for over 1,200 special needs students. Direct oversight includes: providing professional development training, residency oversight and scheduling, and training school administrators and community partners in EASE methodology.
- Liaison between research team, teachers, and school administrators in collection of qualitative and quantitative student data.
- Conduct site and program evaluations for teaching artists, teaching artist assistants, and school administrators.
- Provide administrative support to Program Manager by: scheduling and hiring teaching artist staff, facilitating communication between teachers, administrators, and teaching artists, collaborating on grant and conference applications, and management of materials, student data, payroll, expense reports, and budget.
- Collaborate with Program Manager, Vice President of Programs, and Digital Product Developer to build learning and content management systems for digital dissemination of EASE programming.

### Harvard Family Research Project

September 2012 – June 2013

*Graduate Research Assistant, Out of School Time & Family Engagement Initiatives*

- Created the first arts-education focused database on STEAM educational initiatives.
- Conducted qualitative interviews with various administrators on their professional development with STEAM curriculum; particular attention on their attitudes concerning arts education and integration in and outside of school settings, quality and types of professional development opportunities, measuring outcomes, and parent engagement.

### Creative Arts Workshops for Kids (“CAW”)

June 2010 – August 2012

*Programs Associate & Summer Coordinator, 2011-2012*

*Programs Associate, Intern, 2010-2011*

- Developed programming and direct oversight of CAW’s Summer ArtWorks: a 7-week long jobs program that employs teens facing economic hardship to create large-scale public works of art for their communities. This project comprised of 5 mural sites and 50 youth were employed through the Department of Youth and Community Development and 25 through Children’s Aid Society and Operation S.N.U.G.’s post-juvenile court job training programs.
- Project oversight included the facilitation and management of community partners, hiring and management of staff, youth mentorship, teaching, event coordination, procuring funding, and, painting hundreds of feet of wall.
- Created the Summer Youth Advisory Board (“SYAB”), a coalition of CAW alumni. The SYAB provides youth with a creative, action oriented mock-board environment to evaluate program pedagogy and impact to create and strengthen curriculum initiatives
- Developed a youth outreach plan for CAW program alumni, designed to retain youth participation and leadership in community affairs through internship opportunities in education, multimedia, community outreach, and design.
- Created a Mural Tour & Local Civic Engagement educational program for local schools, universities, and community partners.
- Developed a youth outreach plan for CAW alumni, designed to retain youth participation and leadership in community affairs with career offerings in program development, community youth outreach, and arts policy.
- Executed fundraising and development efforts for CAW’s 3<sup>rd</sup> Annual ArtWorks Benefit to raise 85% of program funds.
- Developed quantitative and qualitative evaluations to assess impact across various psychosocial domains.
- Managed various administrative and development duties such as: budgeting and planning for organization’s annual budget with ED and PD, oversight of financial and operational goals through provision of monthly & quarterly assessments, management of accounts receivable and payable via QuickBooks, preparation of annual audit, compiling financial reports and marketing packages for grants, board members, and stakeholders, reporting student attendance and development information to community stakeholders, and event planning support for fundraisers and special events.

**Columbia University Department of Psychiatry/New York State Psychiatric Institute** **June 2009 – June 2011**  
*Leiber Schizophrenia Research Clinic and Center for Outreach, Prevention and Education (“COPE”)*  
*Research Assistant and Clinical Coordinator, Experimental Psychopathology Lab, March 2010 – June 2011;*  
*Volunteer Research Assistant, June 2009 – March 2010*  
Principal Investigator: David Kimhy, Ph.D.

- Administered, scored, cleaned and analyzed measures of stress, mood, anxiety, metacognition, cognition (including Weschler Adult Intelligence Scale III, Weschler Memory Scale Revised, MATRICS+ Cognitive Battery, Wisconsin Card Sorting Task), coping, drug use, and symptoms (via narrative intake interviews using the Diagnostic Interview for Genetic Studies) to hospitalized and outpatient participants diagnosed with early onset and chronic schizophreniform spectrum disorders participating in a 40-week NIMH-funded study on stress, cognitive behavioral therapy, and resiliency.
- Published and presented research analyses from these measures (see below).
- Compiled research notes concerning inpatient and outpatient participation and wellbeing.
- Attended weekly staff meeting and psychiatric network meetings to discuss participant research progress, wellbeing, and social services as well as recruit ideal candidates for future research studies.
- Coordinated the 12<sup>th</sup> International CBT for Psychosis Conference, a 3-day panel intensive conference featuring over 100 leading researchers representing 15 countries worldwide to present panels, discussions, and workshops on groundbreaking work in the field.
- Managed clerical and administrative duties such as: updating laboratory progress on GoogleDocuments, assembling agendas for weekly strategy meetings, financial management and budgeting, and scheduling participating appointment and referrals

**HarborView Arts** **January – May 2010**  
*Teaching Artist Apprentice*

- Developed and co-instructed semester-long multimedia arts project designed to strengthen community identity and interpersonal relationships for over 30 youth, ages 4-18, in a bi-weekly after-school arts program at the Astoria Community Housing Projects.\*

\* Position was a service learning requirement for senior seminar exploring arts education and youth development, 40 hours.

**St. Luke’s Roosevelt Hospital** New York, NY **January – July 2009**  
*Volunteer, Child Life Services*

- Developed and implemented appropriate individual and group therapeutic activities for children and adolescents with various physical and psychosocial needs under supervision of Child Life staff and art therapist.

## **PUBLICATIONS**

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**Jobson-Ahmed, L.**, Kaplan, C., Hiton, L., Ho, A. (2013; under review). DBAE vs. ArtsPROPEL: The Fight for Quality and Assessment in Standard K-12 Arts Education. Harvard Graduate School of Education ArtsEdupedia Project.

**Jobson-Ahmed, L.**, Monzi, N., Straubel, S. (2013). Resource center for the arts in education community. *Harvard Educational Review Journal; Special Edition: The Arts in Education.*

Kimhy, D., **Jobson-Ahmed, L.**, Ben-David, S., Rhamadar, L., Malaspina, D., Corcoran, C.M. (2013). Cognitive insight in individuals at clinical high risk for psychosis. *Early Intervention in Psychology.*

Kimhy, D., Vakhrusheva, J., **Jobson-Ahmed, L.**, TARRIER, N., Malaspina, D., Gross, J. (2012). Emotion awareness and regulation in individuals with schizophrenia: Implications for social functioning. *Schizophrenia Bulletin*

Kimhy, D., **Jobson-Ahmed, L.**, Thompson, J., Ben-David, S., Shobal, S. (under review by *Schizophrenia Bulletin*). Trauma exposure, positive symptoms and social impairments in individuals with schizophrenia.

## **PRESENTATIONS**

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**Jobson, L.** (2011). *Social Justice & The Arts: The Beauty in the Breakdown of At-risk Communities*. Panelist for The Dorothy Day Center for Social Justice’ Annual Symposium on Social Justice, Fordham College at Lincoln Center, New York, NY.

**Jobson, L.**, Vakhrusheva, J., Kimhy D. (2011). *Emotion Regulation and Course of Illness in Schizophrenia*. Poster presented at the 12<sup>th</sup> International CBT for Psychosis Conference, New York, NY.

Vakhrusheva, J., **Jobson, L.**, Kimhy, D. (2011). *Gender Differences in Emotion Regulation in Individuals with Psychosis and Healthy Controls*. Poster presented at the 12<sup>th</sup> International CBT for Psychosis Conference, New York, NY.

Kimhy, D., Shikman, M., Breen, S., Halberstam, B., **Jobson, L.**, Vakhrusheva, J. (2011) Emotion Regulation in Schizophrenia. Presentation given at 12<sup>th</sup> International CBT for Psychosis Conference at Columbia University, NY.

**Jobson, L.** (2010). *Baby Steps in Community Arts: HarborView, Fordham University’s Service Learning Program & The Great Metropolitan Area. Keynote for HarborView 2010 Meeting, Fordham College at Lincoln Center, New York, NY.*

## **FELLOWSHIPS**

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MIT Media Lab EduDesignShop, Instructional and Curriculum Design Fellow (Spring 2013)

Creativity in the Classroom, Education Fellow at the Solomon R. Guggenheim Museum (Spring 2012)

## **PROFESSIONAL SERVICE**

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### **Ad Hoc Reviewer**

Harvard Educational Review Journal, Harvard Family Research Project, Schizophrenia Bulletin, International Journal of Psychiatry, Journal of Psychophysiology, Early Intervention in Psychology, Schizophrenia Research, American Journal of Psychiatry

### **Coordinator**

2013 Everyday Arts for Special Education: Summer Institute

MIT Media Lab DesignShop

Harvard to Harvard: A University-Wide Exploration of the Arts in Law, Policy, Business, and Education

2012 Summer ArtWorks Mural Program, Creative Arts Workshops for Kids

City Art Lab, Creative Arts Workshops fro Kids & City College of New York

3<sup>rd</sup> Annual ArtWorks Benefits, Creative Arts Workshops for Kids

2011 Institute of Cognitive Therapy for Psychosis

12<sup>th</sup> International CBT for Psychosis Conference

Hike the Heights, Northern Manhattan Arts Alliance

Summer ArtWorks Mural Program, Creative Arts Workshops for Kids

City Art Lab, Creative Arts Workshops fro Kids & City College of New York

2<sup>nd</sup> Annual ArtWorks Benefits, Creative Arts Workshops for Kids

### **Professional Membership**

National Arts in Education Association

American Psychological Association: Div. 32 & 10: Humanistic Psychology & Society for the Psychology of Aesthetics, Creativity & Arts

# Jennifer Raine, D.M.A.

Phone: 647-712-7397 · email: jenniferraine@gmail.org

## Current and Recent Employment

**Curriculum Designer, Grant Writer: *Urban Arts Partnership* 2012-present**

- Design and write curriculum for arts-integration professional development initiatives, including i3-funded *Everyday Arts for Special Education* and VSA-funded *EASE West*
- Train educators and teaching artists
- Grant write, including program design and budgeting; raised \$2.4 million. Funders include
  - New York State Education Department: *21<sup>st</sup> Century Community Learning Centers Program*
  - VSA/Kennedy Center

**Director of Special Programs: *Manhattan New Music Project* 2010-2012**

- Designed curricular content for professional development research programs (special needs, ELL, and general education populations)
- Managed a yearly project budget of up to \$1.3 million
- Wrote professional development curriculum, and facilitated over 45 professional development workshops yearly
- Trained and managed a staff of 40 teaching artists

**Special Programs Manager and Grant Writer: *Manhattan New Music Project* 2002-2010**

- Raised \$9.6 million in private and public funds
- Managed five multi-year arts-in-education research projects
- Managed yearly project budget of \$390,000
- Coordinated with school and NYCDOE administrators
- Trained and managed a staff of 15 teaching artists

**Professional Developer, Teaching Artist: 1999-2012**

*Metropolitan Opera Guild • Marquis Studios • Midori and Friends • International Schools Theatre Association • Manhattan School of Music • Young Audiences • Manhattan New Music Project*

- Music: general music, songwriting, instrumental composition, brass instruction, chorus
- Theater: scriptwriting, acting, set design, costume and make-up design
- Other: movement, poetry writing

## Education

<b>Doctor of Musical Arts</b>	2002	• Manhattan School of Music – New York, NY (GPA: 3.96)
<b>Master of Music</b>	1995	• McGill University - Montréal, Québec, Canada (GPA: 4.0)
<b>Bachelor of Music</b>	1993	• University of Victoria - Victoria, BC, Canada (GPA: 3.94)

## Selected Professional Development Workshops

### **"Everyday Arts for Special Education"** • *Manhattan New Music Project* • (2010-present)

Create and teach curriculum (22 workshops per year) for teachers of students with moderate to severe disabilities. Workshops focus on using the arts to address communication, socialization and academic deficiencies.

### **"Blank Page to Stage"** • *Manhattan New Music Project* • (2008-2012)

Create and teach curriculum for 16 hands-on workshops yearly. Workshops focus on curriculum-based, multidisciplinary, student-created work in a dual-language educational environment.

### **"Communication & Socialization through the Arts"** • *Manhattan New Music Project* • (2008-2011)

Create and teach curriculum for nine workshops yearly for teachers of students on the autism spectrum. Workshops focus on using the arts to address communication and socialization deficiencies in students with autism.

### **"Setting the Stage for Success"** • *Manhattan New Music Project* • (2006-2010)

Create and teach curriculum for a series of nine hands-on workshops each year. Workshops teach teachers how to create an original musical theater production with elementary and middle school English Language Learners and special education inclusion classes.

### **"Creative and Integrative Arts Educators"** • *Manhattan New Music Project* • (2005-2008)

Created and taught curriculum for a series of eight hands-on workshops in each of three years. Workshops taught special education teachers how to create original, multidisciplinary, curriculum-based arts projects with their students.

### **"Creative Music Educators"** • *Manhattan New Music Project* • (2002-2005)

Created and taught curriculum for a series of eight hands-on workshops in each of three years. Workshops taught music teachers working in an exclusively special education environment how to incorporate more student composition into their music curriculum.

### **"Creating Original Opera"** • *Metropolitan Opera Guild*

New York City (2000-05); Cincinnati (2001-02); Mississippi (2003)

One- to six-day, hands-on workshops show teachers how to create and original opera with their elementary school students. Topics include scriptwriting, lyric writing, composing, set and lighting design and construction, costume and make-up design, public relations

### **"Beat and Rhythm: Basics for Beginners"** • *Marquis Studios* • (2002-2005)

Music-based strategies designed to improve literacy and math performance

### **"Poetry and Performance"** • *Greenville Public School District (Mississippi)* • (2005)

Four-day poetry writing and performance workshop for elementary school teachers

### **"The First Lesson: Establishing Classroom Routines"** • *Midori and Friends* • (2003)

Concepts and strategies for creating routines in music classes; for teaching artists

### **"Art, Music and Math"** • *Metropolitan Opera Guild* • (2001)

Exploring curricular connections between music, visual art, and math

## REBECCA CASCIANO

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Glass Frog Solutions  
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Skillman, NJ 08558

Cell phone 201.341.3291  
Work phone 1.888.609.3372  
[rebecca@glassfrog.us](mailto:rebecca@glassfrog.us)  
[www.glassfrog.us](http://www.glassfrog.us)

### RECENT EMPLOYMENT

#### **Founder & Managing Director, Glass Frog Solutions (2011 – present)**

As Managing Director, I manage the firm's day to day operations and am charged with developing and implementing the organization's strategic plan. Additionally, I serve as the Principal Investigator on a host of studies, ranging from small-scale implementation analyses to larger-scale, multi-year impact studies. My recent clients include Blue Engine, Urban Arts Partnership, Modest Needs, Generation Citizen, ScriptEd, The Future Project, and iMentor.

Sample of recent projects

- Estimating the Association between Leading Indicators and Outcomes among Blue Engine Students
- Estimating Fresh Prep Students' Performance Relative to Goals in the 2012-2013 Academic Year
- School Needs Assessment for Blue Engine's College Access Programming
- Building a Longitudinal Database of Blue Engine's Student Population
- An Evaluation of Modest Needs' Impact on Material Security, Health, and Economic Self-Sufficiency.
- Estimating Blue Engine's Impact on Students' Performance on State Standardized Tests: An Overview of Methods and Results, AY 2012-2013
- Estimating the Association between Generation Citizen's Curriculum and Student Civic Skills.
- Teachers' Perceptions of Classroom Implementation of the Generation Citizen Program.
- Exploring Generation Citizen's Impact on Student Efficacy
- An Implementation and Outcomes Evaluation of the Creating Minds Program
- Findings from an Implementation and Outcomes Evaluation of Peapod Academy in the 2012-2013 Academic Year
- An Evaluation of the Mechanisms Linking Generation Citizen's Classroom Inputs to Student Outcomes
- Integrating the Blue Engine Model into High School Classrooms: An Evaluation of Lead Teachers' Perceptions and Experiences

## **Associate Research Scholar, Office of Population Research, Princeton University (2009 – 2012)**

As an Associate Research Scholar at Princeton, I managed a large-scale evaluation examining the impact of building affordable housing in middle class suburbs for residents of the affordable housing development and for the community at-large. The results are published in the co-authored book, [Climbing Mount Laurel: Affordable Housing and Social Mobility in an American Suburb](#) (Princeton University Press, 2013), which recently won the 2013 Paul Davidoff Award from the Association of Collegiate Schools of Planning.

## **EDUCATION**

*Princeton University, Ph.D., Department of Sociology, 2009*

Select grants and awards while at Princeton University

- Research Grant, Robert Wood Johnson Foundation, 2009
- Fellowship of Woodrow Wilson Scholars, Princeton University, 2007-2009
- Beth Hess Memorial Award, Eastern Sociology Society, 2008
- Harold W. Dodds Fellowship, Princeton University, 2007-2008
- Research Grant, Hauser Center for Nonprofit Organizations, Harvard University, 2007
- Mini-Grant, New Jersey Historical Society, 2006-2007
- Dissertation Research Grant, Policy Research Institute for the Region, 2006 - 2007
- Research Grant, Policy Research Institute for the Region, 2005 - 2006

*Syracuse University, The Maxwell School, Masters in Public Administration, 2003*

*The College of New Jersey, B.A. in Psychology, 2001*

## **SELECT PUBLICATIONS**

"A Closer Look at Overuse Injuries in the Pediatric Athlete," with Andrea Straccolini and Hilary Levey Friedman. 2014. *Clinical Journal of Sports Medicine*.

"Pediatric Sports Injuries: A Comparison of Males Versus Females," with Andrea Straccolini, Hilary Levey Friedman, Cynthia Stein, William P. Meehan and Lyle J. Micheli. 2014. *American Journal of Sports Medicine*.

*Climbing Mount Laurel: Affordable Housing and Social Mobility in an American Suburb*, with Douglas Massey, Len Albright, Elizabeth Derickson and David Kinsey. 2013. Princeton University Press.

"Pediatric Sports Injuries: An Age Comparison of Children Versus Adolescents," with Andrea Stracciolini, Hilary Levey Friedman, William P. Meehan and Lyle J. Micheli. 2013. *American Journal of Sports Medicine*.

"Neighborhood Disorder and Individual Economic Self-Sufficiency: New Evidence from a Quasi-Experimental Study," with Doug Massey. 2012. *Social Science Research*, 41: 802-819.

"School Context and Educational Outcomes: Results from a Quasi-Experimental Study," with Doug Massey. 2012. *Urban Affairs Review*, 48(2): 180-204.

"Neighborhood Disorder and Anxiety Symptoms: New Evidence from a Quasi-Experimental Study," with Doug Massey. 2012. *Health & Place*, 18: 180-190.

"Neighborhoods, Employment, and Welfare Use: Assessing the Influence of Socioeconomic Composition," with Doug Massey. 2008. *Social Science Research*, 37(2): 544-558.

"Political Participation among Disadvantaged, Urban Mothers: The Role of Neighborhood Economic Conditions." 2007. *Social Science Quarterly*, 88(5): 1124-1151.



## Sita Frederick

736 West 181<sup>st</sup> Street · New York, NY 10033 · 646-418-3186 · sitamoves@gmail.com

### **Education**

*Master of Fine Art in New Media Art and Performance, May 2012*

Long Island University, Brooklyn Campus - Brooklyn, NY

*Bachelor of Arts: Special Major in English and Dance, 1997*

Swarthmore College - Swarthmore, PA

### **Experience**

*Programs Manager 2011-Present*

Urban Arts Partnership - New York, NY

- Led the implementation of *Every Day Arts for Special Education (EASE)*, a federally funded professional development program for 180 classroom teachers in New York City's District 75
- Designed and facilitated EASE West, a new training initiative in Los Angeles that adapts EASE for arts specialists teaching in inclusion classrooms
- Directed school and community-based arts residencies which included facilitating, staffing, grant monitoring and artist evaluations
- Supervised & managed staff of 30 teaching artists in multi-disciplinary workshops
- Pursued and won new public and private partnerships
- Generated reports, supervised bimonthly payroll process
- Collaborated with Performance and Development Departments
- Presented at VSA Intersections Conference 2013

*Dance Teacher 2010 - 2011*

Success Charter Network: Harlem Success Academy 5 - New York, NY

- Designed and implemented dance curriculum for kindergarten and first grade
- Produced and coordinated two thematic school wide music and dance performances
- Liaised with PS 123's Shared Space Committee as the school's faculty representative
- Taught daily reading groups and tutored students in math, reading and ESL testing preparation
- Conducted regular formal evaluations in reading

*Artistic Director and Co-founder 2005 – present*

Areytos Performance Works - New York, NY

- Produced, choreographed and directed dance theater works, including guest artists, live music and production designers across New York City and nationwide
- Created a new arts organization: Areytos Performance Works; developed short/long term goals and objectives
- Developed partnerships with youth service organizations and arts institutions such as Good Shepherd Services and The Bronx Museum of the Arts
- Designed curriculum and professional development sessions for teachers in after school programs
- Facilitated curriculum planning & evaluation; coordinated & managed teaching artists in multi-disciplinary workshops
- Coordinated choreographic consultants and company class with guest artists
- Won grants of up to \$10K to develop and execute programs from the Department of Youth and Community Development, The Bronx Action Lab, Puffin Foundation, Lower Manhattan Cultural Council, Northern Manhattan Artists Alliance
- Created and managed project budgets
- Generated reports for funders and maintained correspondence

### *Additional Freelance Teaching Experience 1999-2002, 2004-2010*

Lincoln Center Institute, Jacob's Pillow Curriculum in Motion Program, Areytos Performance Works @ Wheatley High School, Swarthmore College, The Millbrook School, Cornell University, the DreamYard Project, DanceWave, American Dance Legacy Institute, Broadway Bound Kids, The Bronx Museum of the Arts, The Point Community Development Corporation, Into the Outside, Working Playground, The Door, The Children's Museum of Manhattan - New York, Massachusetts, Pennsylvania

- Researched, designed curriculum and taught arts integrated programs in New York City public schools, after school programs and community centers for K-12 and seniors
- Coached performance quality for masterworks and professional development for dancers
- Designed & co-authored salsa dance and music curriculum Salsa Scholars: The Legacy of Fania; facilitated professional development workshops for teachers
- Conducted lecture-demonstrations & taught workshops at Cornell University and Swarthmore College
- Designed and taught performing arts classes & programming at The Bronx Museum of the Arts and the Children's Museum of Manhattan
- Coached dance teachers at Good Shepherd Services in the Bronx

### *Data Specialist 2009-2010*

Dreamyard Preparatory High School - Bronx, NY

- Supported creation of student class schedule, data cleaning & management at public high school
- Liaised with the Principal, Deans and New York City Department of Education Data/IT staff

### *Technology Consultant 2009-2010*

American Dance Legacy Institute

- Researched and created a technology plan and budget for dance education organization

### *Graduate Assistant 2005 – 2007, 2010*

Long Island University, Department of New Media Art & Performance - Brooklyn, NY

- Student Liaison to the offices of the President and Dean
- Assisted MFA Director in editing academic journal Congress on Research & Dance in 2006
- Prepared faculty PowerPoint presentations
- Researched academic topics for curriculum and performed comparative publications analysis
- Performed widespread administrative duties (e.g. correspondence, schedules, coordination of events)

**Technology:** Microsoft Office (proficient), Salesforce (intermediate), Google docs (proficient), Photoshop (basic), TeacherEase, Final Cut, Max/MSP/Jitter, Garageband

# PHILIP COURTNEY

PHILIP@URBANARTS.ORG

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## URBAN ARTS PARTNERSHIP

### CHIEF EXECUTIVE OFFICER

2003 - PRESENT

- HAS GROWN THE ORGANIZATION WITH ANNUAL REVENUE OF \$350,000 WITH \$30,000 IN RESERVES SERVING 5 SCHOOLS, TO ANNUAL REVENUE OF \$8.2MM WITH \$2MM IN RESERVES SERVING 100 SCHOOLS.
- OVERSEES A FULL-TIME STAFF OF 26 AND PART-TIME STAFF OF 133.
- RESPONSIBLE FOR THE VISION OF THE ORGANIZATION, SETTING THE GOALS AND PROVIDING FISCAL MANAGEMENT.
- WORKS IN PARTNERSHIP WITH NYC DEPARTMENT OF EDUCATION; CO-FOUNDED SIX NYC SMALL SCHOOLS
- ACTIVELY RECRUITS AND BUILDS THE BOARD OF DIRECTORS.
- RESPONSIBLE FOR DEVELOPING, EXPANDING AND INCREASING REVENUE FOR SIGNATURE URBAN ARTS FUNDRAISERS.
- LEADS LARGE COMPANY INITIATIVES SUCH AS REBRANDING AND MARKETING OF NEW PROGRAMS.
- LEADS STAFF IN CREATION OF INNOVATIVE AND MEASURABLE PROGRAMS SUCH AS FRESH PREP, STORY STUDIO AND THE ACADEMY.
- MANAGED THE ACQUISITION OF MANHATTAN NEW MUSIC PROJECT AND THE EVERY DAY ARTS FOR SPECIAL EDUCATION PROGRAM SERVING SPECIAL NEEDS DISTRICT 75
- MANAGED UAP'S EXPANSION TO 10 SCHOOLS IN THE LOS ANGELES UNIFIED SCHOOL DISTRICT AS PART OF A REVOLUTIONARY, CITYWIDE ARTS-INTEGRATION EFFORT
- REPRESENTS URBAN ARTS IN SPEAKING ENGAGEMENTS AT SCHOOLS, CONFERENCES AND COMMUNITY EVENTS AND IN THE MEDIA THROUGH INTERVIEWS, WRITTEN SUBMISSIONS AND MESSAGE DELIVERY.
- MEETS WITH POTENTIAL FUNDERS AND COLLABORATING AGENCIES TO STRATEGIZE WORK PLANS AND PROGRAMMING AT NEW SCHOOL SITES.
- IDENTIFIES PROSPECTS AT ALL GIVING LEVELS VIA SPHERES OF INFLUENCE OF CURRENT CONTRACTS AND DONORS TO OTHER ORGANIZATIONS.

### STAFF DEVELOPER

2002-2003

- CREATED AND FACILITATED STAFF DEVELOPMENT WORKSHOPS FOR TEACHING ARTISTS.
- OBSERVED AND EVALUATED TEACHING ARTIST STAFF IN THE CLASSROOMS AND AFTER-SCHOOL PROGRAMS.
- TRAINED AND COACHED NEW TEACHING ARTIST STAFF IN PROJECT-BASED CURRICULUM AND DELIVERY.
- ENSURED QUALITY INSTRUCTION AND PERFORMANCES OF STUDENT WORK AT ANNUAL SHOWCASES FOR STUDENT ACHIEVEMENT.
- ORGANIZED TEACHING ARTIST STAFF TO SHOWCASE STUDENT WORK AT ANNUAL FUNDRAISER.
- FACILITATED WEEKLY DOCUMENTARY FILMMAKING WORKSHOPS IN NEW YORK CITY PUBLIC HIGH SCHOOLS.

### TEACHING ARTIST

2001-2002

- CREATED AND FACILITATED WEEKLY ARTS-IN-EDUCATION CLASSROOM WORKSHOPS IN NYC PUBLIC SCHOOLS.
- DEVELOPED AND TAUGHT VIDEO DOCUMENTARY PROGRAMS FOR GRADES 7 THROUGH 12.
- WORKED CLOSELY WITH CLASSROOM TEACHERS TO CREATE FILM PROJECTS THAT BOTH SUPPORTED THE STATE AND CITY STANDARDS AND MOTIVATED STUDENTS TO LEARN.
- DIRECTED AND SUPPORTED CLASSROOM TEACHERS IN INTEGRATING THE ARTS IN THEIR CURRICULUM ONCE THE RESIDENCY ENDED.

## DREAMYARD PROJECT

### SENIOR ARTIST IN RESIDENCE/STAFF DEVELOPER

1995 – 2002

- DEVELOPED AND LED STAFF DEVELOPMENT WORKSHOPS FOR TEACHING ARTISTS IN AREAS OF THEATRE, STORYTELLING, POETRY AND FILMMAKING.
- WROTE ARTS-BASED CURRICULUM FOR TEACHER WEBSITE AND TEACHING ARTIST HANDBOOK.

- CREATED AND FACILITATED WEEKLY ARTS-IN-EDUCATION CLASSROOM WORKSHOPS IN NEW YORK CITY PUBLIC SCHOOLS.
- DEVELOPED AND DIRECTED ORIGINAL STUDENT-WRITTEN PLAYS FOR BI-ANNUAL FESTIVAL.
- WORKED CLOSELY WITH CLASSROOM TEACHERS TO CREATE THEATRE AND FILM PROJECTS THAT BOTH SUPPORTED THE STATE AND CITY STANDARDS AND MOTIVATED STUDENTS TO LEARN.
- DIRECTED AND SUPPORTED CLASSROOM TEACHERS IN INTEGRATING THE ARTS IN THEIR CURRICULUM ONCE THE RESIDENCY ENDED.

## **THE LEADERSHIP PROGRAM, INC.**

### SENIOR CURRICULUM WRITER

1999 – 2002

- LED A STAFF OF TEN EDUCATORS, TEACHING ARTIST AND WRITERS IN SUMMER CURRICULUM WORKSHOP.
- OVERSAW CREATION OF EARLY CHILDHOOD LITERACY ENRICHMENT MANUAL FOR AFTER-SCHOOL PROGRAMS.
- DEVELOPED ARTS-BASED LESSONS TO ENHANCE ELEMENTARY CURRICULUM.

### CONFLICT RESOLUTION TRAINER

1999 – 2000

- LED WEEKLY CLASSROOM WORKSHOPS AND AFTER-SCHOOL RESIDENCIES WITH INNER CITY YOUTH ON LEADERSHIP SKILLS INCLUDING BUILDING SELF-ESTEEM, GROUP DYNAMICS, GOAL SETTING AND CONFLICT MANAGEMENT.
- DIRECTED END-OF-YEAR ORIGINAL PLAY AROUND PROBLEMS OF SCHOOL VIOLENCE.
- ATTENDED OVER FORTY HOURS OF CONFLICT MEDIATION AND RESOLUTION TRAINING.

## **THE CHILDREN'S MOVEMENT FOR CREATIVE EDUCATION**

### TEACHING ARTIST/CURRICULUM WRITER

1995 – 2002

- FACILITATED BI-LINGUAL FAMILY THEATRE WORKSHOPS FOR STUDENTS AND THEIR PARENTS.
- DEVELOPED ARTS-BASED LESSONS TO ENHANCE ELEMENTARY CURRICULUM. CREATED TEACHERS' MANUAL TO BE PUBLISHED BY THE ORGANIZATION.
- ORGANIZED STUDENT PERFORMANCE/PRESENTATIONS FOR ANNUAL FUNDRAISER.
- CREATED AND FACILITATED WEEKLY CLASSROOM WORKSHOPS WITH ELEMENTARY STUDENTS USING ARTS TO ENHANCE STANDARD CURRICULUM.
- DIRECTED CLASSROOM POETRY, THEATRE AND FAMILY DOCUMENTARY PROJECTS.

## **CENTRAL PARK HISTORICAL SOCIETY**

### WORKSHOP FACILITATOR

1999 – PRESENT

- DEVELOPS AND LEADS DAY-LONG INTERACTIVE WORKSHOPS IN ART FOR CHILDREN AT THE GUGGENHEIM MUSEUM, THE METROPOLITAN MUSEUM OF ART, DIGITAL VIDEO PRODUCTION IN THE CLASSROOM AND THE HISTORY OF NEW YORK AT CONEY ISLAND FOR PRIVATE, PAROCHIAL AND INDEPENDENT SCHOOL TEACHERS.
- CREATED A TRAINING VIDEO FOR THE PROGRAM.

## **UNICORN ARTS THEATRE - LONDON**

### WORKSHOP FACILITATOR

1998 – 1999

- CREATED AND LED PRE-SHOW WORKSHOPS FOR CHILDREN RELATING TO AND PREPARING FOR VARIOUS THEATRICAL PERFORMANCES.
- FACILITATED CLASSROOM WORKSHOPS ON THEATRE FOR ELEMENTARY STUDENTS.

## **POLKA CHILDREN'S THEATRE – LONDON**

### WORKSHOP FACILITATOR

1997 - 1998

- CREATED AND LED PRE-SHOW WORKSHOPS FOR CHILDREN RELATING TO AND PREPARING FOR VARIOUS THEATRICAL PERFORMANCES.
- FACILITATED CLASSROOM WORKSHOPS ON THEATRE FOR ELEMENTARY STUDENTS.

## EDUCATION

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COLUMBIA BUSINESS SCHOOL, EXECUTIVE EDUCATION, CERTIFICATE IN NOT-FOR PROFIT MANAGEMENT, NYC

IM SCHOOL OF HEALING ARTS, NYC

BACHELOR OF ARTS, LONDON UNIVERSITY, UK

## AWARDS AND RECOGNITIONS

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- FEATURED SPEAKER AT TEDx DUMBO, BROOKLYN, MAY 2010
- RECIPIENT OF THE RUSH PHILANTHROPIC ART FOR LIFE AWARD PRESENTED BY RUSSELL SIMMONS
- DIRECTED AND FACILITATED HIGH SCHOOL STUDENTS IN CREATING A DOCUMENTARY ON TEEN PREGNANCY, ENTITLED "BABIES, BOTTLES AND DIAPERS." IT WAS A 2003 OFFICIAL SELECTION OF THE MUSEUM OF TELEVISION AND RADIO'S URBAN VISIONARIES FESTIVAL AND RECOGNIZED BY RICK BURNS.
- WROTE OFF-BROADWAY PLAY THAT WAS CHOSEN AS A NEW YORK TIMES CRITIC'S PICK
- RECIPIENT OF A NATIONAL ENDOWMENT OF THE ARTS GRANT AND A JEROME FOUNDATION GRANT FOR AN ORIGINAL PLAY THAT WAS PRODUCED AT THEATRE FOR A NEW CITY.

## BOARDS, PANELS AND COMMUNITY SERVICE

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- PANELIST ON THE PROMISE OF ARTS EDUCATION: HOW THE ARTS CAN DRIVE INNOVATION IN PUBLIC SCHOOLS
- ADVISORY BOARD MEMBER AND SCHOOL LEADERSHIP TEAM FOR NEW DESIGN HIGH SCHOOL
- COMMITTEE MEMBER FOR THE NYC DOE BLUEPRINT FOR TEACHING & LEARNING IN THE ARTS
- EXECUTIVE COMMITTEE OF THE NYC DOE REGION 8 DIGITAL IMAGING LAB
- FUNDING REVIEW PANELIST FOR THE NEW YORK STATE COUNCIL ON THE ARTS
- FUNDING REVIEW PANELIST FOR THE CENTER FOR ARTS EDUCATION
- HEAD SOCCER COACH FOR UNDER 6 – AMERICAN YOUTH SOCCER ORGANIZATION

**LANGUAGES:** FLUENT IN ENGLISH, SPANISH, FRENCH AND ITALIAN.

## Budget Narrative File(s)

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\* **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](#)

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## **EVERYDAY ARTS NETWORK BUDGET NARRATIVE**

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**SALARIES & PERSONNEL** (Y1: \$21,580 Y2: 22,443, \$23,341, Y4: \$24,275)

**District 75 Project Director** (0.2 FTE)

High level oversight in implementation of project; participates in weekly review sessions and monthly meetings to monitor data collection from schools, program administration and technology development.

(Y1: \$21,580 Y2: 22,443, \$23,341, Y4: \$24,275)

**FRINGE BENEFITS** (Y1: \$6,129, Y2: \$6,374 Y3: \$6,629, Y4: \$6,894)

Fringe benefits are calculated at **28.4%**.

**TRAVEL** (Y1: \$1,500, Y2: \$1,500, Y3: \$1,500, Y4: \$1,500)

Travel expenses will be spent on sending members of the project team to the Project Directors conference once a year as well as dissemination conferences twice a year.

**EQUIPMENT** N/A

**SUPPLIES** N/A

**CONTRACTUAL TOTAL** (Y1: \$311,786 Y2: \$311,835, Y3: \$311,213, Y4: \$312,672)

**CONTRACTUAL URBAN ARTS PARTNERSHIP (UAP):**

(Y1: \$236,786 Y2: \$256,835, Y3: \$266,213, Y4: \$267,672)

**UAP Project Director (1 FTE)**

Manages day-to-day activities of program and staff; liaises with partner schools for ongoing effective communication and evaluation, schedules PD workshops, monitors Online PD activities to ensure compliance with project design; is a principle lead in all conference and dissemination strategies.

(Y1: \$52,000, Y2: \$54,600, Y3: \$57,330, Y4: \$60,197)

**Lead Teaching Artist (0.5 FTE)**

Manages day-to-day activities of program and staff in LA; facilitates staff training; liaises with partner schools for ongoing effective communication and evaluation, schedules and leads PD workshops, teaches embedded PD services as teaching artist; reports to UAP Project Director

(Y1: \$25,000, Y2: \$26,250, Y3: \$27,563, Y4: \$28,941)

**Curriculum Designer (Y1: 200 hrs; Y2: 100 hrs; Y3: 50 hrs, Y4: 50 hours)**

Leads team of Master Teaching Artists as key advisor in curriculum development; writes the EAN Curriculum Guide; trains teaching artists; monitors network usage and online coaching strategies to inform program and curriculum improvements; is a principle lead in all conference and dissemination strategies

(Y1: \$20,000, Y2: \$10,000, Y3: \$5,000, Y4: \$5,000)

**Media Manager (Y1: 400 hrs; Y2: 350 hrs; Y3: 140 hrs, Y4: 60 hours)**



Leads content creation and management; films teacher trainings and in-classroom sessions for digital use; edits content for upload onto digital platforms; works with Technology Developer in the execution of digital instructional design needs.

(Y1: \$12,500, Y2: \$13,125, Y3: \$11,025, Y4: \$11,576)

**Teaching Artists** (3 for all four years in addition to Lead Teaching Artist)

Contribute to EAN curricular design; facilitate EAN professional development activities (workshops, Classroom-Embedded PD, On-Site Small Group PD, and Online PD), coach teachers in adapting and differentiating EAN curriculum for specific populations and curricular content

**Classroom Embedded PD & On Site PD** (\$300 per session)

- **Yr 1:** 8 units @ 25 sessions (3 Teachers served per unit)
- **Yr 2:** 6 units @ 25 sessions, 8 units @ 10 coaching sessions
- **Yr 3:** 6 units @ 25 sessions, 6 units @ 10 coaching sessions, 8 units @ 4 PD planning workshops/support
- **Yr 4:** 6 units @ 10 coaching sessions, 6 units @ 4 PD planning workshops/support

(Y1: \$40,320, Y2: \$42,000, Y3: \$36,890, Y4: \$10,850)

**Offsite Professional Development Workshops**

Yr 1: 3TAS @ 4 sessions; Yr 2: 3 TAS @ 4 sessions; Yr 3: 3 TAS @ 4 sessions; Yr 4: 3 TAS @ 4 sessions. TAs co-lead off-site workshops for treatment teachers throughout the course of the grant period.

(Y1: \$4,500, Y2: \$7,200, Y3: \$9,000, Y4: \$9,300)

**TA Trainings** – (4 days in Y1, 3 days Y2-Y4) @ \$300 per day)

TA internal training sessions (Y1: \$4,800, Y2: \$3,600, Y3: \$2,700, Y4: \$2,700)

**TA Online Coaching** – Yr 1: 4 TAs @ \$40/hr for 24 Hours; Yr 2: 3 TAs @ \$40/hr for 48 hours and Yr 3: 3 TAs @ \$40/hr for 60 hours; Yr 4: 3 TAs @ \$40/hr for 60 Hours

(Y1: \$2,880, Y2: \$5,760, Y3: \$7,200, Y4: \$9,600)

### **UAP Fringe**

Fringe benefits are calculated at **19%**. Social Security + Medicare: 7.65%, Retirement (403b): 3%, Insurance: medical + dental 4.9%, Worker Comp .35%, Unemployment Insurance: 4.1%.

(Y1: \$30,780, Y2: \$30,882, Y3: \$29,774, Y4: \$26,251)

**Classroom Teachers** (\$25/hr –10 hrs for “Direct” track and 20 hrs for “Digital” track)

Participate in out of school time online learning network and provide feedback.

(Y1: \$7,200, Y2: \$22,500, Y3: \$37,800, Y4: \$59,400)

### **Supplies**

Workshop and art supplies and instructional materials for classroom teachers.

(Y1: \$8,880 Y2: \$11,170, Y3:\$11,330, Y4: \$13,760)

**Travel**

Travel for UAP Project Director to Los Angeles

(Y1: \$6,400 Y2: \$6,400, Y3: \$6,400, Y4: \$6,400)

**UAP Indirect Costs**

(Y1: \$21,526, Y2: \$23,349, Y3: \$24,201, Y4: \$23,697)

**CONTRACUTUAL CORNERSTONE:**

**Learning Technology Developer** (Y1: 175 hrs, Y2: 100 hrs; Year 3-4: 50 hrs)

Will be responsible for transitioning model curricula to interactive, digital formats and lead the instructional design process.

(Y1: \$35,000, Y2: \$20,000, Y3: \$10,200, Y4: \$10,000)

**CONTRACTUAL GLASSFROG SOLUTIONS:**

**Principal Investigator** (Yr 1: 570-575 hours; Yr 2-4: 500 hours)

Provides all evaluation services for the project, prepares all required evaluation reports, provides regular evaluation updates to UAP staff, and aids in dissemination efforts

(Y1: \$40,000, Y2: \$35,000, Y3: \$35,000, Y4: \$35,000)

**OTHER**

Space rental for PD workshops.

(Y1: \$1,000, Y2: \$2,000, Y3: \$2,000, Y4: \$1,000)

**DIRECT COSTS** (Y1: \$341,995, Y2: \$344,152, Y3: \$344,683 Y4: \$346,341)

**INDIRECT COSTS** (Y1: \$3,472, Y2: \$3,541, Y3: \$3,580, Y4: \$3,586)

Indirect Costs are calculated at 3.3% on Salaries and Wages according to District 75's indirect cost agreement with the US Department of Education.

**TOTAL COSTS** (Y1: \$345,467, Y2: \$347,694, Y3: \$348,263 Y4: \$349,927)

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

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

Name of Institution/Organization

District 75/New York City Department of Education

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	21,580.00	22,443.00	23,341.00	24,275.00		91,639.00
2. Fringe Benefits	6,129.00	6,374.00	6,629.00	6,894.00		26,026.00
3. Travel	1,500.00	1,500.00	1,500.00	1,500.00		6,000.00
4. Equipment	0.00	0.00	0.00	0.00		0.00
5. Supplies	0.00	0.00	0.00	0.00		0.00
6. Contractual	311,786.00	311,835.00	311,213.00	312,672.00		1,247,506.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	1,000.00	2,000.00	2,000.00	1,000.00		6,000.00
9. Total Direct Costs (lines 1-8)	341,995.00	344,152.00	344,683.00	346,341.00		1,377,171.00
10. Indirect Costs*	3,472.00	3,541.00	3,580.00	3,586.00		14,179.00
11. Training Stipends	0.00	0.00	0.00	0.00		0.00
12. Total Costs (lines 9-11)	345,467.00	347,693.00	348,263.00	349,927.00		1,391,350.00

**\*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 District 75/New York City Department of Education	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.	
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**SECTION B - BUDGET SUMMARY  
NON-FEDERAL 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						
2. Fringe Benefits						
3. Travel						
4. Equipment						
5. Supplies						
6. Contractual						
7. Construction						
8. Other						
9. Total Direct Costs (lines 1-8)						
10. Indirect Costs						
11. Training Stipends						
12. Total Costs (lines 9-11)						

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

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

**1. Project Director:**

Prefix: Ms.	First Name: Katherine	Middle Name:	Last Name: London	Suffix:
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Address:

Street1:	400 1st Avenue
Street2:	
City:	New York
County:	
State:	NY: New York
Zip Code:	10010
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
(212)802-1500	

Email Address:  
KMikulewicz@schools.nyc.gov

**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"/>	Add Attachment	Delete Attachment	View Attachment
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