

**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 # U351C140017**

**Grants.gov Tracking#: GRANT11650357**

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: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
* 3. Date Received: <input type="text" value="05/16/2014"/>	4. Applicant Identifier: <input type="text"/>	
5a. Federal Entity Identifier: <input type="text"/>	5b. Federal Award Identifier: <input type="text"/>	
<b>State Use Only:</b>		
6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>	
<b>8. APPLICANT INFORMATION:</b>		
* a. Legal Name: <input type="text" value="Puget Sound Educational Service District"/>		
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="91-0851413"/>	* c. Organizational DUNS: <input type="text" value="1945478810000"/>	
<b>d. Address:</b>		
* Street1:	<input type="text" value="800 Oakesdale Ave. SW"/>	
Street2:	<input type="text"/>	
* City:	<input type="text" value="Renton"/>	
County/Parish:	<input type="text"/>	
* State:	<input type="text" value="WA: Washington"/>	
Province:	<input type="text"/>	
* Country:	<input type="text" value="USA: UNITED STATES"/>	
* Zip / Postal Code:	<input type="text" value="98057-5221"/>	
<b>e. Organizational Unit:</b>		
Department Name: <input type="text" value="Arts Education/Arts Impact"/>	Division Name: <input type="text" value="Learning and Teaching"/>	
<b>f. Name and contact information of person to be contacted on matters involving this application:</b>		
Prefix: <input type="text"/>	* First Name:	<input type="text" value="Beverly"/>
Middle Name: <input type="text"/>		
* Last Name:	<input type="text" value="Harding Buehler"/>	
Suffix: <input type="text"/>		
Title:	<input type="text" value="Director f Arts Education"/>	
Organizational Affiliation: <input type="text" value="Arts Impact"/>		
* Telephone Number: <input type="text" value="(425) 917-7816"/>	Fax Number: <input type="text" value="(425) 917-7810"/>	
* Email: <input type="text" value="bhardingbuehler@psed.org"/>		

**Application for Federal Assistance SF-424**

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

E: Regional Organization

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:**

STEM and Arts Infused Learning (SAIL)

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.

Add Attachment

Delete Attachment

View Attachment

**17. Proposed Project:**

\* a. Start Date:

\* b. End Date:

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

* a. Federal	<input type="text" value="350,000.00"/>
* 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="16,668.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="366,668.00"/>

**\* 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

Add Attachment

Delete Attachment

View Attachment

**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:



# STEM and Arts Infused Learning (SAIL)

2014

a proposal for the

U.S. Department of Education Professional Development for Arts  
Educators Grant Program CFDA 84.351C

# STEM and Arts Infused Learning (SAIL)

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## 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>Beverly Harding Buehler</p>	<p>TITLE</p> <p>Superintendent</p>
<p>APPLICANT ORGANIZATION</p> <p>Puget Sound Educational Service District</p>	<p>DATE SUBMITTED</p> <p>05/16/2014</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: Puget Sound Educational Service District

\* Street 1: 800 Oakesdale Ave. SW    \* Street 2: \_\_\_\_\_

\* City: Renton    \* State: WA: Washington    \* Zip: 98057-5221

Congressional District, if known: 9, 7

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

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

<b>8. Federal Action Number, if known:</b> _____	<b>9. Award Amount, if known:</b> \$ _____
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**10. a. Name and Address of Lobbying Registrant:**

Prefix \_\_\_\_\_ \* First Name N/A Middle Name \_\_\_\_\_

\* Last Name N/A Suffix \_\_\_\_\_

\* Street 1 \_\_\_\_\_ \* Street 2 \_\_\_\_\_

\* City \_\_\_\_\_ \* State \_\_\_\_\_ \* Zip \_\_\_\_\_

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

Prefix \_\_\_\_\_ \* First Name N/A Middle Name \_\_\_\_\_

\* Last Name N/A Suffix \_\_\_\_\_

\* Street 1 \_\_\_\_\_ \* Street 2 \_\_\_\_\_

\* City \_\_\_\_\_ \* State \_\_\_\_\_ \* Zip \_\_\_\_\_

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

\* Signature: Beverly Harding Buehler

\* Name: Prefix \_\_\_\_\_ \* First Name John Middle Name P.  
\* Last Name Welch Suffix \_\_\_\_\_

Title: \_\_\_\_\_ Telephone No.: \_\_\_\_\_ Date: 05/16/2014

**Federal Use Only:** \_\_\_\_\_ **Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)**

PR/Award # U351C140017

## 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.

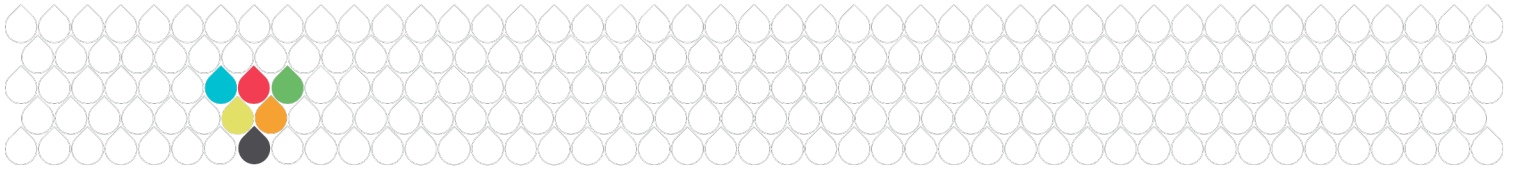
## Optional - You may attach 1 file to this page.

2014 PDAE GEPA Statement PSED Arts Impact

Add Attachment

Delete Attachment

View Attachment



## Non-discriminatory statement

PSESD has collaborated with schools in King and Pierce Counties since 1969 providing resources, guidance and leadership to schools, districts and communities. Puget Sound ESD’s programs honor and respect diversity, ensure inclusivity, and support the cultural enrichment of all enrolled children and families. Our goal is to provide an environment and programs that recognize and incorporate the diversity of children, families, staff, and the community so all interested individuals can participate. Puget Sound ESD values diversity in terms of race, color, culture, language, national origin, religion, creed, family composition, marital status, sexual orientation, class, gender, age, and mental, sensory, and physical abilities. All PSESD staff operate within a values-based framework that supports sharing of information and ideas among our educational communities and actively seeking creative and innovative solutions to community needs. Policies are in place to ensure non-discrimination. We actively recruit persons from ethnic minority groups to fill the program positions. Staff members include those from African American, Asian American, Samoan, Middle Eastern, Caucasian and Hispanic cultures.

PSESD is growing the diversity of its top level leadership and its board. The goal is for the organization’s staff to reflect the diversity of the districts and communities we serve, and for the organization’s leadership level staff and board to reflect the diversity of staff. The present PSESD top level leadership’s diversity is beginning to reflect the diversity of the staff. Recently, two African-American Executive Directors were appointed.

Puget Sound ESD is governed by a nine-member board, elected by local school district directors from school districts in King and Pierce Counties. Each [board member](#) represents several school districts within the ESD two-county region. Currently the board is represented by 4 men and 5 women. Two directors are Asian American.

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## 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>	
<input style="width: 100%;" type="text" value="Puget Sound Educational Service District"/>	
<b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b>	
Prefix: <input style="width: 100px;" type="text"/>	* First Name: <input style="width: 200px;" type="text" value="John"/> Middle Name: <input style="width: 150px;" type="text" value="P."/>
* Last Name: <input style="width: 300px;" type="text" value="Welch"/>	Suffix: <input style="width: 100px;" type="text"/>
* Title: <input style="width: 250px;" type="text" value="Superintendent"/>	
<b>* SIGNATURE:</b> <input style="width: 300px;" type="text" value="Beverly Harding Buehler"/>	<b>* DATE:</b> <input style="width: 150px;" type="text" value="05/16/2014"/>

## 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.]

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\* Attachment:

## **ABSTRACT: STEM and Arts-infused Learning (SAIL)**

Puget Sound Educational Service District  
800 Oakesdale Ave. SW  
Renton, WA 98057-5221

Beverly Harding Buehler  
425-917-7816  
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**STEM and Arts-infused Learning (SAIL)** is a partnership of Puget Sound ESD, Seattle Public Schools (SPS), and two SPS elementary schools with high ethnic, English language learner, free and reduced lunch, and at-risk student populations. **SAIL** goals are to: 1) increase teacher content knowledge in the arts; 2) expand and enhance the Arts Impact model, a standards based arts education professional learning model that trains teachers to integrate the arts to include Project Based Learning and educational technology; 3) integrate standards-based arts instruction with STEM content areas; and 4) improve teacher effectiveness through the use of high-quality digital tools and materials.

Teachers will engage in three years of technology-enhanced professional learning based on Arts Impact's innovative model integrating the arts with STEM content areas. **SAIL** will investigate the impact of embedding short video clips directly into on-line versions of its lessons demonstrating arts techniques, skills and teaching practices. These "just-in-time" supports will serve to increase and sustain teachers in their new practice of integrating the arts; increase the likelihood that they will make arts integration an ongoing part of their practice; and better support teachers' professional learning goals as they seek to improve their effectiveness. **SAIL** will test a variety of digital tools to use in creating Project Based Learning arts-infused STEM units and train teachers in using educational technology to improve instruction. **SAIL** will use on-line professional learning opportunities to improve on-going teacher support and implement up-to-date electronic communication to provide timely notification and reminders of upcoming learning opportunities and resources.

## Project Narrative File(s)

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\* **Mandatory Project Narrative File Filename:**

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## **INTRODUCTION**

Puget Sound Educational Service District's (PSESD) **Arts Impact** program is the state's most comprehensive arts professional learning program. It is a sustained and intense, job-embedded model that empowers the classroom teacher to infuse the arts into core curriculum content. Since 1999, Arts Impact has trained over 700 teachers in Washington State impacting approximately 100,000 students in the past 15 years. **STEM and Arts-infused Learning (SAIL)** will improve on this successful program by designing, implementing, and disseminating a technology-enhanced program and curricula that supports effective arts professional learning.

**STEM and Arts-Infused Learning (SAIL)** is a partnership with Puget Sound Educational Service District's (PSESD) Arts Impact professional learning program, Seattle Public Schools (SPS) and the City of Seattle Office of Arts and Culture. **SAIL** will support Seattle's participation in the Road Map Project,<sup>1</sup> a consortium Race to the Top grant of PSESD, South King County STEM Network, the Community Center for Educational Results (CCER) and seven school districts in the South King County region. The Road Map Project is creating a common agenda and structures that will support collective action to improve school and student success. Key strategies of the Road Map Project are STEM education and teacher professional learning around STEM. **SAIL** aligns with Seattle's action plan for its share of Road Map Project funds by supporting STEM education, the use of technology in instruction, and teacher professional learning that combines Arts Impact's model of arts integration with STEM and Project Based Learning.

## **ABSOLUTE PRIORITY**

**SAIL** will enhance and expand the Arts Impact's standards-based arts education professional learning program and integrate standards-based arts instruction with other core

content area in the following ways: 1) **enhance** existing Arts Impact arts foundations and arts-infused curricula and professional learning model through the use of technology, 2) **expand** the Arts Impact professional learning model to include training in Project Based Learning, and 3) **integrate** standards-based dance, theater and visual art with STEM subjects.

## **COMPETITIVE PRIORITY**

**SAIL** builds on Arts Impact’s previous work in PDAE and AEMDD grants by technologically enhancing the existing Arts Impact Arts Foundations and Arts-Infused curricula, and a new Arts-infused STEM curriculum. **SAIL** will create on-line versions of the curricula with various types of embedded video clips and process photos. These “just-in-time” supports serve to increase and sustain teachers in their new practice of integrating the arts; increase the likelihood that they will make arts integration an integral part of their practice; and better support teachers’ professional growth goals related to teacher effectiveness and evaluation.

Short 60-90 second video clips demonstrating arts skills and techniques will be added to a corresponding teaching strategy in the lesson. For example, as the teacher is preparing the lesson, a refresher on how to dance in low, middle and high space is just a click away. Process photos in visual art lessons will show progressive steps of the developing artwork. Video glossaries demonstrating dance and theater concepts and a visual art technique library will be added to the curricula. “Teaching shorts” demonstrating key instructional practices for arts-infused learning will be embedded at critical points in the lessons, including ways in which learning through the arts connects to Common Core State Standards, Next Generation Science Standards, and International Society of Technology in Education (ISTE) National Standards.

Specific instructional digital tools to create arts-infused STEM lessons will be researched and piloted throughout the project to determine their effectiveness to engage students and

improve instruction. Training on the overall practice and use of technology to improve instruction from PSESD Educational Technology staff will be provided as well.

**SAIL** adds targeted technology-based instructional supports and learning opportunities to improve the quality of professional learning experiences and increase the likelihood that teachers sustain arts-infused teaching as part of ongoing practice. On-line webinars, workshops, forums, journal and research articles are a few of the technology-based learning opportunities that will be explored. The project will work closely with teachers and administrators to determine which types serve teachers best. Project personnel will monitor new research in the growing field of technology-based professional learning to align ongoing research and inquiry during the project. New e-communication tools will be explored to provide weekly alerts of upcoming learning opportunities, recent articles, and grant related deadlines. Traditional communication tools such as Twitter, Facebook, email and websites will be maintained as well.

Two SPS elementary schools will be trained in Arts Impact. Teachers from these two schools (Group A) will receive training using the video enhanced curricula, digital teaching tools, and technology-based instructional support and teaching resources. Two other SPS schools (Group B) will serve as control sites to provide comparisons of educator effectiveness and student achievement in the arts, math, and science with Group A.

### **INVITATIONAL PRIORITY**

**SAIL** will address the invitational priority to provide increased opportunities for high-quality professional development for K-5 instructional staff in integrating arts with STEM subjects by developing an Arts-infused STEM curriculum and adding a third year of training to the Arts Impact two-year model specifically focused on arts-infused STEM Project Based Learning.

## SIGNIFICANCE

**(a) The extent to which the proposed project is likely to build local capacity to provide, improve, or expand services that address the needs of the target population.**

**Target Population.** SAIL targets SPS schools with Free and Reduced Lunch percentages of 50% or higher and with a significant number of students at risk of academic failure. In Seattle School District (SPS), low-income, Black and Hispanic students score an average of 33 percentage points lower than non-low income and White students on the Washington state math assessment and 39 percentage points lower on the 5th grade science assessments. Only 52% of students of color meet standard in the 5th grade state science assessment, and an average of only 49% of 3rd, 4th, and 5th grade students of color meet standard in math. Fifty-six percent of SPS students are children of color, the poverty rating is 42%, 15% are special education students, and 8% are bilingual.<sup>ii</sup> To put these statistics in perspective, based on the averages, a typical Seattle classroom of 25 has the following dynamics. Thirteen students come to school suffering from various aspects of poverty, 15 come from families represented by nearly as many different cultural backgrounds, three are identified as Special Ed and move in and out of the class daily for special programs, and four students are English language learners. Instructional staff must find ways to help them all succeed.

**Build local capacity.** SAIL builds capacity of SPS teachers to integrate the arts into STEM education. Teaching shared concepts in math, science and the arts allows students who struggle with traditional ways of learning to approach learning from an artistic point of view. SAIL addresses the needs of at-risk groups by using arts-infused teaching strategies steeped in exploration and experiential learning shown to be effective with at-risk students.<sup>iii</sup> Arts Impact uses an approach to arts integrated instruction that infuses concepts that are authentic to two or more disciplines, for example, symmetry in math and visual art, observational drawing and deep

noticing in visual art and science, or energy in dance and science. Arts Impact lessons align with Common Core State Standards in Math, Next Generation Science Standards, ISTE National Standards, and the Washington State Arts Standards, insuring students learn required content. SAIL will also align its curriculum with the new National Core Arts Standards.

Arts Impact’s most recent AEMDD project, Arts Impact Dissemination and Expansion showed that arts-infused learning in reading and math can close the opportunity gap that has persisted for decades between children of color or poverty and their white upper/middle class peers. When disaggregated by race, performance-based assessments for the project’s arts-infused lessons showed that not only did all students exceed 80% success, but there was no statistically significant difference between white students and their non-white counterparts, or between any other ethnic groups on PBA outcomes<sup>iv</sup>. In other words, **the achievement gap was closed.**

In a recent Arts Impact 4<sup>th</sup> grade classroom, the teacher pulled aside the Artist Mentor and pointed out a student working on a visual arts/math infused lesson. This student met many risk factors for academic failure—poverty, student of color, chronically low academic performance, and in foster care. The assignment was to create an architectural elevation using congruent shapes, symmetry, and transformations of geometric shapes. This student successfully demonstrated the math criteria as well as creating an artistically successful architectural drawing. The surprised teacher commented, *“This student is a learning resource student and struggles with EVERYTHING”*. The fact the student succeeded in demonstrating his knowledge of the arts-infused concepts underscores the benefits of differentiated instruction especially as it relates to the traditionally low-performing, at risk student. The teacher gained new insight into the student’s abilities, and the student gained new confidence in his abilities in math and art.

The arts are a natural learning mode for developing creativity, critical thinking, collaboration, and communication, and growth mind set, key 21st century skills. Charles Limb associate professor of Otolaryngology-Head and Neck Surgery at John’s Hopkins University stated in his recent study on brain mechanisms and the creative process of jazz improvisation, “(The) Arts may be one of the best ways to train the brain to have . . . creative fluency.” He says art is as central to education as math and reading and that creativity isn’t an “unknowable, mystical” quality. It can be developed. “You have to cultivate these behaviors by introducing them to children and recognizing that the more you do it, the better you are at doing it.”<sup>v</sup>

**SAIL** builds capacity of SPS teachers to differentiate instruction and engage students in active, meaningful learning. ArtsEd Search lists several studies (Barry, 2010; Burton et al., 2000; Nelson, 2001; Oreck, 2004; Upitis, 1999) that show when teaching through the arts, teachers discovered diverse student abilities and used the arts to increase student motivation.<sup>vi</sup> Teachers must differentiate instruction to meet the needs of the diverse SPS classrooms described. **SAIL** trains teachers to use three different arts disciplines—dance, theater, and visual art—to teach math, science, engineering, technology and the arts. It also trains teachers to use alternate forms of assessment, specifically performance based assessments (PBAs).

Arts Impact uses a variety of PBAs to assess meeting clear and objective criteria, including: peer feedback, self-assessment, group reflection, checklists, and written reflection. When students are able to demonstrate their understanding in a variety of ways, including artistic responses, they are more successful. It is widely accepted and researched that children learn differently. It stands to reason that students also express understanding of what they’ve learned in different ways.

ArtsEd Search also reports “Research at various grade levels has established connections

between arts education and greater teacher enjoyment and satisfaction. Studies find that when teachers integrate the arts, they experiment with their curricula and pedagogical approaches, resulting in increased engagement in their teaching. This in turn brings a new depth to their teaching practice that echoes the deep learning the arts provide students.”<sup>vii</sup>

Amy McBride, Arts Administrator for the City of Tacoma, in her Master’s Thesis *Transformative change in professional development: Teaching teachers to teach the arts, the Arts Impact model* (2010) for the University of Washington-Tacoma Interdisciplinary Arts & Sciences Program evaluated the self-reported use of Arts Impact strategies from teachers who completed the Arts Impact training between 2001 and 2009. Her thesis investigates whether sustained change occurred as a result of this professional development experience. Results show Arts Impact has been very successful providing teaching strategies and tools that are relevant to teachers and the arts; and, they continue to be used over time. Over 85% of respondents reported they still use Arts Impact strategies in the classroom. And over 94% design lessons that integrate the arts authentically with other core subjects.<sup>viii</sup>

**Project Based Learning and Arts-fused STEM.** SAIL introduces Project Based Learning (PBL) and STEM education to the Arts Impact professional learning model. Already a highly interactive and engaging teaching model, Arts Impact lessons use a balance between direct instruction, student inquiry and reflection in the context of the creative process. Students generate ideas, construct meaning, reflect and refine their work.

Thom Markham, of PBL Global and the Buck Institute says in his article *STEM, STEAM and PBL* “Great STEM education arises out of the process of teaching and learning, not coverage of a specific curriculum. The most powerful STEM programs adopt an inquiry-based, student-centered, skill-driven approach to teaching and learning. Most use high quality project based

learning to achieve their curriculum outcomes.”<sup>ix</sup> He sites ten strategies for teaching innovation that include: “moving from projects to project based learning, teach concepts not facts, distinguish concepts from critical information, make skills as important as knowledge, from teams not groups, use thinking and creativity tools, make reflection part of the lesson, and be innovative yourself (as a teacher).”

Sylvia Martinez and Gary Stager, Maker Movement proponents state, “All students need challenge and ‘hard fun’ that inspires them to dig deeper and construct big ideas. Making science hands-on and interesting is not pandering to young sensibilities; it honors the learning drive and spirit that is all too often crushed by endless worksheets and vocabulary drills. Making is a way of bringing engineering to young learners. Such concrete experiences provide a meaningful context for understanding the abstract science and math concepts traditionally taught by schools while expanding the world of knowledge now accessible to students for the first time.”<sup>x</sup>

**(b) The extent to which the results of the proposed project are to be disseminated in ways that will enable others to use the information or strategies.**

SAIL plans to disseminate project results and products in a variety of ways. The technology enhanced lessons will be made available on the Arts Impact website in its searchable lesson plan database, adding to the over 100 lessons already in the database. The database—searchable by grade level, discipline, concept, and skills—is available to everyone with Internet access. Public availability raises awareness of the Arts Impact model and provides a valuable resource for classroom generalists, arts specialists, and other arts integration professional learning programs providing them with ready-to-go, standards-based arts-infused lessons.

Presentations at state and local conferences will also be a key strategy for sharing results. In addition to arts education focused conferences, Arts Impact will seek math, science, and technology-focused conferences to share results of using digital tools in PBL arts-infused STEM



instruction. **SAIL** will contribute to the knowledge base of the new and rapidly developing field of technology-based professional learning and will share results from this aspect of the project in white papers and articles with organizations such as Learning Forward and ASCD.

A professionally produced report developed for print and web based media summarizing key findings will be created. Twitter, Facebook, and the Arts Impact website will be used to build awareness of findings and drive audiences to the published report. Washington State's Office of the Superintendent of Public Instruction Program Supervisor for the Arts, a member of the Project Leadership Team, will support dissemination of the project results across the state.

## **(2) QUALITY OF THE PROJECT DESIGN**

### **(a) The extent to which the proposed project is supported by strong theory**

The rationale for **SAIL** is based in the learning design of the Arts Impact model. The premise is that K-5 classroom teachers are trained by highly skilled Artist Mentors in the Arts Impact professional learning model to teach arts-infused lessons. The trained teachers teach their students, students learn, and student success in the arts and other core content improves. The Arts Impact professional learning model meets the criteria for sustained and intense, is based on current educational theory, aligns with best practice in adult learning and educator effectiveness as outlined by Learning Forward's *Standards for Professional Learning*, and has produced evidence of change in teacher practice and improved student achievement.

## **PROJECT GOALS, OBJECTIVES, AND PERFORMANCE TARGETS**

### **Goal 1. (GPRA) Increase teacher content knowledge in the arts.**

**Objective 1a.** Teachers receive sustained and intensive professional development in arts integration. **Performance Target 1a. (GPRA 1)** Teachers complete **40 hours** of professional

development annually. **Performance Target 1ai. (GPRA 1)** Teachers complete **110.25 hrs** (75% of 147 total hours) of professional development offered over three years.

**Objective 1b.** Teachers improve knowledge and skills to integrate the arts. **Performance Target 1b. (GPRA 2)** Teachers show a **significant increase** in content knowledge in the arts on the pre-test, post-test Arts Knowledge Test. Teachers in Group A score significantly higher than teachers in comparison group by the end of the project. **Performance Target 1bi: 90%** of teachers meet performance based assessment criteria on summer institute lessons.

**Goal 2 (Absolute Priority 1) Expand and enhance the Arts Impact model, a standards based arts education professional learning model that trains teachers to integrate the arts.**

**Objective 2a.** Add a Project Based Learning component to the AI professional learning model to create a trajectory of learning that includes direct instruction, application of new learning, inquiry and creative problem solving. **Performance Target 2a.** 30 teachers develop one standards-based, PBL unit integrating an arts discipline with STEM content areas.

**Objective 2b.** Enhance SPS capacity to implement ISTE National Standards and Project Based Learning. **Performance Target 2b.** Train 30 teachers from two SPS elementary schools in the tech-enhanced PBL Arts Impact professional learning model, **SAIL**.

**Objective 2c.** Convene Project Leadership Team for regular meetings to update, inform, and adjust concerning the outcomes of **SAIL**. **Performance Target 2c:** Convene **3 Project Leadership Team meetings** per performance period.

**Goal 3 (Absolute Priority 2) (Invitational Priority) Integrate standards-based arts instruction with STEM content areas.**

**Objective 3a.** Develop new curricula integrating the arts with STEM subjects using the Arts Impact model of lesson development. **Performance Target 3a.** Create **six new lessons** that integrate science with dance, theater, and visual art.

**Goal 4 (Competitive Preference Priority) Improve teacher effectiveness through the use of high-quality digital tools and materials.**

**Objective 4a:** Add process video clips and photos, to K-5 Arts Foundations, Arts-Infused, and Arts-infused STEM curricula to increase confidence and sustainability of arts-infused teaching. **Performance Target 4a. 32** existing Arts Impact lessons video and photo enhanced. **Performance Target 4ai. 80%** of test group teachers report that video enhanced lessons are more effective.

**Objective 4b:** Teachers increase confidence and competence to infuse the arts. **Performance Target 4b. 80%** of teachers score a 3 or 4 on the Autonomy Rubric for Teachers by the end of performance period.

**Objective 4c.** Teachers improve their overall effectiveness. **Performance Target 4c.** Growth rate of treatment teachers outpaces control teachers, measured by the STAR Protocol. **Performance Target 4cii. 80%** of treatment classrooms align with STAR Protocol Powerful Teaching and Learning™ by the end of the performance period.

**Objective 4d.** Train teachers to integrate the arts using digital tools and develop capacity around the use of technology to improve instruction. **Performance Target 4d. 30 PBL** units developed that infuse the arts with STEM subjects and use digital tools.

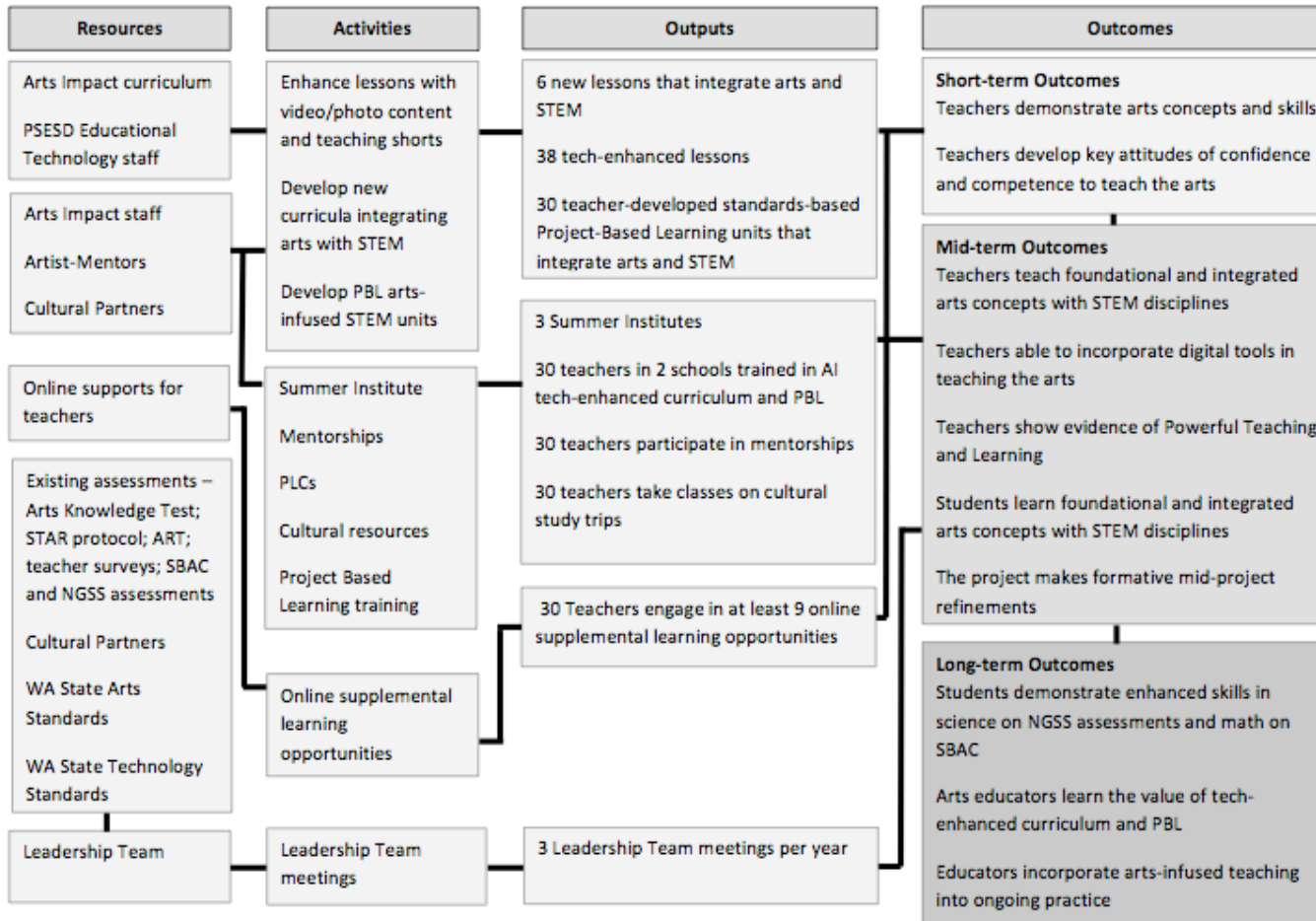
**Objective 4e.** Improve teacher effectiveness through the use of technology-based professional learning tools. **Performance Target 4e. 80%** of project teachers engage in at least three technology-based professional learning opportunities annually. **Performance Target 4ei. 80%** of project teachers report technology-based professional learning is an effective source of professional learning.

**Objective 4f.** Improve student learning in the arts and arts-infused STEM subjects. **Performance Target 4f. 80%** of treatment students meet criteria on project lessons as measured

by performance based assessments. **Performance Target 4fi.** Inter-rater reliability statistic between teacher and artist mentor rated student PBAs is **greater than 90%**. **Performance Target 4fii.** Treatment school students **score higher on the post Arts Knowledge Test (AKT)** than control students. **Performance Target 4fiii.** Treatment students score higher on Next Generation Science Assessments than control students **Performance Target 4fiv.** Treatment students score higher on **SBAC** math assessments than control students.

The project design is graphically represented in the following logic model.

Logic Model - Arts Impact PDAE Proposal 2014



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

Success of embedding video will inform Arts Impact’s future planning for video and technology use in other professional learning components. If teacher dispositions about the effectiveness of tech-enhanced lessons are significantly positive, Arts Impact will add those features to its reading and writing arts-infused curricula. AI also plans to embed multi-cultural video examples of dance and theater performances directly into lessons allowing teachers to easily access dance and theater examples from many cultures and supplementing the study trip to local, live performances by increasing the variety of dance and theater experiences. **SAIL** schools have highly diverse populations. Seeing multi-cultural dance and theater examples helps students relate to and engage in the art forms more readily. Teachers have little time to research quality examples of dance and theater tied to lesson concepts. Embedded examples vetted for quality, relevance, and appropriateness will save time while increasing the cultural relevance of the lesson.

**SAIL** will contribute to the knowledge base on effective technology-supported professional learning. Killion and Treacy (2014) in their article “Three Myths about Technology-Supported Professional Learning” caution that technology-supported professional learning must be analyzed “against learning theory, standards for professional learning, and research- and evidence-based practices.” They go on to say “Overall, individual and collaborative online models, combined in an effective balance, enable new models of professional learning that address a continuum of ongoing learning that educators need, both individually and collaboratively driven.”<sup>xi</sup> **SAIL** provides a balance of collaborative learning in the Summer Institutes and in-person PLC’s, as well as a variety of technology-supported professional learning opportunities that teachers

may select to support individual and professional growth goals.

Arts Impact has replicated its model in other regions of the state. Providing ongoing support for these outlying regions is a financial challenge. Testing the viability of alternative on-line professional learning platforms supports efforts to improve and sustain arts-infused teaching outside of the Puget Sound region.

### **(3) QUALITY OF PROJECT SERVICES**

**(a) The quality and sufficiency of strategies for ensuring equal access and treatment for eligible project participants who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability.**

The Principles That Guide Our Culture and a commitment to becoming an Anti-Racist, Multi-Cultural Organization are the established values-based framework of Puget Sound ESD. PSESD has developed the Equity in Education department to work collaboratively with regional partners to provide each student with equitable access to educational opportunities by enhancing and supporting racially equitable and culturally responsive approaches among staff, students, parents and communities. PSESD believes these approaches and systems contribute to student success for every student.

In order to ensure that **SAIL** meets the unique needs of the diverse students and communities of Seattle, Arts Impact is using the Racial Equity Tool (RET) to guide project development. The RET, developed by the City of Seattle Office of Civil Rights, is a protocol for analyzing and developing programs and policies to ensure racial equity. Stakeholders from communities of color and other under-represented populations advise program managers throughout project development and implementation to have a voice in the programs designed to meet their communities' needs. PSESD's Director of Equity in Education will provide guidance and assistance in the use of the RET for this project.

**(b) The extent to which the training or professional development services to be**

**provided by the proposed project are of sufficient quality, intensity, and duration to lead to improvements in practice among the recipients of those services.**

**Quality.** Arts Impact pedagogy is aligned with significant educational theorists' beliefs, such as Understanding by Design™ by Jay McTighe and Grant Wiggins. It supports the theory that overarching ideas can be exemplified by multiple examples and transferred to daily living. This widely recognized pedagogy includes the concept of an “enduring understanding” that transcends single examples or lessons. Arts Impact follows the model that first defines important knowledge (concept and principles) and skills (processes, strategies, and methods), and then strives for mastery of this learning.<sup>xii</sup>

Arts Impact adheres to the definition of arts-infused learning as articulated by *Authentic Connections* (2002) published by The Consortium of National Arts Education Associations that states arts-infusion is “authentic connections between two or more disciplines...that transcend individual disciplines.”<sup>xiii</sup> *Authentic Connections* defines arts-infusion as the “most sophisticated” type of arts integration because “Students’ learning and outcomes in infused approaches are focused on strong relationships between complementary subjects,” providing students with rich learning experiences.

An example of an Arts Impact infused lesson is the 2nd grade dance/math infused lesson “Triangle, Quadrilateral, Pentagon, and Hexagon Dances,”<sup>xiv</sup> in which students create specific geometric shapes with their bodies and “stretchy-bands.” The concept of shape lives in both dance and math. In the 5th grade visual art/math infused lesson “Mobiles: Balancing Equations,”<sup>xv</sup> students focus on numerical equivalency and how it relates to art and the physical world. In both lessons learning goes beyond defining shape or equivalency, to integrating thinking about the concepts and then constructing—with bodies and hands—working models of the concepts.



Lynn Erickson (2005) describes learning at the conceptual level as the way in which generalization or transfer of knowledge into multiple contexts occurs. “The conceptual lens integrates thinking at a level beyond the facts.” She goes to say that conceptual ideas that transfer develop deep understanding.<sup>xvi</sup> This type of integration engages students in accessing prior knowledge and everyday experiences as a catalyst for deep learning. (Donovan and Bransford 2005)<sup>xvii</sup> These definitions of concept-based learning are beautifully illustrated in the following student’s statement after completing an AI visual art/reading infused lesson on contrast and emphasis.

*“Now that I know about contrast, I can figure out the important things in books and pictures.” Hajira, 4th grade student*

**Performance based assessments (PBAs)** are a trademark of Arts Impact and stem from Richard J. Stiggins’ work that states the two most important quality control equations in performance-based learning are (1) knowing what is to be assessed and (2) knowing how to assess it.<sup>xviii</sup> Arts Impact includes considerable time for PBA training for teachers during the intense Summer Institutes.

Learning Forward states “Active engagement in professional learning promotes change in educator practice and student learning. Through active engagement, educators construct personal meaning of their learning, are more committed to its success, and identify authentic applications for their learning. Active learning processes promote deep understanding of new learning and increase motivation to implement it.”<sup>xix</sup> This statement captures the essence of Arts Impact’s summer institute that immerses teachers in hands-on, active learning. Teachers participate as students while Artist Mentors model arts-infused teaching practices that include arts skills and techniques, classroom

management strategies, embedded assessment, reflection, inquiry, and meta-cognition.

**Mentors supporting teachers to change teaching practice** is another research-based element of Arts Impact. Learning Forward’s *Standards for Professional Learning* state “To increase student learning, educator learning (must) provide many opportunities for educators to practice new learning with ongoing assessment, feedback, and coaching so the learning becomes fully integrated into routine behaviors.”<sup>xx</sup>

Jones and Bevins (1997) state, “Mentoring was seen as most effective when it incorporated such practical helps as, providing guidance, observing the teachers’ teaching and classroom management, providing feedback, enabling understanding for example by . . .demonstrating equipment, modeling good teaching and classroom management, and providing encouragement.”<sup>xxi</sup> Experienced Artist Mentors, who form the core of the professional learning team, deliver 40-hours of instruction, guidance, modeling, and coaching annually through the summer institute and classroom mentorship.

During the mentorship, the Artist Mentor first models a lesson, then the teacher and Artist Mentor co-teach lessons. This is followed by a collaborative lesson writing session that takes the teacher through an in-depth process that articulates all aspects of a well-crafted lesson: enduring understanding, learning targets and criteria, teaching strategies, embedded formative assessments, materials and resources, standards alignment, and performance based assessments. The teacher then independently teaches the lesson with the Artist Mentor there as a safety net. Together they assess student work, make lesson adjustments, and plan future instruction based on student data.

The mentorship culminates with reflection based on Arts Impact’s Autonomy Rubric for Teachers (ART), an instructional framework identifying best arts-infused

practice. The ART is a catalyst for discussion about areas in which the teacher excels and areas where more professional learning may be desired. The teacher has full access to the ART throughout training, also using it as a self-reflection tool. Arts Impact’s ART aligns with national teacher effectiveness frameworks such as Charlotte Danielson, Robert Marzano and University of Washington’s 5 Dimensions of Teaching and Learning.

**Professional Learning Community** is a common workplace term that describes a collegial group united in their commitment to an outcome—in the case of education, improved student learning. According to Hord (2004) the community engages in a variety of activities: sharing a vision, working and learning collaboratively, visiting and observing other classrooms, and participating in shared decision-making. <sup>xxii</sup>

King and Newmann (2000) found that teachers are most likely to learn when they collaborate with colleagues both within and outside of their schools and when they access external researchers and program developers. Under this scenario, schools and teams become continuous improvement organizations. True learning organizations exchange information frequently with relevant external sources. <sup>xxiii</sup>

Arts Impact provides external expertise and facilitates collegial collaboration through PLCs focused on a shared vision of learning through the arts. PLCs are both site based within each school and project based, bringing together all the schools involved in the project to share learning, create curriculum maps for the project’s arts-infused lessons, to design, adapt, and assess instructional strategies targeted at specific standards.

**SAIL** uses technology to expand and improve the Arts Impact PLC component. **SAIL** will develop an on-line tool for participants to exchange comments about lesson implementation, adaptations, refinements, challenges, and outcomes as soon as they

complete teaching them. This process provides immediate information sharing that facilitates collaborative work and expands the role of the original Arts Impact PLC model of in-person gatherings in fall and spring. The on-line discussion creates a community of connected learners able to ask timely and critical questions related to specific practices of arts-infusion, collaborate on instruction, and learn from one another.

Arts Impact is aligned with Learning Forward's *Standards for Professional Learning* (2011) that describe characteristics of effective professional learning. Learning Forward Standards state "Professional learning that increases educator effectiveness and results for all students 1) occurs in **learning communities** committed to continuous improvement, collective responsibility, and goal alignment; 2) requires skillful **leaders** who develop capacity, advocate, and create support systems for professional learning; 3) requires prioritizing, monitoring, and coordinating **resources** for educator learning; 4) uses a variety of sources and types of student, educator, and system **data** to plan, assess, and evaluate professional learning; 5) integrates theories, research, and **models of human learning** to achieve intended outcomes; 6) applies research on change and sustains support for **implementation** of professional learning for long-term change; 7) aligns its **outcomes** with educator performance and student curriculum standards.

Arts Impact specifically addresses Learning Forward's standards as follows: 1) Facilitates learning communities for all project participants; 2) Involves principals and district staff in training and learning communities to build effective support systems for their teachers; 3) Provides resources needed for arts-infused instruction that include materials, supplies, and cultural resources; 4) Uses student and teacher data to improve teaching practice, student achievement and project implementation; 5) Continually

monitors up-to-date research on adult learning and applies it to its professional learning practice; 6) Provides ongoing support for long-term change and sustainability of arts-infused teaching; 7) Aligns outcomes with current academic standards; Common Core State Standards in Mathematics and English Language Arts, Next Generation Science Standards, Washington State Arts Standards, and National Core Arts Standards.

**Innovative, cohesive, effective model.** *“I would love to attend Arts Impact again and feel strongly that all teachers should attend such high quality training,” “The teaching/learning strategies of Arts Impact are as valid in my academic classes as they were in my arts program,” and “wonderful training for educators, not just in the arts, it improved my teaching overall!”* (Respondents to McBride’s Masters Thesis survey.)

Arts Impact has demonstrated that it is an innovative, cohesive model based on research and has effectively 1) integrated standards-based arts education in the core elementary curriculum; 2) strengthened standards-based arts instruction in these grades; and 3) improved students’ academic performance, including their skills in creating, performing, and responding to the arts.

Fifteen years’ experience, six U.S Department of Education Arts in Education AEMDD and PDAE grants, and continuous program evaluation have led to the development of several iterations of the Arts Impact model, each one applying lessons learned from ongoing work and up-to-date research.

**Integrated standards-based arts education.** AI has significantly contributed to arts-infused education. Over the past six years, it has developed three innovative K-5 grade level specific, and sequential, arts-infused curricula: math infused with dance and visual art; reading infused with dance, theater, and visual art; and writing infused with

dance, theater, and visual art. The curricula are aligned with CCSS and Washington State Arts Standards citing the specific standards and processes addressed and clearly articulating how the arts are integrated into the core elementary curriculum.

**Strengthen arts integration.** Standards-based arts instruction has been strengthened by Arts Impact. Teacher outcomes indicate that the training improves teachers' abilities to independently infuse the arts and improves their effectiveness overall. The STAR Protocol, a classroom observation tool developed by The BERC Group, measures the presence of Powerful Teaching and Learning™. The Star Protocol is a framework composed of five essential elements: skills, knowledge, thinking, applications and relationships.<sup>xxiv</sup>

Trained observers from The BERC group observe participating treatment and control group classrooms during non-Arts Impact lessons and rate the presence of the five elements on a scale of 0 (not observable) to 4 (clearly observable). The STAR Protocol was used in two AEMDD grants—Arts Impact/Arts Leadership (AI/AL, 2006-2010) and the current Arts Impact Dissemination and Expansion (AIDE, 2010-2014) grant. At the end of the AI/AL project Arts Impact teachers scored 8-20 percentage points higher than control teachers in all five elements of Powerful Teaching and Learning. In the Overall category, Arts Impact teachers scored 20 percentage points higher than control teachers. Results for the AIDE project corroborate these findings. Baseline data showed treatment and control groups were comparable, with control groups scoring somewhat higher than treatment compared to the STAR average. After the first year of implementation, however, the treatment group scored 12 points higher than the control, which is a 25% increase over the control group in Overall Powerful Teaching and Learning.<sup>xxv</sup>

Artist Mentors use PBAs to rate every teacher on every summer institute lesson. Teachers score very high meeting 95-100% of all lesson criteria, not unexpected considering the lessons are K-5. But to the majority of teachers the arts content, vocabulary, and skills are very new.

Artist Mentors use the Autonomy Rubric for Teachers (ART) to rate teachers' abilities to independently implement arts-infused teaching strategies. For the AI/AL teachers were rated from one to four on eight strands in two categories—teaching, and assessing. The performance target was for 80% of teachers to be proficient—scoring a 3 or 4 on the rubric—in all eight strands. In the first year, this objective was met in only two of the eight areas. In the second year, the objective was met in all eight areas.<sup>xxvi</sup> In the AIDE project, 100% of teachers scored a 3 or 4 on the ART in all but two strands. On those two strands, 81% of teachers scored a 3 or 4.<sup>xxvii</sup>

**Intensity and Duration.** SAIL is a 147-hour, three-year professional learning program. The model intentionally scaffolds teachers' learning of the arts and arts integration to support gaining the confidence and competence necessary to continue arts-infused teaching when training is complete. The first year of training focuses on foundational concepts in three arts disciplines: dance, theater, and visual art. K-5 arts standards, knowledge, skills, and techniques are new for a majority of teachers, who did not have a sequential arts education themselves. It is critical that a solid understanding of basic arts concepts and skills is built before teachers integrate the arts into other subjects. Arts Impact has implemented professional learning models that immediately begin with arts integration but teacher feedback stressed that training in basic arts was needed for them to successfully integrate the arts.

The second year of training focuses on arts-infusion—the specific concept-based approach to arts integration used by Arts Impact. Teachers learn to infuse the arts across multiple disciplines—reading, writing, math, and science—in order to gain a broad understanding of the theory and application of arts-infusion. Digital tools will be explored and tested, as well as training on PBL and the use of technology for instruction will be provided.

In the third year—having now developed confidence in foundational arts and experienced arts-infusion in their classrooms—teachers are trained in an arts-infused STEM curriculum, and fully implement Project Based Learning. Six new arts-infused science lessons will be developed to complement Arts Impact’s existing 38 PK-8 arts-infused math lessons. Through the use of digital tools, teachers and Artist Mentors collaboratively develop PBL Arts-infused STEM units. Training in educational technology and digital tools continues.

The following annual components provide 147 hours of professional learning over the course of three years:

- 30-hour Summer Institute steeped in hands-on learning
- 10-hour classroom Mentorship
- Study trip to local partner cultural organizations
- Two, in-person 3-hour Professional Learning Communities
- Minimum 3 hours additional technology-based learning opportunities
- On-line discussion forum to comment on lesson implementation with **SAIL** teachers

**(c) The likelihood that the services to be provided by the proposed project will lead to improvements in the achievement of students as measured against rigorous academic standards.**



The current Arts Impact AEMDD grant, Arts Impact Dissemination and Expansion (AIDE) project has revealed several positive student outcomes. Student scores on the Measurements of Academic Progress (MAP), a computerized assessment in math and reading administered throughout SPS, was disaggregated by ethnicity to look for changes in the achievement gap. The achievement gap in grades 1-5 narrowed for treatment classrooms while remaining wide in control classrooms (BERC 2013).

The Arts Knowledge Test (AKT), a pre-post assessment of standards-based dance, theater, and visual arts concepts, was administered to students in grades 2-5 in AIDE treatment and control groups. Post-test gains by treatment group students were four times that of the control group.

AIDE scores on treatment student PBAs were also positive. PBAs are designed to reflect learning specific to each lesson and measure a student's ability to demonstrate learning targets described by clear and objective criteria. In 2012-13 teachers implemented the math curriculum infused with dance and visual art. Students met criteria 95% of the time in the dance/math infused lessons and 84% of the time in the visual art/math infused lessons. This tells us that when students are given the opportunity to show their understanding of concepts in and through the arts, more students are successful. As mentioned previously, an additional finding showed that when PBA scores were disaggregated by ethnicity, there were no significant differences in scores between any groups of students. In other words, the achievement gap disappeared. <sup>xxviii</sup>

All Arts Impact lessons are aligned with Washington State Arts Standards, Common Core State Standards, Next Generation Science Standards, and International Society of Technology in Education National Standards. Lessons are currently being

reviewed for alignment with National Core Arts Standards (NCAS).

#### **(4) QUALITY OF PROJECT PERSONNEL**

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

PSESD consists of employees representing the diversity of the region it serves. Of the 390 full-time employees, 35% represent ethnic minority groups including African American, Native American, Samoan, Eastern European, Asian, Caucasian and Hispanic cultures. PSESD is committed to becoming an anti-racist, multi-cultural organization. The agency devotes two days of training in cultural competency for every staff member annually, as well quarterly professional learning in using racial equity as a lens for program development and data coaching. PSESD's Equity in Education Department provides services both internally and externally to eliminate racial inequities that impact student achievement and implement strategies that result in racially equitable outcomes. PSESD complies with all federal and state rules and regulations and does not discriminate on the basis of race, color, national origin, age religion, gender or disability.

Arts Impact regularly seeks applicants from diverse cultures when it needs to increase staff or Artist Mentors. Of three full-time staff and twelve Artist Mentors three represent ethnic minority groups—Hispanic, African American, and Asian American.

**(b) The qualifications, including relevant training and experience, of key project personnel.**

**Beverly Harding Buehler**, Director of Arts Education at PSESD, will serve as SAIL Project Director. She manages the implementation of all of Arts Impact's programs including Core (K-5), Early Childhood and U.S. Dept of Ed. Arts in Education grants. Ms. Harding Buehler is an experienced curriculum specialist, and oversees all curriculum

development and assessments for Arts Impact. Culturally responsive teaching has been a career focus from her graduate work in African art history to referencing cross-cultural examples in lessons, to efforts to recruit and train artists of color. In addition to her administrative work, Ms. Harding Buehler is a print maker, mixed media artist and author and illustrator of children's books. Prior to accepting fulltime work with Arts Impact in 2011, she worked as a museum educator, teaching artist and artist mentor for over 20 years. She joined Arts Impact as an artist mentor in 2002. The National Art Education Association honored her with the Pacific Region Museum Educator of the Year in 2005.

**Bruce Cunningham, Ph.D.**, Director of Research and Evaluation at PSESD, will conduct the project evaluation. Dr. Cunningham holds a Professional Certificate in Program Evaluation from the University of Washington and has worked full-time as a program evaluator since 2004. He has evaluated a variety of federally and state funded projects in education including Arts Impact projects as well as projects in the areas of mathematics reform, early childhood, para-educator training, Native American programs and after school programs. Most of these projects involve professional development of staff and several include web-based components. As an evaluator, he is knowledgeable and experienced in the areas of program design; quantitative and qualitative methods of data collection; database management and data analysis; and the writing of reports. Dr. Cunningham was the evaluator on two previous Arts Impact PDAE grant projects and developed the evaluation plan for this project in close consultation with project staff.

**Meredith Essex**, Visual Artist Mentor, is a visual artist who has exhibited her art throughout the region for over 25 years. Meredith was the author of the middle school math/visual art-infused units for the Arts Impact AEMDD grant *Math Artistic Pathways*,

the K-5 Arts Impact math/visual art-infused curriculum developed in 2011 for the *AIDE* project, and the Arts EnviroChallenger curriculum in 2012, an environmental science/visual art-infused K-5 curriculum. She has a long history as a teaching artist, teacher trainer and mentor, and teaching artist trainer. She serves several organizations including the Washington State Arts Commission, ArtsEd Washington, and Port Townsend's P.T.Artscape. She has written arts-infused curriculum materials for the Lake Washington, Enumclaw, South Kitsap, and Tacoma school districts as well as the Idaho Commission on the Arts, Tacoma Art Museum, Museum of Glass, and the Washington State History Museum. She teaches Elementary Visual Arts in the Masters in Education program at University of Puget Sound and has been with Arts Impact since 1999.

**Debbie Gilbert**, dance artist mentor is the Co-Founder and Co-Artistic Director of the Whistlestop Dance Company. The Dance Educators Association of Washington awarded Whistlestop its 1996 Honor Award for outstanding contribution to dance education in Washington public schools. She holds a BA in Dance from The Evergreen State College. Debbie helped draft arts standards for Seattle School District and has been a member of the Arts Compact Working Group of the Alliance for Education. She is the Project Director for Whistlestop's Dancing Math, Dancing Science, and Dancing Times and Cultures Programs. Debbie has been with Arts Impact since 2002 and authored the 2002-2005, 2006-2010 AEMDD grant dance/math infused curricula, and the 2008-2011 PDAE grant dance/literacy curriculum.

**Dave Quicksall**, has been a theater Artist Mentor with Arts Impact since 2002. He received a BA in Theater at the University of California at Santa Cruz and an MFA in acting at UCLA. Dave has worked in the professional theater as an actor, director, and

writer for ACT, 5th Avenue, Intiman, Seattle Children's Theater, Seattle Shakespeare Company, and Book-It Repertory Theatre. He has worked as a K-12 teaching artist for Powerful Schools Coalition, Intiman's "Living History," the Seattle Children's Theater and Seattle Shakespeare Company. Dave was lead contributor to the theater/literacy curriculum for the 2006-2010 AEMDD grant and the 2008-2011 PDAE grant.

**Conn McQuinn**, PSESD Director of Educational Technology holds a Masters in Education from the University of Washington with a specialization in Curriculum and Instruction. He has held his current position with PSESD since 1992. Conn has experience directing numerous large federal and state grants and is currently managing a Blended Learning grant in partnership with the University of Washington looking at ways to improve student success through students directing their own learning through technology. Conn served on the Board of Northwest Council for Computers in Education from 2004-2010 and received their President's Award in 2014.

**(c) The qualifications, including relevant training and experience, of project consultants or subcontractors.**

**SAIL** will contract with the BERCC Group to implement the STAR Protocol classroom observation tool. Candace Gratama, Ed.D. is the Executive Vice President of The BERCC Group and serves as the primary investigator for multiple research and evaluation projects, and she has been central in the development of the STAR Classroom Observation Protocol. Dr. Gratama's research interests include program evaluation, college readiness, student assessment, and school reform. She holds a doctorate in education from Seattle Pacific University. She joined The BERCC Group in 2001, after almost ten years at the University of Washington where she coordinated the Neuropsychology testing program for multi-site research studies in the areas of Epilepsy,

HIV, and Neurosurgery. Dr. Gratama has worked as a school counselor and is presently an adjunct professor at Seattle Pacific University. She will be responsible for administering and analyzing the STAR Protocol, be part of the Project Leadership Team, and will provide annual reports to the project director.

Sibyl Barnum of **Sibyl Barnum Consulting** will provide writing and consulting services for the project. Her expertise lies in the areas of arts integration, curriculum development, and teacher professional learning. Sibyl was Director of Arts Education at Puget Sound ESD from 2003-2013, directed the Arts Impact program and successfully secured and managed six U.S. Dept. of Ed. AEMDD and PDAE grants. She has a Master's in Piano Pedagogy from the University of Oregon and served as Education Director for Eugene Opera and Eugene Ballet in Oregon. Ms. Barnum was one of the Washington State team that reviewed new National Core Arts Standards for music. She will write instructional materials on PBL, instructional frameworks, and arts-infusion; white papers summarizing formative project outcomes for sharing with stakeholders; and articles and copy for various types of communication media to keep participants up to date on the project's progress. She will also consult on project planning and implementation.

## **(5) QUALITY OF MANAGEMENT PLAN**

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

PSESD manages a \$77,500,000 budget and is in full compliance with federal and state regulations. PSESD's 70 different programs are supported with funds from multiple funding sources, including federal, state and county grants, private foundation grants, program fees, and co-op membership fees. PSESD (fiscal agent) has extensive experience managing large, multi-year grants. During 2013, more than 81% of funds were managed

for a variety of federal and state competitive grants. Arts Impact has successfully managed six previous AEMDD and PDAE grants on time and within budget. PSESD’s Business Office maintains fiscal oversight according to standard accounting practices. Agency systems for program compliance are well-established and proven effective.

<b>PROJECT TIMELINE, TASKS, RESPONSIBILITIES, MILESTONES</b>	
Responsible Personnel Key: Artist Mentors (AMs), Project Director (PD), Program Manager (PM), Evaluator (E), SPS Manager of the Arts (MA), BERCC Group (BERC), PSESD Director of Educational Technology (DET)	
<b>YEAR 1 – Quarter 1: October 2014–December 2014</b>	
<b>Activity</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Recruit schools for selection pool</li> <li>• Meet with all project partners to establish responsibilities</li> <li>• Randomly assign schools to treatment, control groups</li> <li>• Convene Curriculum Advisory Team and convene meetings #1 &amp; #2</li> <li>• Film/photograph/edit video for existing Arts Foundations curricula</li> </ul>	<ul style="list-style-type: none"> <li>• MA, PD</li> <li>• PD, PM</li> <li>• MA, PD, E</li> <li>• PD, PM</li> <li>• BERCC, PM, AMs</li> </ul>
<b><u>YEAR 1: Quarter 1 Milestones</u></b>	
<ul style="list-style-type: none"> <li>◆ Schools selected and assigned to project comparison groups</li> <li>◆ Six new Arts-infused STEM lesson topics selected by Curriculum Advisory Team</li> </ul>	
<b>YEAR 1 – Quarter 2: January 2015–March 2015</b>	
<b>Activity</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Convene Project Leadership Team meeting #1</li> <li>• Complete film/photograph/edit video and embed in existing Arts Foundations curricula</li> <li>• Research, plan for tech-based professional learning tools</li> <li>• Distribute Tech-enhanced Arts Foundations curricula to Arts Impact alumni teacher group to test and evaluate</li> <li>• Begin writing six new PBL Arts-infused STEM lessons</li> </ul>	<ul style="list-style-type: none"> <li>• MA, PM, PD</li> <li>• BERCC, PM, AMs</li> <li>• PD, PM, DET</li> <li>• PM</li> <li>• PD, AMs</li> </ul>
<b><u>YEAR 1: Quarter 2 Milestones</u></b>	
<ul style="list-style-type: none"> <li>◆ Plan for using technology-based professional learning tools completed</li> <li>◆ Tech-enhanced lessons completed and distributed to teachers for testing</li> </ul>	

**YEAR 1 – Quarter 3: April 2015-June 2015**

<b>Activity</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Convene Project Leadership Team meeting #2</li> <li>• Complete testing of Tech-enhanced Arts Foundations lessons by Arts Impact alumni teacher group</li> <li>• Administer baseline STAR Protocol, treatment group</li> <li>• Edit six new arts-infused STEM lessons</li> <li>• Plan 1st summer institute: Tech-enhanced Arts Foundations</li> <li>• Write Interim Performance Report</li> <li>• Plan for and acquire tech-based professional learning tools</li> </ul>	<ul style="list-style-type: none"> <li>• MA, PM, PD</li> <li>• PM, E</li> <li>• BERC</li> <li>• PD, AMs</li> <li>• PM, AMs, PD</li> <li>• PD, E, BERC</li> <li>• PM, PD, DET</li> </ul>

**YEAR 1: Quarter 3 Milestones**

- ◆ Tech-enhanced lessons evaluated and survey completed by AI teacher group
- ◆ Tech-based professional learning tools acquired, ready to implement in fall 2015

**YEAR 1 – Quarter 4: July 2015-September 2015**

<b>Activity</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Prepare for and implement summer institute #1: Tech-enhanced Arts Foundations</li> <li>• Collect teacher data: PBAs, Pre-AKT, surveys</li> <li>• Schedule 2015-16 Mentorships: Tech-enhanced Arts Foundations</li> <li>• Complete six new arts-infused STEM lessons</li> <li>• Review SBAC and NGSS assessments and establish performance targets</li> <li>• Collect SBAC and NGSS baseline student data</li> </ul>	<ul style="list-style-type: none"> <li>• PM AMs, PD</li> <li>• E</li> <li>• PM</li> <li>• AMs, PM</li> <li>• E</li> <li>• E</li> </ul>

**YEAR 1: Quarter 4 Milestones**

- ◆ Summer institute #1: Tech-Enhanced Arts Foundations completed
  - ◆ Six new arts-infused STEM lessons completed
- ◆ SBAC and NGSS assessments reviewed and performance targets established

**YEAR 2: Quarter 1 – October 2015-December 2015**

<b>Activity</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Begin Mentorships: coaching, study trips, Professional Learning Community (PLC) #1, on-going tech-based professional learning</li> </ul>	<ul style="list-style-type: none"> <li>• PM, AMs</li> </ul>



<ul style="list-style-type: none"> <li>• Research PBL models; consult with PBL experts</li> <li>• Convene Project Leadership Team Meeting #4</li> <li>• Administer STAR baseline observations, control group</li> <li>• Administer student Pre-AKT</li> <li>• Begin film/photography/edit existing AI Arts-infused curricula</li> <li>• Write Annual Performance Report</li> <li>• Train Artist Mentors on Project Based Learning</li> </ul>	<ul style="list-style-type: none"> <li>• PM, PD, DET</li> <li>• MA, PM, PD</li> <li>• BERC</li> <li>• E</li> <li>• BERC, PM</li> <li>• PD, E, BERC</li> <li>• PD, PM</li> </ul>
<p><b><u>YEAR 2: Quarter 1 Milestones</u></b></p> <ul style="list-style-type: none"> <li>◆ Project Based Learning training for Artist Mentors completed</li> <li>◆ Annual Performance Report submitted; Teacher PBAs, surveys, STAR baseline data</li> </ul>	
<p><b>YEAR 2: Quarter 2 – January 2016-March 2016</b></p>	
<ul style="list-style-type: none"> <li>• Continue Mentorships: coaching, study trips, ongoing tech-based professional learning</li> <li>• Complete film/photography/edit Tech-enhanced Arts-infused curricula, distribute to AI alumni teachers for testing</li> <li>• Research digital instructional tools for summer institute #2</li> <li>• Convene Project Leadership Team meeting #5</li> </ul>	<ul style="list-style-type: none"> <li>• PM, AMs</li> <li>• BERC, PM</li> <li>• PM, PD, DET</li> <li>• MA, PM, PD</li> </ul>
<p><b><u>YEAR 2: Quarter 2 Milestones</u></b></p> <ul style="list-style-type: none"> <li>◆ Digital instructional tools selected and acquired</li> <li>◆ Tech-enhanced Arts-infused curricula completed and distributed for evaluation</li> </ul>	
<p><b>YEAR 2: Quarter 3 – April 2016-June 2016</b></p>	
<ul style="list-style-type: none"> <li>• Complete Mentorships: coaching, study trips, PLC #2, ongoing tech-based profession learning</li> <li>• Administer STAR classroom observations</li> <li>• Write Interim Performance Report</li> <li>• Convene Project Leadership Team meeting #6</li> <li>• Collect teacher data: AKT, surveys, ARTs, focus groups</li> <li>• Collect student data: PBAs, AKT</li> <li>• Plan summer institute #2: finalize PBL training</li> <li>• Plan 2015-16 tech-based PD based on teacher feedback</li> </ul>	<ul style="list-style-type: none"> <li>• PM, AMs</li> <li>• BERC</li> <li>• PD, E, BERC</li> <li>• MA, PM, PD</li> <li>• E</li> <li>• E</li> <li>• PM, PD</li> <li>• PM, PD</li> </ul>
<p><b><u>YEAR 2: Quarter 3 Milestones</u></b></p> <ul style="list-style-type: none"> <li>◆ Tech-enhanced Arts-infused curricula evaluations by AI alumni teachers completed</li> </ul>	

◆ Interim Report submitted	
<b>YEAR 2: Quarter 4 – July 2016-September 2016</b>	
<ul style="list-style-type: none"> <li>• Prepare for and implement summer institute #2: Tech-enhanced Arts-infusion</li> <li>• Implement summer institute #2: Tech-enhanced Arts-infusion; introduce of PBL; introduce instructional digital tools</li> <li>• Collect student data: SBAC, NGSS from 2015-16</li> <li>• Collect teacher data: PBAs, surveys</li> <li>• Schedule 2016-17 Mentorships</li> <li>• Review formative Tech-enhanced Arts Foundations professional learning data for purpose of revision</li> </ul>	<ul style="list-style-type: none"> <li>• PM</li> <li>• AMs, PM, PD</li> <li>• E</li> <li>• E</li> <li>• PM</li> <li>• PD, PM, E, MA, DET</li> </ul>
<b><u>YEAR 2: Quarter 4 Milestones</u></b>	
<ul style="list-style-type: none"> <li>◆ Summer Institute #2: Tech-enhanced Arts-infusion completed</li> <li>◆ Program revisions and refinements made as indicated by data</li> </ul>	

<b>YEAR 3: Quarter 1 – October 2016-December 2016</b>	
<b>Activities</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Begin Mentorships: coaching, study trips, PLC #3, ongoing tech-based PL</li> <li>• Collect student data pre-AKT's</li> <li>• Submit Annual Performance Report: Teacher data: post-AKT, ART, STAR, surveys, PBAs; Student data: SBAC, NGSS, PBAs, post-AKT</li> <li>• Convene Project Leadership Team meeting #7</li> <li>• Film/photograph/edit new Tech-enhanced STEM Arts-infused curricula</li> </ul>	<ul style="list-style-type: none"> <li>• PM, AMs</li> <li>• E</li> <li>• PD, E, BERC</li> <li>• PM, PD, MA</li> <li>• PM, BERC</li> </ul>
<b><u>YEAR 3: Quarter 1 Milestones</u></b>	
◆ Annual Report submitted	
<b>YEAR 3: Quarter 2 – January 2017-March 2017</b>	
<ul style="list-style-type: none"> <li>• Continue Mentorships: coaching, study trips, tech-based PL</li> <li>• Convene Project Leadership Team meeting #8</li> <li>• Complete film/photograph/edit new Tech-enhanced PBL and Arts-infused STEM curricula</li> </ul>	<ul style="list-style-type: none"> <li>• AMs, PM</li> <li>• PM, PD</li> <li>• PM, BERC</li> </ul>
<b><u>YEAR 3: Quarter 2 Milestones</u></b>	
◆ New Tech-enhanced Arts-infused STEM curricula completed	

<b>YEAR 3: Quarter 3 – April 2017-June 2017</b>	
<ul style="list-style-type: none"> <li>• Complete Mentorships; coaching, study trips, ongoing tech-based PL, PLC #4</li> <li>• Project Leadership Team meeting #9</li> <li>• Write Interim Performance Report</li> <li>• Collect student data: PBA's, post-AKT's</li> <li>• Collect teacher data: STAR, ART, AKT, focus groups, survey</li> <li>• Plan summer institute #3: PBL and Arts-infused STEM</li> </ul>	<ul style="list-style-type: none"> <li>• AMs, PM</li> <li>• PM, PD, MA</li> <li>• PD, E, BERC</li> <li>• E</li> <li>• E, BERC</li> <li>• PM, PD</li> </ul>
<p><b><u>YEAR 3: Quarter 3 Milestones</u></b></p> <ul style="list-style-type: none"> <li>◆ Mentorships in Arts-infusion completed</li> <li>◆ Interim report submitted</li> <li>◆ New Project Based Learning training component completed</li> </ul>	
<b>YEAR 3: Quarter 4 – July 2017-September 2017</b>	
<ul style="list-style-type: none"> <li>• Review formative data from Tech-enhanced Arts-infused PD</li> <li>• Prepare for and implement summer institute #3: Project Based Learning &amp; Arts-infused STEM; teachers develop PBL &amp; Arts-infused STEM units using digital tools</li> <li>• Collect teacher data: summer institute PBAs, surveys</li> <li>• Collect student data: SBAC, NGSS</li> <li>• Schedule 2017-18 Mentorships: PBL &amp; Arts-infused STEM</li> </ul>	<ul style="list-style-type: none"> <li>• PD, PM, MA, E, DET</li> <li>• PM, PD, AMs</li> <li>• E</li> <li>• E</li> <li>• PM</li> </ul>
<p><b><u>YEAR 3: Quarter 4 Milestones</u></b></p> <ul style="list-style-type: none"> <li>◆ Summer institute #3: Project Based Learning and Arts-infused STEM completed</li> <li>◆ Program revisions and refinements made as indicated by data</li> <li>◆ Thirty PBL and Arts-infused STEM units developed</li> </ul>	

<b>YEAR 4: Quarter 1 – October 2017-December 2017</b>	
<b>Activities</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Begin Mentorships: coaching, study trips, ongoing tech-based PL, PLC #5, pilot PBL and Arts-infused STEM units</li> <li>• Convene Project Leadership Team meeting #10</li> <li>• Collect student data: Pre-AKT</li> <li>• Write APR: Student data: SBAC, NGSS, PBAs, AKTs. Teacher data: PBAs, surveys, STAR, AKT, ART</li> </ul>	<ul style="list-style-type: none"> <li>• PM, AMs</li> <li>• PM, PD, MA</li> <li>• E</li> <li>• PD, E, BERC</li> </ul>
<p><b><u>YEAR 4: Quarter 1 Milestones</u></b></p>	

◆ Annual Performance Report submitted	
<b>YEAR 4: Quarter 2 – January 2018-March 2018</b>	
<b>Activities</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Continue Mentorships: coaching, study trips, tech-based PL</li> <li>• Convene Project Leadership Team meeting #11</li> </ul>	<ul style="list-style-type: none"> <li>• PM, AMs</li> <li>• PM, PD, MA</li> </ul>
<b><u>YEAR 4: Quarter 2 Milestones</u></b>	
◆ First data received from Arts-Infused STEM pilot PBL units	
<b>YEAR 4: Quarter 3 – April 2018-June 2018</b>	
<ul style="list-style-type: none"> <li>• Complete Mentorships: coaching, study trips, ongoing tech-based PL, PLC #6, pilot PBL and Arts-infused STEM units</li> <li>• Convene Project Leadership Team meeting #12</li> <li>• Write Interim Performance Report</li> <li>• Collect teacher data: AKT, ART, STAR, focus groups, survey</li> <li>• Collect student data: Post-AKT, PBAs</li> </ul>	<ul style="list-style-type: none"> <li>• PM, AMs</li> <li>• PM, PD, MA</li> <li>• PD, E, BERC</li> <li>• E, BERC</li> <li>• E</li> </ul>
<b><u>YEAR 4: Quarter 3 Milestones</u></b>	
◆ Mentorships in Project Based Learning Arts-infused STEM completed	
◆ Interim report submitted ◆ PBL Arts-infused STEM units piloted and revised	
<b>YEAR 4: Quarter 4 – July 2018-September 2018</b>	
<b>Activities</b>	<b>Responsible</b>
<ul style="list-style-type: none"> <li>• Collect student data: SBAC, NGSS</li> <li>• Analyze all project data</li> <li>• Input HTML coding, upload tech-enhanced curricula to searchable database</li> <li>• Write Final Performance Report</li> <li>• Disseminate findings in a variety of media</li> </ul>	<ul style="list-style-type: none"> <li>• E</li> <li>• E, BERC</li> <li>• PM</li> <li>• PD, E, BERC</li> <li>• PM</li> </ul>
<b><u>YEAR 4: Quarter 4 Milestones</u></b>	
◆ Tech-enhanced curricula: Arts Foundations, Arts Infusion, Arts-infused STEM uploaded to Arts Impact searchable lesson plan database	
◆ Project findings and promotional materials disseminated ◆ Final report completed	
◆ Selected teacher-written PBL and Arts-infused STEM units uploaded to website	

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

Project Director Beverly Harding Buehler, at .3 FTE, will be responsible for project oversight including meeting timelines, achieving milestones, operating within budget, and maintaining consultation with the evaluator and project partners. In addition, .5 FTE of a Program Coordinator and .3 Program Specialist will provide administrative support. All contracted agencies and personnel report to Ms. Harding Buehler.

**A Program Manager** will be hired to facilitate day-to-day project activities, including facilitating summer institutes, mentorships, bi-annual PLCs, and weekly and quarterly online instructional supports. The Program Manager will maintain a project calendar detailing the implementation timeline and deadlines and will manage development of the embedded videos and photos for the technology-enhanced curricula. The grant funds the Program Manager at .5 FTE.

**Artist-Mentors Meredith Essex, Debbie Gilbert, and David Quicksall** will be the lead Artist Mentors in the development of the video and photography enhanced lessons and participate in the curriculum advisory committee. They will train any additional Artist Mentors needed for the project in their specific disciplines and will author the new STEM infused curriculum. Artist Mentors teach at the summer institutes and serve as coaches during the mentorships and are collectively expected to be contracted for approximately 670 hours per year.

**Bruce Cunningham**, Ph.D. is the principal investigator for SAIL. He will be responsible for administration and analysis of all formative and summative evaluation, IRB applications and renewals, data collection analysis and preparation of reports for the participants and the U.S. Dept. of Education. Dr. Cunningham will serve on the leadership team and keep all participants informed of research activities and outcomes.

The budget for evaluation is approximately 10% of requested funding.

**Candace Gratama**, Ed.D. is the Executive Vice President of The BERC Group. Ms. Gratama will be responsible for overseeing and analyzing the STAR Protocol observation tool. She is on the leadership team and will keep participants apprised of activities and timelines for which the BERC Group is responsible and provide annual reports to the director. The BERC Group budget is 5% of requested funding.

**Conn McQuinn**, PSESD Director of Educational Technology will serve as a close advisor to the project. Mr. McQuinn will help guide development of the various technology enhancements as well as acquisition and launch of necessary new software, applications, and website platforms. His expertise will guide research and selection of instructional digital tools suited to PBL and Arts-infused STEM curriculum development. Mr. McQuinn's expertise is provided as a service of the PSESD Educational Technology Department, which is supported by core funding at the ESD.

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

A Project Leadership Team will be created to insure the project is continually evaluating progress based on formative evaluation and making adjustments and revisions as indicated. The Project Leadership Team will consist of: Project Director, Program Manager, Project Evaluator, Artist-Mentors, SPS Manager of the Arts, Arts Education Program Supervisor for OSPI for the State of Washington, Cultural Partner Educators, PSESD Director of Educational Technology, and Principals of the SAIL treatment schools. The Project Leadership Team will meet three times annually to ensure that all project objectives are being met.

The evaluator will conduct baseline and semi-annual evaluations and reports that

will indicate if interventions are producing the expected results. Ongoing reports will be presented to the Project Leadership Team for review and they will make recommendations for refinement and revision as indicated by the data. Lesson plans developed for this project will be vetted and refined by the Program Director, Artist-Mentors, teachers, and District Curriculum Directors. Semi-annual professional learning community meetings with treatment group teachers provide feedback on implementation and effectiveness to ensure continuous improvement in the proposed project.

A Curriculum Advisory Committee will be created to advise project leaders on development of the new technology resources. It will determine placement of process photos and videos into lessons that will be of optimum assistance to teachers. Members will include the Program Manager, Artist Mentors, and previously Arts Impact-trained teachers. The Curriculum Advisory Committee will make final decisions on revisions suggested by teachers piloting the technology-enhanced lessons.

## **(6) QUALITY OF THE PROJECT EVALUATION**

**(a) The extent to which the methods of evaluation include the use of objective performance measures that are clearly related to the intended outcomes of the project and will produce quantitative and qualitative data to the extent possible.**

The intent of this project is to enhance a standards-based, sustainable professional learning model in the arts through technology and Project Based Learning using digital tools to integrate the arts with STEM disciplines. Specifically, the project will enhance existing curricula with video and photo content and provide supplemental online learning opportunities to facilitate teacher professional learning communities, discussion, and sharing. Key measures for teachers include learning arts concepts and skills, acquiring positive attitudes to teach the arts, and acquiring the ability to integrate the arts with

STEM disciplines. Key measures for students include learning arts concepts and skills and performance on Next Generation Science Standards (NGSS) and Smarter Balance Assessment Consortium (SBAC) math assessments. At each stage the project reviews data to inform and guide fidelity of project activities and identify promising practices.

**Quantitative measures for teachers** include surveys about teacher attitudes to teach the arts, paper and pencil assessment of arts knowledge, performance-based assessments to measure learning of arts concepts and skills, an observational rubric to measure autonomy of arts teaching, and a classroom observation tool to detect the presence of Powerful Teaching and Learning<sup>xxix</sup>. The GPRA performance measure—percentage of teachers receiving sustained and intensive professional development—is measured by close tracking of training activities participation. The GPRA performance measure of increase in teachers’ content arts knowledge is measured by the pencil and paper assessment of arts knowledge.

**Quantitative measures for students** include paper and pencil assessment of arts knowledge, performance-based assessments to measure learning of arts and arts-infused concepts and skills, and state assessments of student performance in science and math.

**Qualitative data** from focus groups with teachers and artists reveal themes and unanticipated findings that can further guide the project.

The evaluation will include two study groups from SPS. **Group A (Treatment)** includes two elementary schools and staff that will receive Arts Impact professional learning with tech-enhanced lessons, online supplemental learning opportunities, and training in Project Based Learning to infuse the arts and STEM disciplines. **Group B (Comparison)** includes two elementary schools and staff that do not receive Arts Impact.



Schools will be assigned to Groups A and B in a random selection from a potential pool of 22 schools from the SPS Road Map region meeting the following criteria: 1) identified by SPS as having limited access to arts education as indicated by data from the SPS Arts Access Survey; 2) free and reduced lunch percentages of 50% or higher; 3) ethnic populations of at least 60%; identified as “in improvement” as defined by ESEA and Washington state; 4) leadership that expresses a willingness to participate. It is acknowledged that some degree of self-selection constitutes a bias to external validity, however, we believe that results from this project can be generalized to other schools similarly willing to participate in an arts education intervention, a condition most likely to be the case for a school opting to use arts education as a strategy for supporting STEM disciplines and increasing student achievement.

To assess differences between Groups A and B, we will use an interrupted time series design to compare differences in teacher learning of arts concepts and skills, teacher attitudes and teacher ability to teach the arts, and evidence of Powerful Teaching and Learning. In a similar manner we will compare differences in student learning of arts concepts and skills, and achievement in science and math.

**(b) The extent to which the methods of evaluation will provide performance feedback and permit periodic assessment of progress toward achieving intended outcomes.**

Overall, the evaluation design uses multiple measures and a mixed-methodology to provide formative and summative feedback to the program directors. Close tracking of project activities, including the technology enhancements to lessons, teacher participation in technology-supported professional learning, and teacher participation in all training activities allows staff to monitor the progress of activities and keep the project on track.

Yearly focus groups with artists and teachers will also provide immediate feedback on various aspects of the project. The ongoing collection of data and timely and periodic reviews of findings through regular Project Leadership Team meetings enable staff to adjust activities and maintain fidelity to the evaluation design. Together, the ability to triangulate the findings through this mixed-methodology design provides the means to determine the degree of implementation, the basis for making mid-course corrections, the perspectives to interpret the data, and the insight on how to best replicate the program in other settings. Descriptions of the main measures appear below.

**Performance-based assessments.** Each lesson contains three to eight arts and arts-infused concepts or skills, with each grade level receiving a minimum of three lessons. The leader of the lesson examines the work of participants and records whether they did or did not demonstrate the clear criteria established for each concept or skill. This project views these assessments as a more authentic assessment than pencil and paper tests of arts knowledge. Artists gather this information on teachers in Group A during the Summer Institutes. Teachers gather this information on students in Group A during the school year. The performance measures are for teachers to demonstrate the concepts and skills at a rate of 90% and for students at a rate of 80%. The evaluator gathers this information at the end of each summer institute for teachers and at the end of each school year for students. Project staff uses this information to identify successful and problematic lessons and teachers who need additional support. To assure validity and reliability of the performance-based assessments, artists and teachers independently rate teacher work during the summer institutes and student work during the school year. Rating comparisons produces an inter-rater reliability statistic. The performance measure

is for this statistic to be greater than 90% to indicate teachers are rating student performance of arts concepts and skills to the same standard as the trained artists.

**Teacher Arts Knowledge Test (AKT).** Teachers will take a multiple choice test assessing knowledge of the arts concepts and skills in dance, theater visual arts and pedagogy included in the Arts Impact curriculum. This assessment may be administered as a pencil and paper measure or online. This assessment has been used in previous Arts Impact projects<sup>xxx</sup> and an analysis of content validity shows that items represent the concepts of the Arts Impact curriculum and the Washington State Arts Standards. Further analysis shows this assessment can discriminate between groups of teachers who have had different amounts of training in the arts. It will be administered to teachers in Groups A and B prior to arts training to establish a baseline, and then two additional times during the project. The performance measure is for teachers to score 80% of the items correctly by the end of the project. A summary of results is shared with teachers, so they know their levels of understanding, and with the Project Leadership Team to guide the project as needed. Item level results are shared with individual artist mentors so they may better guide the teachers they work with. This assessment gathers the data for the GPRA performance measure of an increase in arts content knowledge for teachers.

**Student Arts Knowledge Test.** Students will take a multiple choice test assessing knowledge of the arts concepts and skills included in the Arts Impact curriculum. This assessment may be administered as a pencil and paper measure or online. It has been used in previous Arts Impact projects<sup>xxxi</sup> and is administered to students in grades 2 and higher due to the reading level required. Students in Groups A and B will take this as a pre-post

test each year. The performance measure is for students in Group A to show greater growth than students in Group B.

**Autonomy Rubric for Teachers (ART).** This four-point rubric rates teachers' abilities to independently teach the arts in the domains of planning (9 items), teaching (9 items), and assessment (4 items). These items align closely with the Charlotte Danielson Teaching Framework<sup>xxxii</sup> the teacher evaluation tool used by SPS. Artists rate teachers in Group A each school year. The performance measure is for teachers to receive a "3" or "4" by the end of the second school year. Additionally, teachers self-rate on the ART in the second and third implementation years. Comparison of artist and teacher ratings show the degree to which artists and teachers recognize the ability to teach the arts to the same standard. High ART self-ratings are also an indicator of teacher confidence in their ability to deliver arts-infused instruction autonomously.

**NGSS and SBAC in math assessments.** SPS is moving to NGSS and SBAC as the state assessments for science and math in the 2014-15 school year. This means the project will not have detailed information on the structure of the scores for these assessments at the beginning of the project. However, we anticipate that scores will be numerical and resolve to four levels of achievement. Once SBAC baseline scores are gathered in August of 2015, specific performance targets for this measure will be set. SBAC scores for Groups A and B will be gathered each year that professional learning is provided—the last three years of the project. The evaluation design calls for students in Group A to score higher than students in Group B.

**Teacher Surveys.** Teacher surveys assess teacher dispositions to teach the arts. Items use a five-point scale to address issues of how important teachers think the arts are,

how confident and competent they feel to teach the arts, and how able they are to find time to teach the arts. Teachers in Group A will take the survey in each year of the project. The performance measure is for teachers to increase in positive attitudes toward teaching the arts - a key part of the logic of this project. Qualitative open-ended questions that ask for critical feedback about project quality and implementation and teacher degree of satisfaction with the project will be asked to guide progress of the project.

**Artist and Teacher Focus Groups.** In each year of the project the evaluator will conduct focus groups with artists and teachers. Questions will focus on project activities, particularly the successes, challenges and solutions in integrating the arts with STEM disciplines. The independent facilitation of these groups will encourage candid feedback that will provide insight to continually improving the project.

**The STAR Protocol®** developed by the BERC Group, uses a five point rubric to assess five essential elements of teaching and learning - skills, knowledge, thinking, applications and relationships that also include items assessing 21<sup>st</sup> Century skills. The BERC Group will conduct observations in Groups A and B each year of the project. Baseline STAR scores will be established in the spring of the planning year prior to any professional learning intervention. Participating classrooms will be observed during non-Arts Impact lessons to assess how teaching skills enhanced by Arts Impact interventions influence general teaching. The performance measure is for teachers in Groups A to score higher than Group B in the Overall Rating Category of the STAR Protocol, and for 80% of Group A classrooms to score in the top two levels of the rubric by the end of project.

**(c) The extent to which the methods of evaluation will, if well implemented, produce evidence of promise (as defined in this notice).**

The methods of the evaluation produce evidence of promise that sustained and intensive training in the arts increases teacher knowledge of arts concepts, teacher attitudes toward teaching the arts, teacher ability to teach the arts and teacher ability to integrate the arts with STEM disciplines. Additionally the evaluation produces evidence of promise that high quality teaching of the arts increases student knowledge of arts concepts, the ability to use digital tools that integrate the arts and STEM disciplines and achievement in science and math. The quasi-experimental design compares teachers who receive the technology enhanced training with a comparison group who do not receive the training. Initial differences between Groups A and B are controlled by random assignment where possible and by examining the characteristics of Group A and B schools for the percent of students eligible for free and reduced meals, student racial/ethnic diversity, staff qualifications, and staff access to technology. The specific evaluation questions, data, targeted performance measures and analysis for each project goal appear in the grids below highlighting the comparisons between Groups A and B.

**Goal 1. (GPRA) Increase teacher content knowledge in the arts.**

**Objective 1a.** Teachers receive sustained and intensive professional development in arts integration.

**Objective 1b.** Teachers improve knowledge and skills to integrate the arts.

Evaluation questions	Data	Performance Measures	Other
1a. To what extent did teachers participate in the professional development activities?	Track teachers for all training activities using attendance/sign-in sheets and maintaining a spreadsheet	Teachers complete at least <b>40</b> hours of training each year; and <b>75%</b> of <b>147</b> hours offered over three years	PD activities include participation each project period in: 1 Summer Institute; 3 online learning opportunities; 1 10-hour mentorship; 1 class cultural study trip; 2 in-person PLCs.

	Evaluators will observe/participate in a selection of professional development activities		This satisfies the GPRA measure for the percentage of teachers participating who receive professional development that is sustained and intensive
<b>1b.</b> To what extent did teachers increase knowledge and skills to integrate the arts?	Teacher Arts Knowledge Test  Summer Institute teacher performance based assessments (PBAs);	Teachers score <b>80%</b> correct  <b>90%</b> of teachers meet performance based assessment criteria on summer institute lessons  <b>90%</b> inter-rater reliability between teachers and artists on teacher PBAs	This satisfies the GPRA measure for a statistically significant increase in content knowledge in the arts  Arts Knowledge Test administered in a pre/post/post-post design with comparison of Group A and B teachers

**Goal 2 (Absolute Priority 1) Expand and enhance the Arts Impact model, a standards based arts education professional learning model that trains teachers to integrate the arts.**

**Objective 2a.** Add Project Based Learning training to the Arts Impact professional learning model to create a trajectory of arts-infused learning that includes direct instruction, application of new learning, inquiry based learning and creative problem solving.

**Objective 2b.** Enhance Seattle School District’s capacity to implement ISTE National Technology Standards and Project Based Learning.

**Objective 2c.** Convene the Project Leadership Team that includes key SPS leaders for regular meetings to update, inform, and advocate concerning the outcomes of SAIL.

<b>Evaluation questions</b>	<b>Data</b>	<b>Performance Measures</b>	<b>Other</b>
<b>2a.</b> To what extent was Project Based Learning (PBL) added to	Review schedule of Summer Institutes for PBL content	Summer Institute focused on PBL theory, design,	PBL content will focus on the integration of digital tools and on an inquiry-based cycle of learning

Arts Impact curricula?		development, integration of STEM	
<b>2b.</b> To what extent did teachers participate in the professional development activities?	Track teachers for all training activities using attendance/sign-in sheets and maintaining a spreadsheet  Evaluators will observe/participate in a selection of professional development activities	<b>30</b> teachers in 2 schools participate	PD activities include participation each project period in: 1 Summer Institute; 3 online learning opportunities; 1 10-hour mentorship; 1 class cultural study trip, 2, 3-hour PLCs  PD will reference ISTE National Technology Standards and Project Based Learning
<b>2c.</b> How was program data used to inform and improve the project?	Agenda, attendance and minutes of leadership meeting	<b>3</b> leadership team meetings per each performance period	Leadership Team includes: Arts Impact Staff, SPS staff, cultural partners, evaluator, PSESD Director of Educational Technology

**Goal 3 (Absolute Priority 2) (Invitational Priority) Integrate standards-based arts instruction with STEM content areas.**

**Objective 3a.** Develop additional curricula integrating the arts with STEM subjects using the Arts Impact model of lesson development.

Evaluation questions	Data	Performance Measures	Other
<b>3a.</b> What new curricula were created?	Review new curricula	<b>12</b> new lessons that integrate dance, theater, and visual art with STEM	Lessons reference standards-based arts, arts discipline, project-based strategies, STEM content area, CCSS, and NGSS

**Goal 4 (Competitive Preference Priority) Improve teacher effectiveness through the use of high-quality digital tools and materials.**

**Objective 4a:** Add process video clips and photos, video glossaries, video technique library, and video “teaching shorts” to on-line K-5 arts-infused math, reading, and writing lessons to increase confidence in and likelihood to sustain arts-infused teaching.

**Objective 4b:** Teachers increase confidence and competence to infuse the arts.



**Objective 4c:** Teachers improve their overall effectiveness.

**Objective 4d.** Train teachers to integrate the arts using digital tools and develop their capacity around the use of technology to improve instruction.

**Objective 4e.** Improve teacher effectiveness through the use of technology-based professional learning tools.

**Objective 4f.** Improve student learning in the arts and arts-infused STEM subjects.

<b>Evaluation questions</b>	<b>Data</b>	<b>Performance Measures</b>	<b>Other</b>
<b>4a.</b> To what extent did teachers find the tech-enhanced lessons to be useful?	Teacher survey Teacher focus groups	<b>32</b> existing AI lessons enhanced with technology  <b>80%</b> of teachers report that tech-enhanced enhanced lessons are useful	“Useful” is defined as the lessons giving confidence to teach and to sustain arts-infused teaching
<b>4b.</b> To what degree did teacher autonomy to teach arts-infused lessons improve as a result of the Arts Impact model professional development?	Autonomy Rubric for Teachers (ART)  Teacher Surveys  Teacher focus groups	<b>80%</b> of teachers score a 3 or 4 on the ART by the end of the 2 <sup>nd</sup> year as rated by the Artist Mentor  <b>80%</b> of teachers score themselves as a 3 or 4 on the ART by the end of the 2 <sup>nd</sup> performance period <b>90%</b> inter-rater reliability between teacher self-ratings and Artist Mentor ratings. <b>80%</b> of teachers report positive key attitudes toward teaching the arts	
<b>4c.</b> To what degree did teaching and learning improve as a result of the Arts Impact model of professional development?	The STAR Protocol	<b>80%</b> of treatment classrooms align with Powerful Teaching and Learning in the STAR Protocol by the end of the project	Comparison of Group A and B teachers
<b>4d.</b> To what extent did teachers integrate the arts and digital tools?	Teacher-developed units  Teacher Surveys	<b>30</b> PBL units developed that infuse the arts with STEM subjects and use digital tools.	

	Teacher focus groups		
<b>4e.</b> To what extent did teachers find the online supplemental learning opportunities to be useful?	Track participation in online activities  Teacher Surveys  Teacher focus groups	<b>80%</b> of teachers engage in at least 3 supplemental online activities  <b>80%</b> of project teachers report that on-line supplemental learning opportunities are an effective source of professional learning.	
<b>4f.</b> To what degree does teaching STEM through arts integrated lessons improve student performance state assessments?  To what degree were students able to demonstrate the arts skills and concepts?	NGSS and SBAC math assessments  Performance Based Assessments (PBAs) of student learning on Arts Impact project lessons.  Student Arts Knowledge Test	Treatment school students score higher on NGSS and SBAC math and assessments than comparison school students  Students meet <b>80%</b> of criteria on arts-infused lessons  Students in treatment schools score <b>80%</b> correct on AKT	Performance measure to be determined during planning year. NGSS and SBAC Math assessments will not be administered in Washington until 2014-15  Comparison of Group A and B students  Students in the Group A score at least 80% on post-test AKT.

Evaluator for this project is Bruce Cunningham, PhD. Director of Evaluation and Research at Puget Sound ESD. Dr. Cunningham has worked Arts Impact projects for ten years and is familiar with all assessments used in this project. Dr. Cunningham works as an independent evaluator and answers to a different chain of supervision than Arts Impact staff. The BERCC Group will conduct observations using the STAR Protocol. BERCC group staff are experienced with this tool and have access to a national database of STAR ratings that allow comparisons of project results.

## ENDNOTES

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<sup>i</sup> The Road Map Project. <http://www.roadmapproject.org/about-ccer/>

<sup>i</sup> Office of the Superintendent of Public Instruction, Washington State.  
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<sup>viii</sup> McBride, Amy. “Transformative change in professional development: Teaching teachers to teach the arts, the Arts Impact model.” A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts University of Washington. 2010.

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<sup>xi</sup> Killion, Joellen and Treacy, Barbara. “Three Myths About Technology-Supported Professional Learning.” JSD April 2014, Vol. 35 No. 2.

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<sup>xiii</sup> “Authentic Connections: Interdisciplinary Work in the Arts.” The Consortium of National Arts Education Associations. 2002.

<sup>xiv</sup> [www.arts-impact.org](http://www.arts-impact.org)

<sup>xv</sup> [www.arts-impact.org](http://www.arts-impact.org)

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<sup>xviii</sup> Stiggins, Richard J., Student-Centered Classroom Assessment, Upper Saddle River, NJ: Prentice-Hall, 1997.

<sup>xix</sup> Learning Forward. Standards for Professional Learning: Learning Designs. [www.learningforward.org/standards](http://www.learningforward.org/standards)

<sup>xx</sup> Learning Forward. Standards for Professional Learning: Learning Designs. [www.learningforward.org/standards](http://www.learningforward.org/standards)

<sup>xxi</sup> Jones, Reid and Bevins, “Teachers’ Perception of Mentoring in a Collaborative Model of Initial Teacher Training,” Journal of Education for Teaching, 23(3):253-261, 1997.

<sup>xxii</sup> Hord, S.M. ed. Learning Together, Leading Together: changing Schools Through Professional Learning Communities. Teachers College Press. 2004.

<sup>xxiii</sup> King, M.B. & Newmann, F.M. “Will teacher learning advance school goals?” *Phi Delta Kappan*, 81(8), 576-580. 200.

<sup>xxiv</sup> “STAR Protocol.” The BERC Group. <http://www.bercgroup.com/star-protocol.html>

<sup>xxv</sup> Calvery, Suzannah. “Arts Impact and Dissemination Expansion Interim Report 2012-13.” The BERC Group.

<sup>xxvi</sup> “Sustaining Arts-infused Education: A Study of Teacher Change and Principal Leadership.” 2010. [http://www.arts-impact.org/research/files/2006\\_10\\_AI\\_AL\\_FinalReport.pdf](http://www.arts-impact.org/research/files/2006_10_AI_AL_FinalReport.pdf)

<sup>xxvii</sup> “Annual Performance Report to the U.S. Department of Education, 2013.” Arts Impact Expansion and Dissemination, AEMDD grant. 2013.

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OFFICE OF ARTS & CULTURE  
SEATTLE

May 15, 2014

Beverly Harding Buehler  
Director of Arts Education  
Puget Sound Educational Service District  
800 Oakesdale Ave SW  
Renton, WA 98057

Dear Beverly,

This letter is to express commitment of the Seattle Office of Arts & Culture (ARTS) as a partner in the *STEM Arts-Infused Learning (SAIL)* project with Puget Sound Educational Service District.

In 2008, ARTS and the Seattle Arts Commission established a partnership with Seattle Public Schools (SPS) to guarantee that all Seattle students benefit from arts education. We are now entering into our sixth partnership year and we have had a number of significant successes.

In July 2011, SPS accepted a planning grant from the Wallace Foundation on behalf of the partnership. The School District and City led an 18-month planning process resulting in development of a multi-year K-12 Arts Plan, the *Creative Advantage*.

ARTS manages the *Community Arts Partner Roster*. Arts Impact is an approved provider on the vetted list of teaching artists and arts organizations who provide integrated and cultural arts residencies and professional learning in SPS. Involvement with *SAIL* will connect findings on improved practices in arts integration to the ongoing work of providing quality arts integration programs for SPS schools.

One of three primary goals of *Creative Advantage* is to provide professional development for K-5 teachers in integrated arts instruction connecting content and skills from the arts with other subject areas. *SAIL* will strongly support implementation of this goal and greatly expand the capacity of SPS to provide consistent and systemic integrated arts instruction.

As a partner in *SAIL*, ART's Arts Education Specialist, Lara Davis, will serve on the project Leadership Team and advise the project on the most current work happening with *Creative Advantage*. This will ensure continual alignment with *Creative Advantage* goals and objectives for providing access to integrated arts instruction for all K-5 students. ARTS also commits to disseminate findings from the project to its constituents via the *Creative Advantage* website and other communication outlets.

We urge your support for this innovative project and look forward to deepening the partnership with Arts Impact and Puget Sound Educational Service District to prepare students for success.

Sincerely,

A handwritten signature in black ink, appearing to read 'Randy Engstrom', with a long horizontal line extending to the right.

Randy Engstrom, Director  
Office of Arts & Culture

Randy Engstrom, Director | Ed Murray, Mayor

ADAM SMITH

9TH DISTRICT, WASHINGTON

2264 RAYBURN HOUSE OFFICE BUILDING  
WASHINGTON, DC 20515  
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COMMITTEE ON ARMED SERVICES  
RANKING MEMBER

DISTRICT OFFICE

15 SOUTH GRADY WAY, SUITE 101  
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**Congress of the United States**  
**House of Representatives**  
Washington, DC 20515-4709

May 15, 2014

Ms. Michelle J. Armstrong  
Program Manager  
U.S. Department of Education  
400 Maryland Avenue SW, Room 4W214  
Washington, D.C. 20202

**RE: CATALOG OF FEDERAL DOMESTIC ASSISTANCE NUMBER 84.351C**

Dear Ms. Armstrong,


I write in support of the Puget Sound Educational Service District's (PSESD) application for the *Professional Development for Arts Educators* grant, on behalf of the Seattle School District.

The Science, Technology, Engineering and Math (STEM), and Sustaining Arts-Infused Learning (SAIL) project is based on the successful *Arts Impact* professional learning model. *Arts Impact* has been shown to increase classroom teachers' ability to teach and integrate arts directly connected to Common Core and national art standards. Integrating the arts into academic lesson plans has proven to be a successful method to motivate and encourage all students, especially those considered at-risk.

If awarded, my understanding is that this grant would support the professional development for teachers in the Seattle School District. This would include using high-quality digital tools, developing project-based learning units and developing curriculum to integrate the arts with STEM education. This project intends to be supported by rigorous measurements of student and teacher outcomes, and will directly serve low-income students in Washington State.

Thank you for your attention to their grant request. I urge you to give the Puget Sound Educational Service District's application full and fair consideration, following all applicable rules and regulations. If you have questions regarding this request, please contact Shakisha Ross, Grants Coordinator, at (425) 793-5180.

Sincerely,



Adam Smith  
Member of Congress





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## SUPERINTENDENT OF PUBLIC INSTRUCTION

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**Randy I. Dorn** Old Capitol Building · PO BOX 47200 · Olympia, WA 98504-7200 · <http://www.k12.wa.us>

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May 1, 2014

Beverly Harding Buehler, Arts Education Director  
Puget Sound Educational Service District  
800 Oakesdale Ave SW  
Renton, WA 98057-5221

Dear Beverly,

I am writing this letter of commitment to support Puget Sound Educational Service District's proposal to the U.S. Department of Education's Professional Development for Arts Educators project.

As Program Supervisor for the Arts, Washington State's Office of Superintendent of Public Instruction (OSPI), I enthusiastically support STEM and Arts Infused Learning (SAIL).

The project supports OSPI's goals to increase quality arts education, improve student success, and align arts education with the Common Core State Standards. The addition of project based learning design to the Arts Impact professional learning program and alignment to Washington State Educational Technology Standards will provide a model for improved arts integration and promote STEM education.

I am happy to participate in the SAIL project's Leadership Team Meetings to support and advise the project in improving its model to be more accessible and effective. As part of the work of my office, I will help disseminate the findings and products of SAIL within Washington and the national arts education community. In addition, my office will collaborate with PSESD's Arts Education Department and other state arts education agencies and organizations to share the results of this project across the state, along with other quality arts education models.

Sincerely,

Anne Banks  
Program Supervisor for the Arts  
Teaching and Learning  
Office of the Superintendent of Public Instruction  
Washington State





May 13, 2014

To the Department of Education:

Pacific Northwest Ballet (PNB) is committed to Puget Sound Educational Service District's proposed STEM Arts-Infused Learning through (SAIL) project. This project promises to deepen communities of learning between teachers, regional performing and visual arts resources, and students. PNB is supportive of the project plan and is eager to work with Puget Sound ESD in a partnership capacity.

Founded in 1972, PNB is one of the largest ballet companies in North American and is the premier dance company in the Northwest. PNB has a long history of educational outreach, community involvement, and partnerships. Examples include our DISCOVER DANCE and Dance to Learn programs, both of which are collaborations with Seattle Public Schools (SPS) and classrooms across the Puget Sound region. We have partnered with Puget Sound ESD's Arts Impact project since 2005, including three other U.S. Dept. of Education Arts in Education grants. PNB looks forward to continuing our partnership with Puget Sound ESD and working together to increase arts integration throughout SPS.

PNB's Education Manager, Kayti Bouljon, will participate in the project Leadership Team to ensure feedback is used for ongoing improvement in the project. Additionally, as a committed partner in SAIL, Pacific Northwest Ballet will share multi-media resources (photo, video, blogs, etc.) with teachers in the project, identify performances and study guides that complement project curriculum, and offer teacher performance previews.

We look forward to working with Puget Sound ESD and Seattle Public Schools in this exciting project.

Sincerely,

D. David Brown

Executive Director, Pacific Northwest Ballet



May 13, 2014

To the Department of Education:

The Seattle Art Museum (SAM) is committed to the proposed STEM Arts-Infused Learning (SAIL) proposal for the Professional Development for Arts Educators (PDAE) program. This project will strengthen connections between teachers, students, and their community cultural resources.

SAM has a long history of educational outreach and community involvement. Examples include our Teen Advisory Group (TAG), resources and services for teachers provided through our Wyckoff Teacher Resource Center, and professional development programs like Building a Community of Thinkers, for which Arts Impact has been an important advisor and participant. We have worked with Puget Sound Educational Service District's Arts Impact programs since 2005 and are currently involved in two U.S. Dept. of Education grants.

The Seattle Art Museum is one site with three locations – the Seattle Art Museum downtown, the Seattle Asian Art Museum in Volunteer Park, and the Olympic Sculpture Park on the downtown waterfront. SAM collects, preserves and exhibits objects from across time and cultures, exploring the dynamic connections between past and present. Our vision is to connect art to life. SAM's audience reflects a broad range of interests and needs. In order to meet these needs, the Division of Education and Public Programs focuses on several areas of activity including programs for schools, teens, families, adults, educators, community members, and more.

SAM's school and educator programs reflect our commitment to enhancing school curricula and encouraging innovative teaching practices that help expand the walls of the classroom. We are passionate about providing teachers with opportunities to relate arts learning directly to their own lives and the lives of their students. The SAIL project is one such opportunity.

As a committed partner in SAIL, SAM will share its educational resources with the participating teachers by making them members of the Wyckoff Teacher Resource Center, host the Summer Institutes at our facility, identify works from our permanent collection that complement the project curriculum, and send special invitations to participating teachers to attend educational programs at the museum.

We look forward to a continued partnership with Puget Sound ESD Arts Impact and Seattle Public Schools on this exciting project.

Sincerely,

A handwritten signature in black ink, appearing to read "Regan Pro", written over a light blue horizontal line.

Regan Pro  
Associate Director, Education and Public Programs  
Office: 206-332-1325  
Email: [reganp@seattleartmuseum.org](mailto:reganp@seattleartmuseum.org)



Linda J. Hartzell  
Artistic Director

Mary Ann Ehshlager  
Managing Director

201 Thomas St.  
Seattle, WA 98109

Phone 206.443.0807  
Fax 206.443.0442

Tickets 206.441.3322  
[www.sct.org](http://www.sct.org)

May 13, 2014

To the Department of Education:

Seattle Children's Theatre is committed to Puget Sound Educational Service District's (PSESD) proposed *STEM Arts-Infused Learning (SAIL)* project. This project promises to strengthen connections between teachers, regional performing and visual arts resources, and students, and Seattle Children's Theatre is eager to work with PSESD and Seattle Public Schools to increase quality arts education.

Seattle Children's Theatre has a long history of educational outreach and community involvement. Examples include our numerous in-school residencies and partnership programs. We have worked with Puget Sound Educational Service District's Arts Impact project since 2005 including partnerships on two U.S. Department of Education PDAE grants.

Founded in 1975, Seattle Children's Theatre is the second largest professional theatre for young audiences in North America. SCT Education Programs objective is to provide young people with high quality, innovative, participatory theatre arts education and training, taught by theatre professionals and teaching artists; to reflect the diversity of the communities we serve; and to help our students develop skills and broaden their horizons, as people and artists. SCT serves over 160,000 young people, their families, and teachers throughout western Washington each year.

As a committed partner in *SAIL* Seattle Children's Theatre will share its resources with the teachers in the project, identify performances and other resources that complement the project curriculum, and inform teachers about SCT educator workshops.

We look forward to working with Puget Sound ESD and Seattle Public Schools in this exciting project.

Sincerely,

Karen Sharp,  
SCT Education Director



May 15, 2014

Beverly Harding Buehler  
Director of Arts Education  
Puget Sound Educational Service District  
800 Oakesdale Ave. SW  
Renton, WA 98057-5221

Dear Beverly,

I am writing this letter to commit Seattle Public School's support of Puget Sound Educational Service District's (PSESD) proposal to the Department of Education's Professional Development in Arts Education (PDAE) project, *STEM Arts-Infused Learning (SAIL)*.

Seattle Public Schools (SPS) has partnered with PSESD's Arts Education Department since 2008 on two U.S. Department of Education PDAE grant projects and one Arts Education Model Development and Dissemination (AEMDD) grant project. These projects have been an integral part of the K-12 arts education initiative, the Creative Advantage in SPS, supporting the District in providing equity and access to quality arts education for all students.

*SAIL* builds on the previous PDAE and AEMDD projects and expands integrated arts professional learning to additional schools in alignment with District's transition to neighborhood schools and renewed commitment to arts education. One of the primary goals of the Creative Advantage is to provide integrated arts learning opportunities to all K-5, 6<sup>th</sup>, and 9<sup>th</sup> grade students while at the same time creating clear K-12 pathways of arts learning in each region.

Meeting this goal will require SPS to take components of our current integrated arts model to scale and develop tools and resources to sustain teachers beyond initial professional development. SPS is confident in the ability of the Arts Impact model to improve teacher effectiveness to integrate the arts and as such is contracting with Arts Impact to deliver the first district sponsored arts integration professional program to Emerson Elementary in August 2014. In addition, in June 2014, the District has contracted Arts Impact to train school-based demonstration and mentor teachers in a 2-day institute. These are teacher leaders who provide professional development at the school level and coach colleagues in improving their instructional practice.

*SAIL* will leverage district investments by providing technology enhanced curriculum and professional learning to the full faculty of two Seattle Public Schools. By testing and refining technology-based arts integration supports, we are more likely to meet our goal of training all K-5 teachers in arts instruction by 2020. Enhancing Arts Impact's nationally recognized model with project based learning, as a way to integrate the arts with STEM, provides an innovative strategy that supports multiple initiatives in the district.

In addition, SPS has piloted and is now implementing a classroom observation tool developed by The BERC Group to measure students' demonstration of 21<sup>st</sup> century skills. This tool will be used to measure how arts learning increases skills critical to academic and life success such as creativity, critical thinking and communication. We anticipate that students who have access to integrated arts learning opportunities will demonstrate accelerated growth in 21<sup>st</sup> century skills.

As the SPS Manager of Visual and Performing Arts, I commit to participation in the *SAIL* Leadership Team meetings to support the project's alignment with SPS educational priorities and ongoing systemization of arts-integration across SPS and to ensure that feedback is used to provide continuous improvement in the implementation of the project.

Sincerely,

A handwritten signature in black ink, appearing to read 'Carri Campbell', with a long horizontal flourish extending to the right.

Carri Campbell  
Manager of Visual and Performing Arts  
Seattle Public Schools  
(206) 252-0188



May 14, 2014

To the Department of Education:

University of Washington World Series is committed to the proposed STEM Arts-Infused Learning (SAIL) project. As a committed partner in SAIL, University of Washington World Series will share its resources with the teachers in the project, identify performances and other resources that complement the project curriculum, and share the many educational resources we have developed over the years.

University of Washington World Series has a long history of educational outreach and community involvement. Examples include our Youth Matinee Series and Artist Residency programs. We have worked with Puget Sound Educational Service District's Arts Impact project since 2005 and are currently in two U.S. Dept. of Education grants with them—one PDAE and one AEMDD.

University of Washington World Series of Dance offers multi-cultural performances from world renowned professional dance companies. The 2014-15 seasons features exciting new artist such as Soledad Barrio & Noche Flamenca, David Rousseve/REALITY, Urban Bush Women, and Pilobolus. This diversity of performances is especially relevant for the Seattle Public School students served by the SAIL project which come from a region of the city that is highly multi-cultural. UWWS provides these students matinee performances for free as a service to the communities we serve.

This project promises to deepen communities of learning between teachers, regional performing and visual arts resources, and students, and University of Washington World Series is eager to be a part of that community.

Sincerely,

Michelle Witt

Artistic and Executive Director of the UW World Series and Meany Hall for the Performing Arts at the University of Washington

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Beverly May Harding Buehler  
4052 SW College St.  
Seattle, WA 98116  
TEL: (206) 938-8966  
[bhardingbuehler@psed.org](mailto:bhardingbuehler@psed.org)

## EDUCATION

- 1993       **Masters of Arts** in Art History (African)  
University of Washington, Seattle, WA, summa cum laude
- 1984       **Bachelor of Arts** in Fine Arts  
Earlham College, Richmond, IN, college honors
- 1983       **Foundations Program**  
Cleveland Institute of Art, Cleveland, OH

## PROFESSIONAL EXPERIENCE

- 2013-present   **Director of Arts Education** – Arts Impact, Puget Sound Educational Service District, Renton, WA
- Manage Arts Education Department staff and contractors
  - Oversee all professional learning – Staff, artist mentors, teachers, administrators
  - Direct implementation, evaluation and reporting of U.S. Department of Education grant projects – *Arts Impact Dissemination and Expansion (AIDE)*, *Training Teachers: Arts as Literacy Plus (TTAL+)*, Core, Early Learning, and EcoArts and Arts FUNdamentals programs.
  - Manage all curriculum development and assessments
  - Collaborate with district, regional and state partners – OSPI, DEL, Seattle Public Schools, Tacoma Public Schools, ESDs – to embed arts education as a strategy for student and school success and whole child education
  - Manage annual program budgets of \$1.4 million
  - Develop systems to support on-going fiscal sustainability of the Arts Education Department, including grant writing and strategic partnerships
  - Present on Arts Impact research and arts education regionally, statewide and nationally.
- 2011 – 2013   **Program Manager** – Arts Impact, Renton, WA
- Oversee all curriculum development and assessments
  - Manage implementation, evaluation and reporting of U.S. Department of Education grant project – *Arts Impact Dissemination and Expansion*, Core, Early Learning, and Arts FUNdamentals programs.
  - Collaborate with Early Learning to develop arts infused early childhood program, including program design, professional development, family engagement and on-going evaluation and expansion.
  - With Director and Assistant Superintendent, plan and develop 5-year strategic plan for Arts Impact.
  - Manage annual program budgets up to \$475,000/program.
  - Participate in writing grant proposals for private foundations, state and federal agencies.
  - Present on Arts Impact research and programs regionally, statewide and nationally.
- 2003 – 2011   **Artist Mentor** – Arts Impact, Renton, WA
- Mentor elementary school classroom teachers in best practices in arts education
  - Develop and write concept-based art curricula for elementary school students
  - Participate in planning and teaching of week-long summer intensive institute in art education for classroom teachers
- 2007 – 2011   **Art Education Mentor** – Schmitz Park Elementary School, Seattle, WA
- Develop sequential concept-based K-5 drawing curriculum, aligned with Seattle Public Schools arts curriculum (*Art Connections*).
  - Mentor teachers in best practices in art education and assessment.



- 2006 – 2008 **Museum Education Consultant** – Seattle Art Museum, Seattle, WA
- Research and develop concept-based and arts-infused curriculum for Olympic Sculpture Park
  - Create hands-on, inquiry-based learning materials for the Olympic Sculpture Park
- 2005 – 2011 **Artist-in-Residence** – Powerful Arts, Seattle, WA
- Develop and teach cross-curricular, arts-infused lessons in low-income Seattle public schools.
- 2005 – 2011 **Adjunct Faculty, School of Art** – Seattle Pacific University, Seattle, WA
- Develop and teach on-going professional development classes for teachers in arts education – Tacoma Art Museum, Frye Art Museum, Seattle Art Museum
- 2005 – 2007 **Museum Education Consultant** – Krannert Art Museum, Champaign, IL
- Draft pedagogical frameworks for all interpretive materials, courses and programs
  - Collaborate with university faculty to develop and implement cross-departmental docent training program
- 2002 – 2003 **Museum Education Consultant** – Bellevue Art Museum, Bellevue, WA
- Develop and write object-based, integrated arts curricula for elementary and middle school students
  - Plan and lead continuing education workshops for docents, teachers and parents
- 2002 **Adjunct Faculty, Department of Art** – Central Washington University, SeaTac Campus
- Develop and teach 10-week course *Art in the Elementary School* for pre-service elementary school teachers
- 1993 - 2001 **Manager of Youth and Family Programs** – Seattle Art Museum, Seattle, WA
- Plan, develop and manage interactive, inter-generational learning galleries.
  - Develop and manage family programs at SAM, including creating self-guided family materials, facilitating quarterly family festivals, developing outreach programs.
  - Supervise Youth and Family Programs staff (2 full-time, and 4-12 part-time temporary).
  - Manage \$60,000 annual budget and special project budgets from \$15,000 to \$150,000.
  - Develop and facilitate African Art Interpreters, a community-based docent program, including recruitment, training, continuing education and evaluation.
  - Develop curricula and teach object-based art lessons for school groups, K-12 (served approximately 6,000 students annually).
  - Initiate and manage six-week long summer camp program, *Summer Art FUNdamentals*
- 1988 – 1993 **Teaching Assistant, Coordinator Writing Center – School of Art** – University of WA
- 1985 – 1987 **Assistant Museum Educator, School Programs Coordinator** – Philadelphia Museum of Art, Philadelphia, PA

## RECENT PAPERS and PRESENTATIONS

- 2013 “Arts Infused Learning and Common Core State Standards,” WAEA keynote address, annual conference, Snohomish, WA
- 2013 “Authentic Connections: Arts Infusion and Common Core State Standards,” OSPI and ArtsEdWA annual leadership conference, Tacoma, WA
- 2013 “Arts Infused Learning: Deepening Arts Integration,” Community of Thinkers Forum, Seattle, WA
- 2013 “21<sup>st</sup> Century STEAM: Infusing the Arts in CCSS Math,” ArtsTime annual conference, Tukwila, WA
- 2012 “Motivating Kids in the Gap: Building Efficacy through the Arts,” WSASCD annual conference, SeaTac, WA

## PROFESSIONAL AFFILIATIONS and AWARDS

- 2005 Pacific Region Museum Educator of the Year, National Art Education Association
- 2007-2012 Rostered Teaching Artist, WSAC
- 2005-2011 Museum Representative, WAEA
- 2001- 2005 Director, Museum Division - Pacific Region, NAEA

# Bruce Cunningham

## Director, Evaluation and Research

Puget Sound Educational Service District

800 Oakesdale Avenue SW

Renton, Washington 98057

[bcunningham@psed.org](mailto:bcunningham@psed.org)

425-917-7834

### Knowledge and Skills:

Program evaluation and project design  
Methods of data collection, management and analysis  
Report writing and presentation of data  
Project management

### Current position:

Manage the evaluation components for federal and state-funded school improvement, early childhood and family support projects in the areas of early literacy, professional development, technology education, arts education, Native American programs, after-school programs, career readiness

Provide evaluation support for community organizations and partnerships in the areas alcohol and drug abuse prevention, special services, after-school programs, arts education

Provide evaluation support for agency projects and departments including community needs assessments, analysis of regional education data

Manage databases and analyze data using Access, Excel and SPSS

Produce reports and presentations for different audiences using Word and PowerPoint

Advise on grant-writing proposals; logic models; theories of change; constructing goals and objectives; GPRA reporting

Manage evaluation projects including supervision of data collectors

### Experience:

Evaluation Manager, Puget Sound ESD 2003-2006  
Education Coordinator, Puget Sound ESD ECEAP, 1996-2003  
Assistant Professor, University of Wisconsin-Stout, 1986-1995  
Teacher/Director, various organizations – preschool and child care, 1979-1986

### Education:

Certificate	2005	Program Evaluation	University of Washington
Ph.D.	1987	Human Development and Family Studies	Oregon State University
M.A.	1980	Child Development & Early Childhood Ed	Oregon State University
B.A.	1977	Liberal Arts - German	University of Oregon

## Debbie Gilbert

6246 38<sup>th</sup> Avenue NE, Seattle, WA 98115 (206) 523-0218 gilbertmcmullen@comcast.net  
teaching artist, artist mentor, choreographer, dancer, curriculum writer, professional developer

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### Resume

#### Teaching Experience

Whistlestop Dance Company:

- Whistlestop Co-Director and Co-Founder, 1976-present. Residencies and workshops for pre-kindergarten through university, and beyond. Students become proficient at the elements of dance and at creating, performing, and responding to dances, as well as building 21<sup>st</sup> Century Skills. Whistlestop has developed many programs infusing the arts with curriculum, such as *Dancing Science*, *Dancing Math*, *Dancing Poetry*, *Dancing Words*, and *Dancing Times and Cultures*. *Family Dance Nights* build community as students and families dance together.
- *Dance of Empathy* residency pairing medically fragile special education students with regular education students at Orca K-8 for Powerful Arts.
- *Dance Integration Project*, with Seattle Public Schools, professional development workshops, music/dance infused curriculum development, mentoring of music & multi-arts specialists.
- Conference presentation examples: *Mosaic: Movement and Music Across the Curriculum*, Keynote co-presenter, Jackson School of International Studies University of Washington; *Arts-infused Learning: Maximizing Authentic Arts Learning* (ArtsEd Washington); The Lloyd A. Fry Foundation, Chicago, *Learning in the Arts: A Practical Approach to Assessment*, with Susy Watts.
- Master classes at the American School of Madrid, for Hawaii State Dance Council at the University of Hawaii, and artist residencies in Alaska, Hawaii, and Washington.
- Experience Music Project, professional development workshops: *Bringing Science & Math Alive through BrainDance & Creative Movement*, and *Dance It! Math & Science Concepts Come Alive through Creative Movement*.

Arts Impact:

- Artist mentor, institute presenter, curriculum developer (2003-present).
- Summer institutes in dance fundamentals and curriculum infusion, classroom mentorships of teachers and teacher leaders, and professional development workshops.
- Conference presentations: *Creating a Lesson: Steps to Creating a Lesson Plan that Integrates Dance with Other Subject Areas*, Arts In Education, Project Directors Meeting, Department of Education, Washington D.C.; *Numerical Patterns: Dance and Math*, Arts Education Partnership.

Multiple Choice:

- Multi-arts team, 1985-1999. University of Washington & Seattle Pacific University, Seattle and Northshore School District, Children's Medical Center, VSA Arts of Washington, International Very Special Arts Festival.

Washington Alliance for Arts Education: *Creating Connections: Learning, the Arts & Successful Schools Institute*, dance faculty, 1998-2002.

Guest teacher: City University, 2000-2001; University of Washington teacher training programs, 2001-2005; Seattle Pacific University, 1993; Edmonds Community College, 1984-85; created and developed community service dance program for Seattle Central Community College, 1977-83; Irish National College of Dance, master teacher, Dublin, 1982-1983.

#### Curriculum Writing and Development

- Whistlestop Dance Company: *Dance Fundamentals and Dance/Music Infusion Curriculum*; *Dance Scope and Sequence*, Gilbert and Petroff, for music & multi-arts specialists in partnership with Seattle Public Schools, 2010; *Dancing Science*, Seattle Public Schools, 1998; *Creative Dance and Cultural Diversity*, a lesson plan guide, Gilbert, 1992; *Everyone Is Dancing at Lowell!* a Whistlestop lesson

plan guide, Gilbert and Petroff, 1991; *Whistlestopping - How To Create a Dance and Music Experience for the Disabled*, Gilbert and Petroff, 1982.

- Arts Impact: *Arts-Infused Writing*, *Arts-Infused Reading*, *Arts-Infused Math*, 2010-14; *Core and Infused Curriculum* (dance foundation and curriculum infusion lessons), co-created by Gilbert and other artist mentors, rev. 2012; *Math Artistic Pathways* (middle school), 2010-2011; *Infused Dance/Math Curriculum* (geometry for 3<sup>rd</sup> – 5<sup>th</sup> grade), 2010-2011; *Arts Infused Summer School Curriculum* (dance with literacy and math for 2<sup>nd</sup> – 4<sup>th</sup> grade), 2002-2005; Performing arts lesson plan editor, 2011-present.
- Learning Sciences Group at the University of Washington: dance curriculum consultant, A4L unit, Arts for Learning, Young Audiences, 2011.
- Committee for Children: Dance consultant, infusing more movement into the social-emotional skills *Second Step* program (K-3), 2009-2011.
- Washington Alliance for Better Schools (WABS): *Elementary Dance Curriculum Model*, senior dance consultant, lead writer, editor, 2005.
- Anacortes School District: *Anacortes Dance Curriculum Guide*, Gilbert and Reed, 1998.
- VSA Washington: *The Arts and IEP's, Strategies for Using the Arts to Achieve Students' Individualized Educational Program Goals*, Bolton, Curtiss, Gilbert, Kosoglad, Petroff, Roche, Seago, 1992; *The Arts Are For Everyone, a Very Special Arts Washington Inservice Guide*, Kosoglad, Bolton, Pascale, Roche, Gilbert, Petroff, Dequine, Morris, 1990.

### **Performing and Choreographing Experience**

Whistlestop Dance Company Co-Director, performer, choreographer, 1976 to present:

- *Dancin' Z Path*, a site-specific dance performance at Seattle Art Museum's Olympic Sculpture Park, by Whistlestop, in collaboration with Light Motion, 2009.
- Performance for *Ever Widening Circle*, a benefit for the Corporation on Disabilities and Telecommunications and the World Institute on Disabilities, with Light Motion, Yerba Buena Center for the Arts Theater, San Francisco, 2004.
- Choreography of modern, jazz, musical comedy works, and improvisational dance structures and collaborative works created with artists working in other media, examples: *People Like Us*, with wheelchair dancer Charlene Curtiss and cartoonist John Callahan, 1994; Arts In Motion for Vancouver Public Schools, with Trimpin, CoMotion, Bochinche 1991; *Lucy And The Blue Quail*: with Lee Bassett (poet), Allen Youngblood (composer), and Debra Mersky (visual artist) 1988.

Performing Member: Tickle Tune Typhoon, 1986-present; Dance Theatre Seattle, 1974-76; Ewajo, 1974.

Committee for Children: Video choreography for the *Calm It Down Dance*, for *Second Step* curriculum.

### **Other Experience and Affiliations**

- Dance Educators Association of Washington, member and past member of founding board of directors and newsletter creator and editor.
- Office of the Superintendent of Public Instruction (OSPI): Arts Education Competency Team, 2006.
- OSPI and Washington State Arts Commission (WSAC): Arts Education Think Tank participant, 2001; Arts Implementation Task Force member, 2002-2005.
- Seattle Public Schools: Arts Integration Advisory Group, 2012; *Profile of the Seattle Public Schools Graduate of the Year 2012* participant, 1999; Arts Compact Working Group, 1998-2000; Arts Standards Working Group, 1997.
- VSA Arts of Washington, Executive Director, 1990-1995; Advisory Board, 1995-1999.

### **Education**

- Arts Education Leadership Institute (OSPI, WSAC, Washington Alliance for Arts Education).
- The Evergreen State College: B.A. Drama/Dance, internship at the Empty Space Theatre.
- Gonzaga University: honors program, dance/drama major.

**David Quicksall**  
**Arts Educator (B.A., M.F.A.)**  
(Acting & Directing resumes available on request)  
werdachel@aol.com  
**(206) 763-8249**

**Arts Impact – Puget Sound ESD, Renton, WA (2001 -- present)**

Teaching Artist/Mentor

Training and mentoring elementary and middle school teachers in the arts. Main focus is guiding them to infuse the arts and elements of drama into their teaching and curriculum.

**5th Avenue Theater – Seattle, WA (2010 – ongoing)**

Acting Instructor

During two consecutive weeklong summer intensives, I instructed Middle and High School students in the craft of acting in musicals. Through acting games, improvisation, and scene work from selected American musicals, I guided the students through the techniques and challenges of acting in this specific form of theater.

Children’s Acting Coach

I trained and coached child actors (ages 10 to 16) for the 2010 production of “A Christmas Story.” This production recently went to Broadway.

**Powerful Schools --Seattle, WA (2001 - 2009)**

Teaching Artist:

Working in residencies at various elementary schools with the Powerful Schools Program. Main focus is collaborating with teachers to integrate a theater arts residency with the specific curriculum being taught.

**Intiman Theatre’s Living History -- Seattle, WA (Fall, 2005, 2004 & 1999)**

Director, Teaching Artist, Actor:

As part of a three-actor team, I worked in eight different high schools throughout the Puget Sound Area. We performed scenes and led interactive workshops dealing with the social and racial issues that the scenes evoked.

**Northwest Actors Studio -- Seattle, WA (2001 - 2004)**

Instructor for Acting with Shakespeare

Teaching both beginning and advanced levels in acting Shakespeare for the acting conservatory program.

**Seattle Shakespeare Company -- Seattle, WA (2001 - 2004)**

Shakespeare Educator:

Leading a group of students through an entire Shakespearean play by reading it and discussing its content. We cover scansion, poetry and prose structures, character, and how an actor uncovers meaning by “digging into” the text.

**The Empty Space Theatre -- Seattle, WA (1999)**

Teaching Artist:

Creating and teaching workshops that explore the themes and issues raised by productions at the Empty Space. Primarily at the Middle and High School level.

**British-American Youth Festival Theatre (BAYFEST) -- Seattle, WA (1999 - 2000)**

Teaching Artist:

Working in residence at a Seattle-area elementary school, I developed and taught classes that addressed improving academic skills through theatre games and exercises. All the kids had low academic skills or learning disabilities. Theatre was used as a tool to help them improve in school.

**Seattle Shakespeare Company – Seattle, WA (1998 – 2000)**

Teaching Artist and Actor:

Teaching Shakespeare at the Middle and High School levels. Topics include working with the language, acting, history and combat. I toured the Puget Sound area with “Fights Galore” - a program bringing the craft of stage combat to the classroom.

**Two Roads Ensemble Theatre -- Seattle, WA (1998 - 2001)**

Director, Writer, and Teacher:

Creating and mounting a production with teenagers at McClure Middle School. The process includes directing, writing, and teaching the students about theatre through the process of creating an original play.

**Seattle Children’s Theatre – Seattle, WA (1998 - 2001)**

Teaching Artist:

Developed and taught workshops in the “Drama Shop” program. I prepped the classes to see a performance by exploring the play’s topics and themes. Primarily at the grade school level.

**Arts and Humanities Department -- West Seattle YMCA (1998 - 2000)**

Director, Program Developer:

Co-directing and designing the Arts and Humanities Program at the West Seattle YMCA. The program is bringing the world of the arts to the members of the YMCA and the community at large through classes, workshops, performances, and field trips.

**Nashville Institute of the Arts – Nashville, TN (1994 - 1998)**

Teaching Artist, Aesthetic Education Trainer:

Working with teachers and their classes (K-8) in the disciplines of theater and visual art. This program focused primarily on preparing children for an aesthetic experience by exploring different “entry points” into the work of art they would be seeing (a play or museum exhibit). This program also had rigorous Aesthetic Education training for its teaching artists through its affiliation with the Bernstein Center in New York and Eric Booth from the Julliard School.

**The Wolf Trap Institute – Nashville, TN/Washington DC (1994 - 1998)**

Teaching Artist:

The Wolf Trap Institute is a federal program specifically designed to teach the arts in Head Start Centers (3 – 5 years old). As a Teaching Artist, I worked with children in exploring basic life skills through the lens of movement and drama. The program also included comprehensive training in Aesthetic Education that included master-level symposiums at the Wolf Trap Center in Washington D.C.

**Beginning Acting -- UCLA, Los Angeles, CA (1991 - 1992)**

Instructor:

Taught beginning acting to undergraduates. Curriculum included improvisation, body awareness, monologue and scene study, movement and voice.

**TRAINING**

M.F.A. (Acting), UCLA.

B.A. Theater Arts (Acting & Directing Emphasis), UCSC.

Aesthetic Educator: Eric Booth (Head of the Aesthetic Ed. Dept, Julliard), Nashville Institute of the Arts (affiliated with the Bernstein Center), the Wolf Trap Institute.

Directing: Mel Shapiro, Michael McLain, Michael Edwards, Paul Whitworth.

Acting: Mel Shapiro, Ron Liebman, Tim Miller.

Shakespeare: Paul Whitworth, Patrick Stewart, Audrey Stanley

## **Meredith Essex**

[meredithessex@aol.com](mailto:meredithessex@aol.com)

[www.galleriesx.com](http://www.galleriesx.com)

### **SOLO EXHIBITIONS**

The Edmonds Library, 2011

The Corner Deli, Port Orchard, 2005 - 2008

Sandpiper Gallery, Tacoma, 1987, 1988, 1994, 1995, 2006, 2007

City of Enumclaw Gallery, March 2005

Gilmartin Gallery, Seattle, 2001

Bethany Presbyterian Church, Tacoma, 1992

Woody's Restaurant, Middlebury, Vermont, 1989

Fireplace Gallery, University of Puget Sound, Tacoma, 1986

Chrysalis Gallery, Western Washington University, Bellingham, 1986

Handforth Gallery, Tacoma Public Library, 1984

### **GROUP EXHIBITIONS**

*Spotlight Gallery*, Gallery 110, Seattle, 2011

*Small Works*, Gallery 110, Seattle, 2010

*New Members Exhibition*, Gallery 110, Seattle, 2010

*Evergreen*, Gallery 110, Washington State Convention Center, Seattle, 2010

*Food for Soul*, Gallery 110, Seattle; Blackfish Gallery, Portland, 2010

*Momentum Studio*, Seattle, 2005

*Base Camp*, City of Enumclaw, 2005

*Mount Rainier Centennial*, Kittredge Gallery, Tacoma, 1999

*Marking Time*, Kittredge Gallery, Tacoma, 1996

Mark E. Reed Gallery, Shelton, 1996

Merrill Place Gallery, Seattle, 1990

*Ed Essex and Meredith Essex; Father/Daughter*, Pacific Lutheran University, Tacoma, 1990

*Landscape Escape Invitational*, Mercer Island Center, Seattle, 1989

*New Artists, New Work*, Louise Matzke Gallery, Seattle, 1985

Bachelor of Arts Exhibition, University of Puget Sound, 1981

*Northwest Artists*, The Alternative Gallery, Tacoma, 1980

*Tacoma University Student/Faculty*, Tacoma Art Museum, 1980, 1979

Safeco Corporate Collection, purchase, January, 2000

### **JURIED EXHIBITIONS**

*Base Camp*, City of Enumclaw Juried Art Exhibit, 2005 award, 2006

*Women in Art*, YWCA Women in Art Award, Handforth Gallery, Tacoma, 1992

*Women in Art*, Honorable Mention, Tacoma, 1990

Whatcom Museum of History and Art, Bellingham, 1988

*Painting and Sculpture*, Tacoma Art Museum, 1985

Western Washington State Fair, Honorable Mention, Puyallup, 1984

Bellevue Fine Arts Competition, 197

### **EDUCATION**

Bachelor of Arts: Art History and Studio Art Majors  
University of Puget Sound, 1981

### **GRANTS, AWARDS**

Washington Art Educators Association Distinguished Service Award, 1999  
Excellence in the Arts, Pierce County Arts Commission, 1995  
Excellence in the Arts, Tacoma Arts Commission, 1994  
Artist Residency Grant, Vermont Studio Colony, 1988  
Trustee Academic Scholarship, 1977-1981  
Helen Buchanan Art Scholarship, 1981  
Arthur Gunderson Art Scholarship, 1980

### **ARTIST IN RESIDENCE**

Washington State Arts Commission Teaching Artist 1990-1993, 1995-1997, 2001-Present  
San Juan Community Theatre, Friday Harbor, Stage Designer, *The Merry Firebird*, Fall, 2009  
Tacoma School District, 1989-Present  
Tacoma Art Museum, 1992-1998

### **INSTRUCTOR**

Teaching Artist Training Lab Faculty, Washington State Arts Commission, 2012- 2013  
Masters in the Art of Teaching Graduate Program, University of Puget Sound, 2008-Present  
Artist Mentor/Editor for Arts Impact, Puget Sound Educational Service District, 2000-Present  
Teaching Artist Trainer, PTartscape, Port Townsend, 2002-Present  
Teaching Artist Trainer, Methow Arts Alliance, 2007, 2008  
Teaching Artist Trainer, Idaho Commission on the Arts, 2006 to Present  
Visual Art Instructor, K-5, Grant Center for the Expressive Arts, Tacoma 1996-2001

### **CURRICULUM DESIGNER/CONSULTANT**

Arts Impact, Puget Sound Educational Service District, Common Core Math/Visual Arts  
City of Tacoma/Arts Impact, *Arts EnviroChallenger* curriculum and program  
ArtsEd Washington, *Art Lessons in the Classroom* Trainer, Consultant 2009-present  
South Kitsap School District, 2006-Present  
Port Townsend Community Arts Education Consortium, 2002-Present  
Museum of Glass, Tacoma, 2001- 09  
Washington State History Museum, 2006-2007  
Lake Washington School District, 2001-2003  
Tacoma School District, 1998-2002

### **ART PREPARATOR, ADMINISTRATOR**

Grant Writer, *Ed Essex: A Sixty Year Print Retrospective*, 4Culture Individual  
Artist Award, 2009  
Program Coordinator, *Art on Saturdays*, Tacoma Art Museum, 1997-1998  
Archival Framing; Collections and Exhibitions, Tacoma Art Museum, 1989-1995  
Acting Registrar, Tacoma Art Museum, Spring 1992 and Fall 1995.  
Manager of Framing Shop, American Art Company, Tacoma, 1985-1987



# Candace Gratama, Ed.D.

## Education

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June 2000 – Jan. 2007                                      Seattle Pacific University                                      Seattle, WA

**Doctor of Education with Specialization in School Psychology**

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Sep. 1995 – June 1998                                      Seattle Pacific University                                      Seattle, WA

**Master of Science, Marriage and Family Therapy**

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Sept. 1988 – Mar 1992                                      University of Washington                                      Seattle, WA

**Bachelor of Science, Psychology**

## Experience

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Jan. 2008 - Present                                      The BERC Group, Inc.                                      Bothell, WA

**Senior/Executive Vice President**

- Led evaluations for federal School Improvement Grants and Math Science Partnership grants (e.g. Washington State and Hawaii)
  - Led evaluations for Bill & Melinda Gates Foundation funded high school to college initiatives (e.g. Washington State Achievers Scholarship)
  - Led research projects for state funded programs (e.g. College Bound Scholarship Program)
  - Designed evaluation plans for states, foundations, colleges, and school districts
  - Conducted descriptive and inferential statistical analyses
  - Designed surveys and other instruments
  - Managed team of researchers and office staff
- 

Dec. 2001 – Dec. 2007                                      The BERC Group, Inc.                                      Bothell, WA

**Research Associate/Senior Research Associate**

- Conducted evaluation projects for state agencies, foundations, and school districts
  - Developed the STAR Classroom Observation Protocol
  - Conducted hundreds of classroom observations and wrote specific reports for schools, including recommendations to improve teaching and learning
  - Conducted transcript analysis of thousands of high school graduates for college readiness
- 

Jan. 2006 – Present                                      Seattle Pacific University                                      Seattle, WA

**Adjunct Professor**

- Taught Introduction to Psycho-educational Assessment
- Guest speaker for Program Evaluation class

## Candace Gratama, Ed.D.

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Mar. 1992 – Feb. 2002

University of Washington

Seattle, WA

### Psychometrist 1, 2, Lead, & Supervisor

- Supervised and trained psychometrists
  - Administered and scored neuropsychological tests
  - Participated in national, multi-site pharmaceutical research studies
  - Trained visiting neuropsychologists on the WADA procedure and other neuropsychological tests
- 

Sept. 1997 – June 1998

Sammamish High School

Bellevue, WA

### School-based Counselor Intern

- Conducted individual and group counseling to high school students
- Assisted students in college application procedures
- Worked with students to improve academic performance

### Sample Evaluation Reports

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Baker, D.B., Peterson, K.M., & Gratama, C.A., (2010). *Microsoft Math Partnership: Year 3 – Final Report*: Redmond, WA: Microsoft Corporation and Puget Sound ESD.

Baker, D.B., Gratama, C.A., Brenner, S. C., Law, L.M., Peterson., K.M., Elliot, H., Zamora, L., Cox, A. (2013). *Office of Superintendent of Public Instruction Navigation 101 Program Evaluation: Year 4 Report*. Olympia WA: Office of Superintendent of Public Instruction.

Baker, D.B., Gratama, C.A., Ford, K., Chighizola, B., Calvery, S.V., & Zamora, L. (2013) *College Bound Scholarship Program*. Seattle, Washington: The Bill & Melinda Gates Foundation/College Spark Washington.

Baker, D.B., Gratama, C.A., Chighizola, B., & Kemp, K.W. (2013) *Hawaii Math Science Partnership: Year 1 Evaluation Report (Project 2)*. Honolulu, HI: Hawaii Department of Education.

Ramsey, B. S., & Gratama, C..A. (2010). Framing a district wide problem of practice: Lessons learned from the Washington State Leadership Academy. *The WERA Educational Journal*, 3(1), pp. 3-5.

### Qualifications

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- Knowledge of Word, Excel, SPSS, NVivo

### Professional Affiliations

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- Washington Evaluation and Research Association

**CARRI CAMPBELL**  
123 N 83<sup>rd</sup> St  
Seattle, WA 98103

## **PROFESSIONAL EXPERIENCE**

### **SEATTLE PUBLIC SCHOOLS, SEATTLE, WA**

July 2007 – present

#### **Visual and Performing Arts Manager**

##### Program Development and Management

- Oversee all aspects of professional development for SPS arts teachers
- Build arts partnerships to increase arts education capacity in SPS
- Manage the SPS Elementary Instrumental Music Program which represents 13 music teachers serving 63 elementary and K-8 schools
- Support Seattle Public Schools with resources to ensure effective school-wide arts instruction

##### Administration

- Develop and coordinate short and long term goals for teaching of the arts in Seattle Public Schools
- Manage all secured arts grants
- Develop and manage all arts programming budgets
- Advocate for arts education in SPS to administration, board, and community.
- Advocate for statewide policies to increase school-based arts education funding and resources

### **ARTSED WASHINGTON, SEATTLE, WA**

September 2006-present

#### **Program Manager**

##### Program Development and Management

- Managed the Principal Arts Leadership Initiative a three year program that supports Principal-led school arts teams as they develop and implement multi-year arts plans in their schools. Management of PALI includes but is not limited to: development of assessment tools, workshops, planning tools, provision of coaching and support, recruitment, and helping schools to secure external funding
- Managed ArtsEd Washington's website content including funding opportunities, professional development, K-12 cultural organization outreach, and recent arts education research and news
- Managed ArtsEd Washington's partnerships with other arts agencies and organizations including Arts Impact, a Puget Sound ESD arts professional development program
- Worked closely with the Washington State Arts Commission and OSPI to develop, promote, and manage Washington's Arts Education week and activities
- Created and implement specific strategies to meet programming and strategic plan goals
- Connected educators and schools with the resources they need to implement effective arts education in their schools and districts
- Foster school-community partnerships to encourage school-led arts initiatives

##### Administration

- Developed and coordinate short and long term goals for ArtsEd Washington programming
- Managed all secured grants
- Developed and manage all programming budgets
- Managed ArtsEd Washington's finances and daily office operations

### **TACOMA ART MUSEUM, TACOMA, WA**

October 2002 to August 2006

#### **Manager of School and Teacher Programs/ Associate Curator of Education**

##### Program Development and Management

- Oversaw the school visit program including writing of museum curricula, training gallery educators, and evaluation

- Oversaw Youth Connect: Tacoma Art Museum's High School Internship Program
- Served as the program manager for Back to School Night a consortium of 45 Pierce County organizations. Back to School Night is an event that serves local educators
- Planned and implemented ongoing teacher events, educator evenings, and workshops
- Oversaw and managed educator resources
- Oversaw the development of Wordtravels a 2006-07 pilot literacy and visual arts program through *Writers in the Schools*
- Oversaw the Docent Program including training, recruitment, and management of volunteers

Administration

- Developed and coordinated short and long term educational goals for school, teacher, and docent programs
- Selected and planned upcoming exhibitions as part of the museum's Program Planning Committee
- Oversaw several budgets throughout the department
- Supervised education staff and interns
- Secured and managed funding for educational programs in partnership with the development department including grant writing
- Developed education related marketing materials and marketing plan

Other

- Created interpretive materials for museum visitors (i.e. object labels, text labels, and gallery guides)

**MUKILTEO SCHOOL DISTRICT, MUKILTEO, WA**

May 1999-October 2002

**Certified Classroom Teacher**

- Worked cooperatively with grade level members to achieve specific instructional goals
- Evaluated student progress and developed long-range plans for students' academic achievement
- Developed an after school art program
- Integrated the arts into daily curriculum

**EDUCATION**

2005-Masters of Education in Integrated Curriculum

University of Washington, Tacoma, WA

1999-Bachelor of Arts in Education

Western Washington University, Bellingham, WA

Endorsements: art and psychology

1997-Malta University, Malta

**CERTIFICATION**

Washington State Professional Education Certificate, April 1, 1999.

**Endorsements:**

Art, K-12

Elementary Education, K-8

Psychology, 4-12

## 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](#)

Project Expenditures											
Activity	Fiscal Year	Fiscal Year 2023			Fiscal Year 2024			Fiscal Year 2025			Total per program
		Fund	YTD	Other Funds	Fund	YTD	Other Funds	Fund	YTD	Other Funds	
<b>Program Manager</b>											
PM 2023	2023	23,522			24,433			24,544			72,499
PM 2024	2024		26,610			26,518			26,377		79,505
PM 2025	2025				25,985			27,881			53,866
<b>Program Coordinator</b>											
PC 2023	2023	13,391			13,797			14,211			41,399
PC 2024	2024		18,314		18,884			18,843			56,041
PC 2025	2025				17,977			18,431			36,408
<b>Program Specialist</b>											
PS 2023	2023	1,100			1,100			1,100			3,300
PS 2024	2024		1,100			1,100			1,100		3,300
PS 2025	2025				1,100			1,100			2,200
<b>Program Support</b>											
SP 2023	2023	1,100			1,100			1,100			3,300
SP 2024	2024		1,100			1,100			1,100		3,300
SP 2025	2025				1,100			1,100			2,200
<b>Program Evaluation</b>											
PE 2023	2023	1,100			1,100			1,100			3,300
PE 2024	2024		1,100			1,100			1,100		3,300
PE 2025	2025				1,100			1,100			2,200
<b>Program Materials</b>											
PM 2023	2023	1,100			1,100			1,100			3,300
PM 2024	2024		1,100			1,100			1,100		3,300
PM 2025	2025				1,100			1,100			2,200
<b>Program Supplies</b>											
PS 2023	2023	1,100			1,100			1,100			3,300
PS 2024	2024		1,100			1,100			1,100		3,300
PS 2025	2025				1,100			1,100			2,200
<b>Program Travel</b>											
PT 2023	2023	1,100			1,100			1,100			3,300
PT 2024	2024		1,100			1,100			1,100		3,300
PT 2025	2025				1,100			1,100			2,200
<b>Program Equipment</b>											
PE 2023	2023	1,100			1,100			1,100			3,300
PE 2024	2024		1,100			1,100			1,100		3,300
PE 2025	2025				1,100			1,100			2,200
<b>Program Other</b>											
PO 2023	2023	1,100			1,100			1,100			3,300
PO 2024	2024		1,100			1,100			1,100		3,300
PO 2025	2025				1,100			1,100			2,200
<b>Program Total</b>											
PT 2023	2023	23,522			24,433			24,544			72,499
PC 2023	2023	13,391			13,797			14,211			41,399
PS 2023	2023	1,100			1,100			1,100			3,300
SP 2023	2023	1,100			1,100			1,100			3,300
PE 2023	2023	1,100			1,100			1,100			3,300
PM 2023	2023	1,100			1,100			1,100			3,300
PT 2023	2023	1,100			1,100			1,100			3,300
PE 2023	2023	1,100			1,100			1,100			3,300
PO 2023	2023	1,100			1,100			1,100			3,300
<b>Program Total</b>		55,513			56,943			57,466			170,922

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

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

Name of Institution/Organization

Puget Sound Educational Service District

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	116,885.00	120,302.00	123,821.00	127,445.00		488,453.00
2. Fringe Benefits	49,092.00	50,527.00	52,005.00	53,527.00		205,151.00
3. Travel	6,000.00	6,000.00	6,000.00	6,000.00		24,000.00
4. Equipment						
5. Supplies	18,500.00	24,584.00	21,500.00	11,633.00		76,217.00
6. Contractual	67,930.00	71,095.00	65,521.00	69,582.00		274,128.00
7. Construction						
8. Other	62,694.00	48,593.00	52,254.00	52,914.00		216,455.00
9. Total Direct Costs (lines 1-8)	321,101.00	321,101.00	321,101.00	321,101.00		1,284,404.00
10. Indirect Costs*	28,899.00	28,899.00	28,899.00	28,899.00		115,596.00
11. Training Stipends						
12. Total Costs (lines 9-11)	350,000.00	350,000.00	350,000.00	350,000.00		1,400,000.00

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

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

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

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

Period Covered by the Indirect Cost Rate Agreement: From: 09/01/2013 To: 08/31/2015 (mm/dd/yyyy)

Approving Federal agency:  ED  Other (please specify): OSPI

The Indirect Cost Rate is 9.00 %.

(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 9.00 %.

Name of Institution/Organization Puget Sound Educational Service District	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				367.00		367.00
6. Contractual	15,292.00	25,400.00	27,973.00	24,900.00		93,565.00
7. Construction						
8. Other		40,500.00	42,300.00	15,000.00		97,800.00
9. Total Direct Costs (lines 1-8)	15,292.00	65,900.00	70,273.00	40,267.00		191,732.00
10. Indirect Costs	1,376.00	5,931.00	6,325.00	3,624.00		17,256.00
11. Training Stipends						
12. Total Costs (lines 9-11)	16,668.00	71,831.00	76,598.00	43,891.00		208,988.00

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



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

**1. Project Director:**

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
	Beverly		Harding Buehler	

Address:

Street1:	800 Oakesdale Ave. SW
Street2:	
City:	Renton
County:	
State:	WA: Washington
Zip Code:	98057-5221
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
(425) 917-7816	(425) 917-7610

Email Address:

bhardingbuehler@psed.org
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**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.

	Add Attachment	Delete Attachment	View Attachment
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