

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



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

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

**CFDA # 84.351D**

**PR/Award # U351D140010**

**Grants.gov Tracking#: GRANT11635898**

OMB No. , Expiration Date:

Closing Date: Apr 28, 2014

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

**Application for Federal Assistance SF-424**

* 1. Type of Submission: <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"/>
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* 3. Date Received: <input type="text" value="04/24/2014"/>	4. Applicant Identifier: <input type="text"/>
--	--

5a. Federal Entity Identifier: <input type="text"/>	5b. Federal Award Identifier: <input type="text" value="NA"/>
--	--

**State Use Only:**

6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>
---	---

**8. APPLICANT INFORMATION:**

* a. Legal Name: <input type="text" value="Arts Corps"/>	
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="91-2044679"/>	* c. Organizational DUNS: <input type="text" value="1375663650000"/>

**d. Address:**

* Street1:	<input type="text" value="4408 Delridge Way SW"/>
Street2:	<input type="text" value="Suite 110"/>
* City:	<input type="text" value="Seattle"/>
County/Parish:	<input type="text" value="King"/>
* 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="98106-1348"/>

**e. Organizational Unit:**

Department Name: <input type="text" value="NA"/>	Division Name: <input type="text" value="NA"/>
---	---

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

Prefix: <input type="text" value="Ms."/>	* First Name: <input type="text" value="Leslie"/>
Middle Name: <input type="text" value="Gayle"/>	
* Last Name: <input type="text" value="Collins"/>	
Suffix: <input type="text"/>	
Title: <input type="text" value="Deputy Director"/>	

Organizational Affiliation: <input type="text" value="Arts Corps"/>
--

* Telephone Number: <input type="text" value="206-722-5440 ext 101"/>	Fax Number: <input type="text" value="206-722-5459"/>
---	---

* Email: <input type="text" value="leslie.collins@artscorps.org"/>
--

**Application for Federal Assistance SF-424**

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

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

Type of Applicant 2: Select Applicant Type:

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-022514-001

\* Title:

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

**13. Competition Identification Number:**

84-351D2014-1

Title:

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

Add Attachment

Delete Attachment

View Attachment

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

Highline Creative Schools Initiative

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="333,484.00"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="333,484.00"/>

**\* 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:

## 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.

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL  Leslie Collins	TITLE  Deputy Director
APPLICANT ORGANIZATION  Arts Corps	DATE SUBMITTED  04/24/2014

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: Arts Corps

\* Street 1: 4408 Delridge Way SW, Suite 110 Street 2: \_\_\_\_\_

\* City: Seattle State: WA: Washington Zip: 98106-1348

Congressional District, if known: WA-007

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

<b>6. * Federal Department/Agency:</b> U.S. Department of Education	<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 NA Middle Name \_\_\_\_\_

\* Last Name NA Suffix \_\_\_\_\_

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

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

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

Prefix \_\_\_\_\_ \* First Name NA Middle Name \_\_\_\_\_

\* Last Name NA 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: Leslie Collins

\* Name: Prefix Ms. \* First Name Leslie Middle Name Gayle  
\* Last Name Collins Suffix \_\_\_\_\_

Title: Deputy Director Telephone No.: 206-722-5440 ext 101 Date: 04/24/2014

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

PR/Award # U351D140010

## 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.

ArtsCorpsSection427.pdf

Add Attachment

Delete Attachment

View Attachment

## **Addressing Barriers to Access - Statement Under Section 427 of GPA**

The Highline Creative Schools Initiative will be offered to two middle schools randomly selected within the Highline School District. For selected schools, all language arts teachers serving sixth grade will have the opportunity to work with teaching artists and all sixth grade students will have the opportunity to benefit from integrated arts instruction in their language arts class, with each student expected to receive 70 hours of instruction per year on average. To ensure that all eligible students have equal access to this instruction, Arts Corps will place a strong focus on social justice training and will work closely with the Highline School District to accommodate students with special needs.

To address barriers in the classroom due to race, color and national origin, Arts Corps prioritizes a race and social justice framework at all levels of the organization, and particularly in our training and support for teaching artists who are tasked not only with delivering high quality arts programs that build artistic competencies, but also with a framework of youth development that promotes social consciousness especially in communities which face oppressions such as poverty and violence. The level of professional development incorporating social justice training for our faculty of teaching artists is very high and includes an annual 2-day retreat, quarterly meetings, and discipline-based cohort coaching.

Teachers and teaching artists participating in this project will additionally receive five days of professional development per year. Each session will provide social justice

learning covering a separate social justice topic such as anti-racism, classism and adultism. This learning is intended to provide teachers and teaching artists with a framework to help them reach across barriers created by institutional racism and classism. Teachers will also gain perspective about the use and abuse of adult power and how it impacts learning in the classroom.

In addition to our high standards related to race and social justice, Arts Corps will ensure that sixth grade students with special needs have access to arts learning offered through this program. Sixth grade students with special needs who are mainstreamed into regular language arts classes will receive arts instruction as part of their regular language arts class. However, for those students who are pulled out of mainstream language arts classes for learning support, Arts Corps will work with school personnel to arrange for added class sessions to serve special needs students who would otherwise not receive access.

## 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>	
Arts Corps	
<b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b>	
Prefix: Ms.	* First Name: Leslie Middle Name: Gayle
* Last Name: Collins	Suffix:
* Title: Deputy Director	
<b>* SIGNATURE:</b> Leslie Collins	<b>* DATE:</b> 04/24/2014

## Abstract

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

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

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

---

## You may now Close the Form

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

\* Attachment:

Grantee Name: Arts Corps  
Grantee Project: Highline Creative Schools Initiative (CSI)  
Contact Person: Elizabeth Whitford, Executive Director  
Address: 4408 Delridge Way SW #110, Seattle, WA 98118  
Telephone: (206) 722-5440 x106  
Email: [Elizabeth.whitford@artscorps.org](mailto:Elizabeth.whitford@artscorps.org)

Arts Corps will partner with Highline School District in King County, Washington to implement the Highline Creative Schools Initiative, serving a diverse population of 600 sixth grade students each year in two high poverty middle schools. Through in depth artist-teacher collaborations to support standards-based arts integrated learning, professional development for teachers and teaching artists, and a focus on fostering academic mindsets (psychosocial beliefs that underlie academic engagement and performance) for incoming middle school students, the Highline Creative Schools Initiative will narrow the achievement gap and support students' long-term academic success in a high poverty and historically low-performing school district.

Expected outcomes include increased student achievement, including narrowing of the achievement gap; increased literacy, visual arts and theater arts learning; improved school engagement and academic mindsets (belonging, self-efficacy, growth mindset and relevance/achievement motivation); improved middle school transition; and strengthened teacher capacity to deliver arts-integrated lessons and assessments.

Evaluation of CSI will provide educators, arts education organizations and policymakers with a deeper understanding of the mechanisms through which arts learning can influence academic engagement and performance, and thus inform the design of arts-based interventions to reduce the achievement gap.

## Project Narrative File(s)

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

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

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# Arts Corps

## Arts in Education Model Development and Dissemination Grant

### Project Narrative: Highline Creative Schools Initiative

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## INTRODUCTION

In partnership with a visionary district administration at Highline Public Schools, Arts Corps will build on its successful Creative Schools program to deliver a replicable and proven model that uses high quality arts integration to realize a new approach to middle school transition. Through standards-based arts integrated learning, professional development for teachers and teaching artists, and a focus on fostering academic mindsets (psychosocial beliefs that underlie academic engagement and performance) for incoming middle school students, the Highline Creative Schools Initiative will narrow the achievement gap and support students' long-term academic success in a high poverty and historically low-performing school district. It will also further important regional initiatives including The Road Map Project, a collective impact effort that includes a focus on academic mindsets and is aimed at doubling the number of students in South King County on track to graduate from college or earn a career credential by 2020.

Above all, this project will bring a deeper understanding of the mechanisms through which arts learning can influence academic engagement and performance. This research opens the “black box” of *how* arts education spurs academic growth, and in so doing, informs the design of arts-based interventions designed to reduce the achievement gap between low-income students and their peers.

This project meets the AEMDD Absolute Priority by strengthening standards-based arts education and integrating it into the core curriculum to improve the academic performance of middle school students. This project meets Competitive Priority 1 by serving one Tier II school under the Federal School Improvement Grants program for persistently low-achieving schools. This project meets Competitive Priority 2 through the development and use of high quality student web pages designed to promote academic mindsets and improve student achievement.

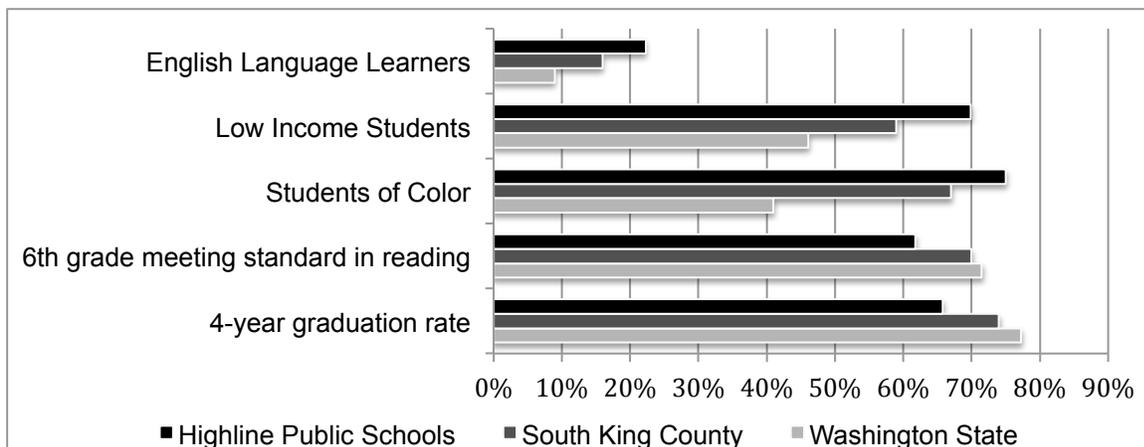
## NEED FOR PROJECT

### *Addressing the needs of students at risk of educational failure*

Highline Creative Schools Initiative (CSI) will utilize high quality arts integration to address the academic needs of middle school students in Highline Public Schools, a high-poverty district south of Seattle. The project will address a glaring achievement gap that exists in the district for students of color and students in poverty. Contributing to this achievement gap in Highline are high populations of students of color and poverty, persistently underperforming and under-resourced schools and the educational risks that stem from middle school transition.

➤ **Low Income, Diverse Schools:** Highline Public Schools serves nearly 19,000 Washington students Kindergarten through Grade 12 in the communities of Burien, Des Moines, Normandy Park, SeaTac, Boulevard Park, and White Center, suburban cities in the region known as South King County. The availability of inexpensive housing and the presence of diverse populations of low-income families, including many different immigrant and refugee populations, largely characterize this region. Highline is one of the highest poverty, most diverse and lowest performing school districts in its region, as illustrated in the graph below.

**Graph 1: Highline School District/Washington State Comparison; Demographics and Performance (2012-13)** [source: OSPI Report Card, <http://reportcard.ospi.k12.wa.us>]



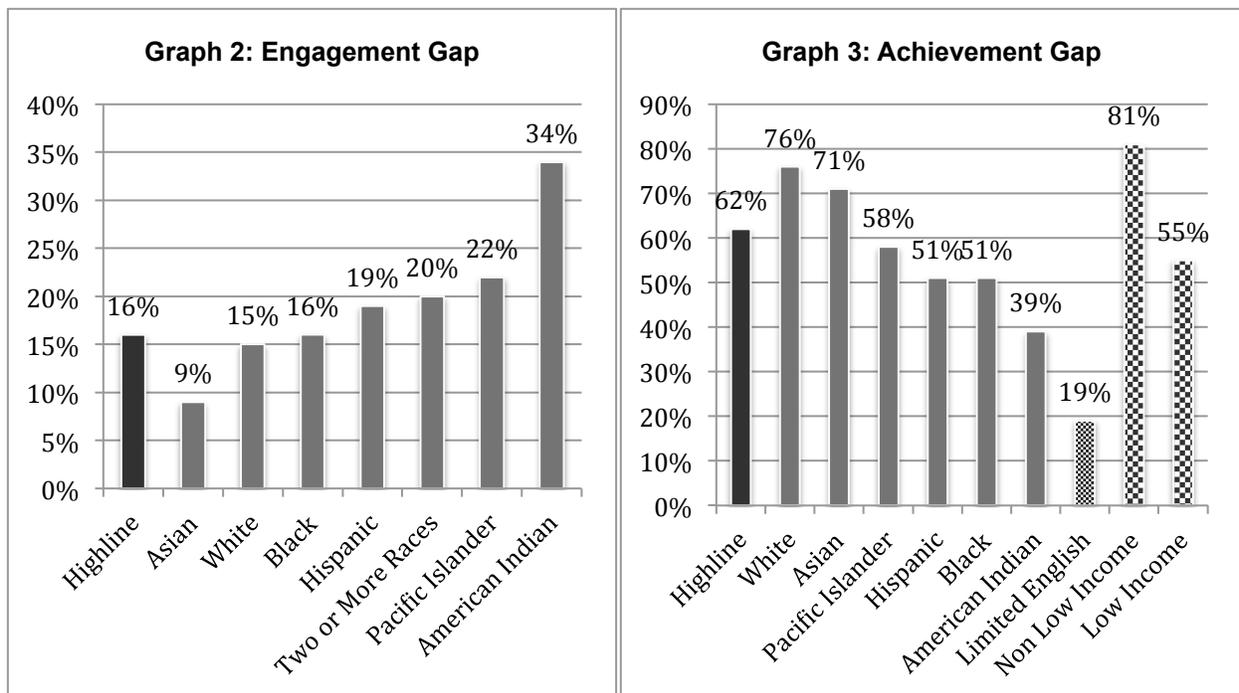
➤ **Persistently Low Performing Schools:** Highline has four mainstream middle schools in the district: Cascade, Chinook, Pacific and Sylvester. At all four schools, a majority of students are from low-income families and are youth of color, and the percent of students meeting standards on state reading tests fall below the state average in each school. Two of these schools (Cascade and Chinook Middle Schools) are currently Tier II schools under the Federal School Improvement Grants program for persistently low-achieving schools. For the purposes of this project, these schools will be paired by demographics and performance. One school in each pair will be chosen at random to serve as the treatment school and the other as the control school. As a result of this research design, this project will serve two high poverty, underperforming schools including one school designated as a Tier II school under the Federal School Improvement Grant Program, meeting AEMDD's Competitive Priority #1.

➤ **Middle School Transition:** This intervention focuses on incoming middle school students. Substantial research points to the negative impacts that school transitions can have on student academic performance, motivation, engagement in learning, feelings of self-efficacy, and disciplinary behavior (Richardson 2002; Fabes et al., 1999; Eccles 1999; Eccles et al., 1993). A 2011 Harvard University study of statewide student data from Florida found a sharp drop in student achievement in the transition to middle school that persists through grade 10. The study also found that middle school entry increases student absences and is associated with higher grade 10 dropout rates (Schwerdt & West 2011). Research also suggests that the academic behaviors, achievement, and motivational orientation of middle school students are directly implicated in their long-term prospects in high school and beyond. In fact, a 2006 study in Philadelphia found that about 40 percent of eventual dropouts could be identified on the basis of poor grades, attendance, and behavior as early as 6th grade (Neild & Balfanz 2006). Currently

Highline middle schools struggle to meet the needs of early adolescents in this sensitive academic and psychosocial development transitional point. Across the district there is a notable drop in student attendance and academic performance in reading and math when students enter middle school in 7<sup>th</sup> grade that is sustained through their middle school experience.

➤ **Achievement Gap:** While Highline middle schools overall performance is low, this is especially true for low-income students and youth of color within these diverse schools. Blacks, Hispanics, Native Americans and Pacific Islanders are over-represented among those with poor school attendance (see graph 2), which has been highly correlated with poor school performance and graduation outcomes (Farrington et al., 2012). An achievement gap can be seen at nearly every measure of academic performance in the district, including in students meeting standard in reading in 6<sup>th</sup> grade, with significant disparities by race and income (see graph 3).

**GRAPH 2: Engagement Gap: Highline Students with 20+ Absences by Race/Ethnicity (2012-13); GRAPH 3: Achievement Gap: 6th Grade Reading; Students Meeting Standard in Highline (2012-13)** [source: Road Map Project Highline District Report V2]



### *Addressing Gaps And Weaknesses in Services, Infrastructure And Opportunities*

This project will address significant weaknesses and district-prioritized service and infrastructure needs through intensive arts-integrated instruction designed to support the development of strong academic mindsets throughout students' first year in middle school (6<sup>th</sup> grade). Supported by ongoing professional development for teaching artists and classroom teachers, the program will provide the foundation for successful middle school transition as an integral part of redesigning learning pathways in Highline Public Schools.

**This project will provide support to a critical period of structural change in Highline, as the district moves its 6<sup>th</sup> grade students from their current configuration in K-6 elementary schools to 6-8 middle schools.** This planned change will allow for broader curricular options for 6<sup>th</sup> graders and a more cohesive, 3-year middle school experience.

While this major shift poses new transition risks for the 6<sup>th</sup> grade students, it also presents opportunities to reinvent the middle school transition experience with committed district partners. In announcing this plan, Highline Superintendent Susan Enfield cited this as an “opportunity to reinvent the sixth-grade experience for our children and improve the entire middle school program.” The timing of CSI is ideal for supporting the district in this aim, as the planning and implementation years of CSI and Highline’s 6<sup>th</sup> grade transition will coincide. This will allow the project to inform a new approach and model for middle school transition that will foster greater academic engagement, mindsets and performance than is the norm.

Additionally, **this project will address significant gaps in the delivery of standards based arts education in Highline Public Schools.** Like most high poverty districts, Highline has considerable gaps in access and delivery of arts education for its students. Further, Highline has found that its students impacted by the achievement gap—students of color and those

experiencing poverty—are the same students underrepresented among those participating in arts learning in the district. This project addresses the following findings from a 2010 report from the Highline Superintendent’s Council on the Arts, which reported on the state of arts in the district:

1) “Highline has deficits in arts education that are impacting our students’ full preparation for college, career, and citizenship.” (p. 3) The report found that music programs were the most robust across the district, but that there were significant gaps in access to visual arts, drama and dance throughout the district.

2) “Of primary concern is a striking inequity of access to the arts across the district.” (p. 3) The council found that students living in high poverty neighborhoods were the least likely to access the arts, and that African American, Latino and Pacific Islander students were significantly under-represented in arts classes. The report found that this inequity is particularly pronounced in middle school grades.

3) “A major gap in the arts programming exists at middle school.” (p. 4) The Highline middle school schedule allows for only one elective, which means that students who are below standard in math or literacy and thus required to take a second math or language arts class during this period have no access to arts learning. Enrollment in arts classes in Highline middle schools continues to be low, with average enrollment of 40% (and as low as 27% and 35% at the two highest poverty middle schools, Cascade and Chinook). As the report acknowledges, not only does this deprive students of the many benefits of arts learning, but it also puts Highline out of compliance with Washington state requirements for all students to take a Classroom Based Proficiency Assessment (“CBPA”) in the arts in middle school.

Many urban school districts help alleviate their infrastructural gaps through arts partnerships with local cultural institutions. As a high-poverty suburban school district, Highline is often

overlooked by Seattle’s rich array of cultural arts organizations and, thus, has very few arts partnerships. Arts Corps has been a primary partner with the district for elementary artist residencies, currently running in 5 schools. At this time, there are no arts education partnerships or arts integration programs in Highline middle schools.

## **SIGNIFICANCE**

### ***The Utility And Application of The Products Resulting from This Project***

Creative Schools Initiative in Highline will contribute important evidence, assessment tools and techniques to further the field of arts education, as well as education and youth development more broadly. At the local level, this initiative will provide a demonstration of an effective arts integration model for middle school grades—a model that is needed to strengthen the delivery and accessibility of standard-based arts education in Highline as well as in Seattle Public Schools and other neighboring districts.

Also, it will further the goals and tactics of a collective impact effort focused on South King County, The Road Map Project. That project is aimed at doubling the number of students on track to graduate from college or earn a career credential by 2020. The Road Map project identifies a set of indicators of progress and success, which include goals around academic mindsets. School districts and youth development organizations are developing measures of these new constructs, and questions related to these mindsets have been added to the school climate surveys of all districts in the Road Map (including Highline). None of these tools have yet been fully validated, nor have strategies to develop these mindsets been empirically tested and proven at a local level. As a result, the assessment tools developed and strategies demonstrated through the Highline Creative Schools Initiative will be of particular interest and application to local education, arts and youth development practitioners and policy makers. In

addition, a number of local funders including United Way of King County and Bill & Melinda Gates Foundation are coordinating their focus to invest in the Road Map strategies, including the development of positive mindsets. The project evaluation will inform their investments and potentially open new sources of funding for effective arts integration interventions.

At a national and international level, this project will break new ground in understanding whether and how arts-based strategies can foster academic mindsets, and how those affect concurrent and subsequent academic performance and achievement gaps. As is outlined in section III, there is strong empirical evidence that arts learning and arts integration can influence academic persistence, grades and achievement (Catterall & Waldorf 1999; Wiess & Lichtenstein 2008; Stevenson and Deasy 2005; Winner et al. 2006). Leading research around growth mindset, self-efficacy, belonging and relevance/achievement motivation suggests that these academic mindsets are central to the development of academic persistence, which in turn contributes to earning higher grades and to overall academic achievement (Farrington et al., 2012). This project will bring greater attention and understanding of the mechanism through which the non-cognitive/psycho-social benefits of arts learning transfer to school performance and beyond.

Finally, while there is significant literature that shows the corrective impact that classroom strategies cultivating academic mindsets can have on transition issues for early adolescents in traditional middle schools (reduced academic engagement and performance stemming from the transition year) (Farrington et al. 2012; Blackwell et al. 2007), there has been very little research to demonstrate how arts programs can foster these academic mindsets and a positive middle school transition through school day interventions. In focusing on this particular period of adolescent development, this project will add significantly to our understanding of the relationship between middle school transition, student development and arts integration. This

information will be of immediate practical application to districts seeking to expand arts integration to students in a way that is scalable and impactful. For example, Seattle's city-district arts education initiative, the Creative Advantage, has set a goal of having all incoming middle school students (6<sup>th</sup> grade) and incoming high school students (9<sup>th</sup> grade) participate in arts integrated learning, based on the theory that arts integration can contribute to a positive school transition experience, and because of the cost that would be associated with providing arts integrated learning for students in every middle and high school grade. This project will directly inform their strategies as Creative Advantage moves from theory to implementation.

The Creative Schools Initiative in Highline Public Schools will be documented and evaluated and the results disseminated broadly through the following products:

(A) **Final Project Evaluation Report**, which will include: (1) Project findings and recommendations around best practices for: artist-teacher collaboration, achieving academic and youth development goals through arts integration in middle school, teacher and teaching artist professional development, school partnership, and assessing academic mindsets. (2) Sample curriculum, student work and assessments. This report will be marketed and distributed to the U.S. Department of Education; partnership stakeholders including Highline school district and the Road Map Project; as well as school districts, arts education and youth development organizations, funders and policy makers

(B) **Short video documenting the key processes** that lead to increased academic engagement and academic mindsets for early adolescents through this program design. Key components of this video will include: (1) Documented student learning and engagement in arts integrated classrooms; (2) Student and teacher interviews that point to the development of academic mindsets and an improved learning environment; and (3) Student, teacher and administrator

interviews that document the impact of the program design on learning, teaching practice and middle school transition. This video will be distributed online at no cost and marketed to schools, parents, teachers, teaching artists and arts education professionals.

(C) **At least 3 conference presentations and workshops** at leading national arts education, youth development and education conferences. These will focus on sharing key lessons learned from the project, as well as hands-on workshops exploring strategies for the assessment and cultivation of academic mindsets within arts education and arts integration.

(D) **Sharing results with local and regional educational partners.** Results will be shared in presentations and meetings with the Road Map Project, Creative Advantage (Seattle Public Schools) and the Right Brain Initiative in Portland, Oregon.

## **PROJECT DESIGN**

The Highline Creative Schools Initiative will foster long term, positive impact on student learning and development by integrating high quality, standards based arts-integrated education into core middle school curriculum to elevate arts and literacy while promoting academic engagement and mindsets. This project will include teacher-artist collaboration on classroom arts projects supporting language arts curriculum, and professional development for teaching artists and language arts teachers. Arts Corps will support collaborative teaching, project-based curriculum and culturally relevant content and practices through the delivery of four, nine-week arts integrated units co-taught by teaching artists and language arts teachers for every 6<sup>th</sup> grade student. Outcomes for this program include:

- Improved academic performance, engagement and psycho-social beliefs (academic mindsets) of middle school students, reduced negative impact of middle school transition and increased likelihood of long term academic success and high school graduation

- Narrowed achievement gap for youth of color and youth in poverty
- Strengthened standards-based arts-integrated instruction in middle school grades that develops students’ skills in the arts (creating, performing and responding)
- Strengthened teacher capacity to deliver project-based and arts-integrated lessons and assessments that foster academic mindsets and academic achievement for their students
- Strengthened teaching artist skills in classroom based instruction and embedded performance assessment, collaboration and co-teaching
- A replicable model for arts integration that addresses the educational gaps and supports student learning, development and academic engagement during middle school transition

**Description of Services**

One visual arts teaching artist and one theater arts teaching artist (“TA”) will be placed in each of the two intervention schools to collaborate with every 6th grade language arts teacher to design and co-teach two nine-week project-based units each over the course of a school year<sup>1</sup>. These projects will integrate visual and theater arts with core content in language arts, and position the arts as a core academic subject in the school curriculum. In order to create deep relationships, we will place the two TAs in each school for 28 hours per week for the duration of the academic year. Each TA will spend 14 hours on classroom instruction; 7 hours on planning and preparation; and 7 hours on administration, professional development and community

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<sup>1</sup> Visual and theatre arts have been selected for this project both in response to Highline School District’s priorities and gaps (music is delivered with the greatest consistency across the district currently), and because the integration of these two art forms supports the academic and psycho-social outcomes central to the project design (as described on page 21).

building. This project will provide 70 hours of arts-integrated instruction annually for every 6<sup>th</sup> grader.

### **A Project Design That Reflects Current Knowledge from Research and Effective Practices**

The project has been carefully designed to reflect evidence-based practices linked to the intended outcomes. This section presents evidence-based practices in curriculum and professional development, followed by a summary of the evidence supporting these practices for each area.

#### ***Project Design Element I: Evidence-based practices in curriculum design and instruction***

The Highline Creative Schools Initiative (“CSI”) curriculum will be project-based; project-based learning is a curricular approach that is designed around a complex question, problem or challenge that interests students and about which they are motivated to learn (Beane 1997).

Students go through a process of investigating and learning that reflects how people approach problems outside the school environment. Students not only learn content, but they also build ownership over the content and the learning process in ways that will foster academic mindsets.

During the planning year, the CSI Manager will develop pilot unit plans. These units will lay out enduring understandings, common core standards, arts standards and embedded performance assessments so that each classroom is well aligned in these areas. As they begin their collaborations, the TA will work with the teacher to develop this curriculum so that it is personally and culturally relevant for students and flexible enough to be responsive to their interests. They will then draw up lesson plans that facilitate students’ practice of creative thinking throughout the process of making, revising and presenting the arts project.

During this process, the artist-teacher collaborators will establish classroom norms that are optimal for the development of academic mindsets, such as the use of community-building and identity exploration to support a sense of belonging in the academic community; culturally-

reflective examples and role-modeling to promote greater feelings of self-efficacy; as well as goal-setting, peer and self-critique and non-evaluative language to promote a growth mindset.

The artist-teacher collaborators will ensure cultural relevancy in their curriculum design and instruction, a practice in which teachers place value on students' experience, prior knowledge and cultural contexts by building connections between students' school and home lives, in recognition of its importance in fostering students' self-efficacy and belonging (Hanley & Noblit 2009). Throughout the planning process, they will be prompted by their curriculum coach (described on page 22) to think critically about media and artwork examples and examine how these examples represent racial and cultural diversity to their students. In each project, they will build in opportunities for student exploration of the issues relevant to their lives. This will include opportunities to visit and partner with local cultural institutions such as Seattle Art Museum, the Wing Luke Museum of the Asian Pacific American Experience, and the Northwest African American Museum. Experiences such as field trips and classroom visits with museum educators will inform and bring greater relevance to the projects in the classroom.

Arts Corps has demonstrated many practices central to the cultivation of academic mindsets in its pilot of the program design proposed. The pilot is currently in its second year in two Seattle public K-8 middle schools and has been evaluated by MEM Consultants. In the pilot, artist-teacher collaborators develop project-based learning that is relevant to the lived experiences of students and allows for students to be active participants in their own learning. The instruction utilizes artistic practices of drafts and portfolio development, peer review and feedback, non-evaluative language and student planning, choice and modeling, all of which have been documented through observations by our pilot's external evaluator (MEM Consultants 2013). These practices are bolstered by our professional development practices, described on page 23.

Our year one project evaluation suggests that these strategies are fostering positive mindsets and engagement for students:

- 51% of students demonstrated an increased ability to pay attention in class as a result of CSI, as reported by teachers
- 68% of students who disagreed with the statement “I am good at staying focused on my goals” prior to CSI reported an increased ability to stay focused on goals
- 59% of students who disagreed with the statement “I can do even the hardest work if I try” prior to CSI reported an increased belief in their ability to do even the hardest school work through effort, a key indicator of a growth mindset

### A Curriculum Example

The following project, a 6<sup>th</sup> grade poetry unit about identity, from the current pilot of CSI illustrates our approach to cultivating academic mindsets, such as relevance, revision and reflection, as well as our use of



academic standards: For this project, students were asked to consider their “inside identity” and their “outside identity,” or the idea that they have certain traits that are visible to the world and other traits that reside inside themselves and are invisible to others. The teaching artist took photographs of each student, which became the base layer of their artwork. Then, with the guidance of their language arts teacher, students composed poetry about their inside identity, which they wrote on a translucent layer over their portrait. Lastly they created a mask that

illustrated their outside identity. This became the topmost layer of their artwork and they used a folding/cutting technique to offer a glimpse of the layers underneath. For both their poetry and their mask, students worked through multiple drafts before they created their final piece. The finished project was displayed at an event called Many Cultures One World for which parents toured the school.

The closing activity for this project was a practice in self-reflection in which students evaluated themselves in three areas - their poetry, their artistic process and their growth mindset. Students were asked to write responses to questions such as “How did you persist?” and “What would you change about the way you worked on the project?”

They responded with honest answers that highlight their process and mindsets: *“I had a colorful and unique design and thought outside of the box and I pushed through everything that was difficult.”* *“I would try to be more focused from the beginning and not talk to my tablemates and try to get more ideas.”* *“I kept going even when I had no idea what to draw on my mask, but I could have done better.”*

This unit was designed collaboratively by a TA and a classroom teacher to address the following common core standards in language arts and Washington State art standards:

- With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
- The student uses the artistic processes of creating, performing/presenting, and responding to demonstrate thinking skills in visual arts.
- The student uses visual arts to express feelings and present ideas.

CSI is committed to strengthening standards based arts education as well as bolstering learning in literacy. For this project, arts learning and literacy standards will be assessed through embedded performance assessments at the end of each unit. These assessments will build off of an expansion of the Washington State Classroom Performance Based Assessments developed in 2012-13 by Seattle Public Schools with the support of Arts Corps. They also align with the cornerstone assessment approach being developed in conjunction with the new National Core Arts Standards. These assessments support student learning with rubrics and formative assessment that may demonstrate student growth over time, while at the same time enabling the evaluation and professional development team to monitor arts learning in CSI classrooms.

Projects will culminate with performances and/or exhibits, and they will be documented throughout the units through student websites that **meet AEMDD's Competitive Priority #2.** The websites will bring practices native to the arts, including portfolios and journals, into application in language arts and arts integrated learning. Students will learn how to modify their web pages, record personal and project goals, and upload and reflect upon multiple iterations of their work in each unit, including work from their assessments. As a result, these student websites will serve as a record of student learning and growth over time as well as an important tool for the cultivation of growth mindset. Students will also contribute occasional posts to a public page intended to share their work with a wider audience. Through the websites, students will practice writing, revision and reflection, building skills in both literacy and technology.

➤ **Evidence that arts integration and curricular approach are positioned to impact academic achievement for students, including in the arts**

There is significant correlational evidence that the arts affect student learning and achievement across academic content, and especially in the area of literacy. Research by

Catterall et al. (2012) shows significant differences in academic achievement (as measured by grades, standardized tests, and high school graduation) between students highly involved in the arts and those with little arts engagement, especially for students from low-income backgrounds.

These findings have been reinforced through demonstrated impacts of high quality arts integration programs. CSI draws on the models developed by our colleagues at the Center for Community Arts Partnerships (“CCAP”) at Columbia College Chicago and the Chicago Arts Partnership for Education (“CAPE”). The CCAP and CAPE models have empirical evidence of the impact of arts integration on student learning in literacy and in the arts, as well as on teacher practice through a well-developed teacher-artist collaboration model that was developed as part of past AEMDD-supported research (Catterall 1999; Wiess & Lichtenstein 2008).

Arts Corps has a track record of utilizing arts integration to support academic performance and achievement. While the evaluation of Arts Corps’ CSI pilot does not meet the criteria for quasi-experimental or random controlled experimental design, the data from the first complete year of CSI does suggest a positive impact on student learning. In both schools, the percent of students meeting standard in the Washington state MSP reading test improved for students who participated in CSI in their language arts classes. At Madrona K-8, a Title I school that is failing to make adequate yearly progress, 35% of 6th and 7th graders who were not meeting standard in reading before CSI met standard in reading after one year of CSI (MEM Consultants, 2014).

➤ **Evidence that the non-cognitive or psycho-social factors collectively known as academic mindsets are critical to supporting academic achievement and performance**

In a 2012 critical literature review on non-cognitive factors related to school performance, Farrington et al. at the University of Chicago Consortium on Chicago School Research posit that “academic mindsets” support the development of academic engagement and performance. They

define academic mindsets as the “psycho-social attitudes or beliefs one has about oneself in relation to academic work.” According to their analysis, “positive academic mindsets motivate students to persist at schoolwork (i.e., they give rise to academic perseverance), which manifests itself through better academic behaviors, which lead to improved performance” (p. 9). While academic persistence is central to academic performance, it does not appear to be teachable directly, but rather is cultivated in specific contexts through positive academic mindsets. They found evidence that four key academic mindsets underlie academic performance:

- **Sense of belonging** (I belong in this academic community): Extensive studies confirm that a student’s sense of belonging in a school or classroom has a strong impact on academic behaviors and performance (Battistich et al. 1995; Cohen & Garcia, 2008; Wentzel & Caldwell, 1997).
- **Growth Mindset** (My ability and competence grow with my effort): Several studies (Dweck, 1975; Dweck & Leggett, 1988; Aronson et al., 2002) have shown that students who believe they can grow their abilities through effort are more likely to apply themselves to schoolwork, to be persistent and to perform well in school. In fact, these internalized beliefs have been shown to be more strongly associated with school performance over time than actual measured abilities (i.e. intelligence tests).
- **Self-efficacy** (I can succeed at this): Studies have shown that adolescents’ belief that they will be able to do something successfully in school contexts is positively associated with perseverance at a given task, even if they find the task challenging or do not experience immediate success (Pajares, 1996; Bandura & Schunk, 1981; Lent et al., 1984; Schunk & Hanson, 1985).

- **Relevancy/Achievement Motivation** (This work has value for me): Numerous studies have found that when students see work as interesting or relevant to their lives, they are motivated to learn and more persistent, and they perform better on the task. (Damon, 2008; Eccles et al., 1983; Wigfield, 1994; Wigfield & Eccles, 1992).

Importantly, an emerging body of evidence also suggests that academic mindsets may underlie differences in school performances by race/ethnicity and gender. Results from three randomized controlled studies focused on classroom strategies to develop academic mindsets reduced internalized inferiority (sometimes called the stereotype threat) and improved the academic performance of black students (Aronson et al., 2009).

➤ **Evidence that academic mindsets can be developed**

Numerous important studies have demonstrated that academic mindsets are malleable and that interventions successfully change students' beliefs about their intelligence, promote social belonging and connect performance to future goals, and in doing so have substantial sustained effects on school performance (Aronson et al., 2002; Blackwell et al., 2007; Cohen et al., 2006; Hulleman & Harackiewicz, 2009; Oyserman et al., 2006; Walton & Cohen, 2007). Carol Dweck and her colleagues (2011) conclude in a review of the evidence on these non-cognitive factors that “educational interventions and initiatives that target these psychological factors can have transformative effects on students’ experience and achievement in school, improving core academic outcomes such as GPA and test scores months and even years later” (p. 3).

Key strategies demonstrated in these interventions include: student choice and autonomy in academic work (Stefanou et al., 2004); frequent non-evaluative feedback (Black et al. 2004), relevance of learning goals (Grant & Dweck 2003); peer modeling (Schunk & Hanson 1985) and overt discussion of the malleability of intelligence (Aronson et al. 2002; Blackwell et al. 2007).

Importantly, these studies also suggest that academic mindsets are a product of the interaction between individual students and their educational contexts, rather than pre-determined characteristics of individual students. Farrington et al. (2012) also identify a lack of evidence and need for further research around whether and how mindsets developed in one context may or may not transfer to another context (i.e. will academic mindsets demonstrated in an arts class transfer to the same students' academic mindsets in their math class?). For this reason, we believe that this model of arts integration is an especially promising strategy for influencing the classroom contexts in language arts, through the explicitly supported transfer (Perkins 1992) of academic mindsets bolstered through arts learning to other academic subjects. Further, this project will add to the research seeking to understand the relationship between improved academic mindsets in one classroom context and improved academic mindsets and performance across the school day.

➤ **Evidence that arts integration and instruction is well positioned to develop academic mindsets**

Many of the practices native to the arts and to high quality arts education are closely aligned with the practices recommended for the fostering of academic mindsets. Arts can connect students to their own cultures and across cultures, deepening their sense of belonging and relevance. Art making involves personal voice, vision and identity, and often includes collaboration with peers. The mastery of arts skills involves dedicated practice and careful scaffolding of new skills. And perhaps most importantly, in high quality arts learning environments, the teacher offers an environment in which there is no one correct answer—allowing freedom for students to set their own vision, experiment, fail and learn from failure to execute their own vision—practices central to cultivating a growth mindset.

There is evidence that arts learning and integration cultivate persistence and the academic mindsets believed to underlie academic persistence. Winner et al. (2006) found that persistence was a skill present in visual arts learning in Boston schools. Stevenson and Deasy (2005) found many practices central to the development of academic mindsets in the arts integration programs that were the subject of their case study: *Third Space: When Learning Matters*. They found that arts education as a central part of the school curriculum provided conditions for students to take risks and set and monitor goals (indicators of a growth mindset), explore identity (relevance), build students' self-efficacy and build community (belonging).

In addition to the considerable evidence that the integration of visual and theater arts can support literacy academic achievement (Catterall and Pepler, 2007; Dupont, 1992; Keehn et al., 2008), studies also demonstrate that instruction in these art forms can contribute to the fostering of academic mindsets. For example, Catterall and Pepler (2007) demonstrate that visual arts instruction is significantly associated with gains in low-income students' feelings of self-efficacy. Research by Bournot-Trites et al. (2007) found that students who received drama-based history instruction showed increased motivation and engagement, were more willing to take risks, and were less concerned about getting the right answer (behaviors central to a growth mindset) than a control group that received traditional instruction of the same history lesson.

➤ **Evidence that fostering academic mindsets is an effective intervention to address the challenges of middle school transition.**

Importantly, studies have found that interventions designed to develop academic mindsets have helped inoculate students from declines in performance in school following a school transition (Farrington et al., 2012). Further, a study by Blackwell, Trzesniewski and Dweck (2007) found that for students entering middle schools, a fixed (versus growth) mindset was

highly predictive of lower performance, whereas they did not find a predictive relationship between fixed mindsets and performance for the same students in their final year of elementary school, suggesting that the context of middle school increases the need for a growth mindset.

Eccles (1999) and Meece (2003) both point to a mismatch between traditional middle school structure and the developmental needs of early adolescents. Middle schools are cognitively less demanding yet more competitive and structured with fewer opportunities for decision-making as compared to elementary school. There also tend to be fewer opportunities for close relationships with teachers at a time when adolescents are seeking connection with non-familial adults.

### ***Project Design Element II: Effective practices in teacher and teaching artist professional development***

The primary elements of support and professional development for teachers and TAs are:

1. **Six days of paid professional development each year.** Professional development will be focused on skill building in arts integration, project based learning, culturally-responsive teaching, teacher collaboration, and teaching practices to cultivate academic mindsets. As a part of this professional development, TAs and teachers will also collaborate on the development of embedded performance assessments designed to both measure and support student learning in the arts. Teachers and TAs involved in the development of Seattle Public Schools embedded performance assessments will coach the teams on design and implementation of these assessments in their classrooms. A structured random sample of these assessments will be scored by participating artists and teachers as a part of the project's formative evaluation strategies.
2. **Paid, quarterly ½ day planning sessions.** These sessions will be held at each school to support the current artist-teacher collaborations and will be supported by a curriculum coach, an individual with skills in curriculum development and an in-depth understanding of the project

who will guide the planning process and strengthen our best practices, standards and embedded performance assessments. The curriculum coach will guide the artist-teacher collaborators through the curriculum design and assessment process, taking into account cultural relevancy and practices to develop academic mindsets.

3. **Two classroom observations with an external evaluator and peer observations of another participating classroom annually** to support their practice and contribute to the formative evaluation of quality in arts integrated instruction. The observation tool will be adapted from the running record format featured on [www.creatingquality.com](http://www.creatingquality.com), with an added focus on the practices and behaviors known to foster academic mindsets. As part of ongoing professional development, TAs and teachers will discuss the practices that appear to have a positive effect on individual students and help to create a classroom culture conducive to the development of both strong artistic and academic work as well as the supportive mindsets.

4. **Ongoing learning through co-teaching and collaboration.** Artist-teacher collaborations will allow classroom teachers to observe the artist's teaching practice and witness transformations in their students through artistic engagement with the content area. They will gain new strategies for student engagement and have the opportunity to reflect on their practice through ongoing planning meetings and check-ins with the collaborating artist.

➤ **Evidence that arts-based teacher and teaching artist professional development strengthens teacher practice and standards based arts education**

There is considerable evidence that professional development for teachers that includes adequate planning time and collaborative teaching and mentoring from teaching artists can positively impact teaching practice. In *Third Space*, Stevenson and Deasy (2005) argue that it is critically important to help the non-arts teacher understand the advanced cognitive and social

dimensions of arts learning—a subject little explored by the broader educational community—and then practice learning arts content and utilizing arts strategies through professional development training, planning time and artist-teacher collaborations in the classroom. Stevenson and Deasy (2005) document increased teacher strategies to engage students in learning through arts based strategies, as well as to learn about capacities of students who may not excel academically but “come alive” through an arts-based curriculum. In fact, their classroom observation identified long-term changes in teacher interactions with academically and socially struggling students after artist-teacher collaboration. Weiss and Lichtenstein (2008) point to renewed sense of purpose, passion and joy among teachers involved in these kinds of professional development opportunities. Through their participation in Project AIM residencies, teachers gain inquiry-based teaching strategies, renew their own feelings of creativity and recognize student engagement as a necessary condition for learning.

In addition, a number of studies have demonstrated that teacher professional development can contribute to new teaching practices that promote positive academic mindsets. For example, Black et al. (2004) demonstrated that teachers who focused on enhancing their teaching and formative assessments approaches to include open dialogue and questioning, non-evaluative feedback and peer and self assessments were able to improve student engagement, motivation and academic performance.

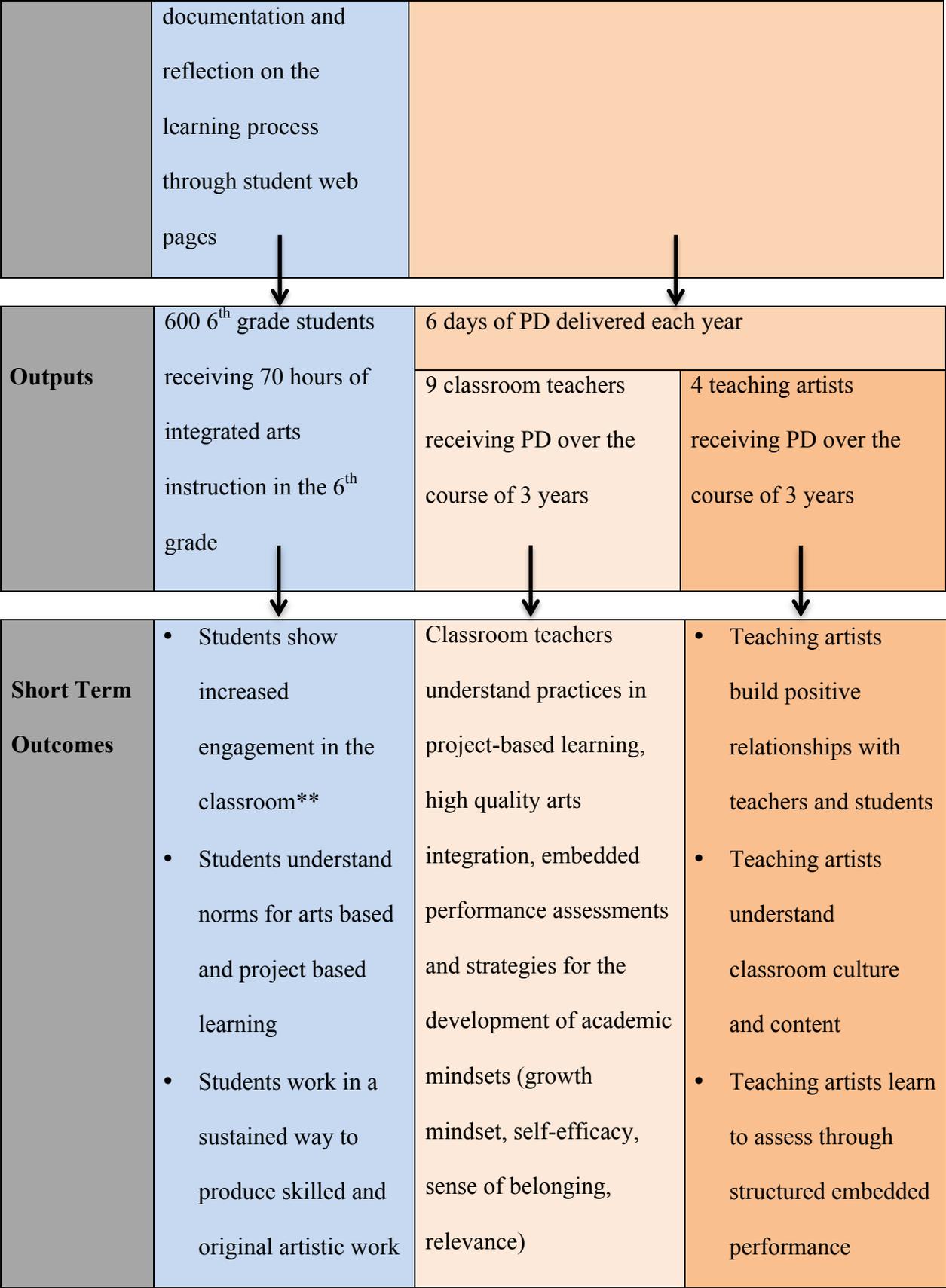
Arts Corps has a strong track record of success in professional development for teaching artists and teachers. Since 2000, Arts Corps has provided in-depth training for its teaching artists around the delivery and assessment of high quality arts instruction, the development of habits of mind including imagination, critical thinking and persistence, strong youth development practices and culturally-responsive teaching. In 2012-13, Arts Corps, in consultation with

researcher Dennie Palmer Wolf, supported Seattle Public Schools arts specialists in their work to expand the Washington State Classroom Based Arts Assessments to include measures for 21st Century skill and growth mindset. Arts Corps has also led two years of professional development through the current pilot of CSI, addressing the same content areas described for this project above. During its first pilot year, CSI was successful in exposing educators to new teaching strategies, with all teachers agreeing they are more likely to collaborate with other teachers or teaching artists and to integrate arts into lesson delivery in the future. Most (80%) also agreed they learned new skills to apply in their teaching as a result of CSI (MEM Consultants, 2013).

***A Project Supported by Strong Theory: Highline Creative Schools Initiative Logic Model***

<b>Participants</b>	<b>6<sup>th</sup> grade students</b>	<b>Language arts teachers</b>	<b>Teaching artists</b>
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<b>Critical Components</b>	<p>Providing students with integrated arts and language arts instruction that is culturally responsive, allows for student voice and choice and promotes experimentation and risk-taking in ways that foster the development of academic mindsets; and includes</p>	<p>Developing and delivering professional development for participating teachers and teaching artists</p> <ul style="list-style-type: none"> <li>➤ PD around arts integration, project based learning, collaborative teaching, culturally-responsive teaching practices, and teaching practices that cultivate academic mindsets</li> <li>➤ PD to support development and scoring of embedded performance assessments</li> <li>➤ Classroom observations and teacher peer observations</li> <li>➤ Artist-teacher collaboration</li> </ul>
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			assessments
<b>Mid Term Outcomes</b>	<ul style="list-style-type: none"> <li>• Students develop and demonstrate enhanced skills and increasingly original work in the arts</li> <li>• Students show higher grades and test scores and improved attendance **</li> <li>• Students develop academic mindsets**</li> </ul>	<ul style="list-style-type: none"> <li>• Classroom teachers show increased aptitude for using the arts in the classroom and through artist collaborations **</li> <li>• Classroom teachers develop new strategies for instruction that promote academic mindsets **</li> </ul>	Teaching artists show gains in teaching skills, as well as skills in collaboration and co-teaching
<b>Long Term Outcomes</b>	<p>Students maintain improved academic performance and engagement throughout middle school and go on to graduate from high school; and achievement gap for black, Hispanic and Pacific Islander students is narrowed.**</p> <p style="text-align: center;">↓</p>	<ul style="list-style-type: none"> <li>• Classroom teachers develop an arts rich classroom culture</li> <li>• Classroom teachers and schools reduce the negative impacts on behavior and achievement that stem from the 6th grade transition**</li> </ul> <p style="text-align: center;">↓</p>	Because of their training and experience working in schools, teaching artists contribute to the ongoing strengthening and sustainability of standards based arts education

	Change at the <b>school level</b> comes about as a result of change at the classroom level and student success. Key features of this change include:
	<ul style="list-style-type: none"> <li>• The arts become a core academic subject in the school curriculum</li> <li>• Negative impacts that stem from the 6<sup>th</sup> grade transition are reduced through shifts in school culture. **</li> <li>• Teaching artists become a valuable part of the school culture</li> </ul>

\*\* Evidence of promise: there is empirical evidence to support the theoretical linkages between at least one critical component and these outcomes.

***Improving Teaching and Learning and Supporting Rigorous Academic Standards for Students***

CSI supports rigorous teaching and learning for students in two ways. First, teachers will be trained in research-based methods and practices in high quality arts integration, as described on page 22. Second, CSI curriculum will align with the Common Core standards in language arts and the arts standards for Washington State, as illustrated in the curriculum example on page 14.

Arts Corps is dedicated to the idea that standards in two integrated subjects - in this case, language arts and the arts - should have equal value and weight in the classroom. A collaborative model between teachers and teaching artists provides consistently high quality instruction in both areas because each is an expert in their own area of instruction.

The standards provide a roadmap for developing CSI unit plans and lesson plans. For our proposed project, skills in reading, writing, speaking and listening will be developed as part of the artistic process of creating, performing and responding. Visual arts and theatre arts will provide rich processes by which students will develop standard-based skills such as analyzing texts, making comparisons, and exploring points of view, ideas and themes.

### ***Planning for The Sustainability of Project Activities and Benefits***

CSI aims to create long-term, sustainable partnerships that demonstrate how teaching artists and arts integration have an important, enduring role in the school ecosystem. At the two participating schools, site steering meetings in the final implementation year will be dedicated to planning for the sustainability of the program. Each school will hold one intensive meeting in the fall and one in the spring, convening Arts Corps staff, principals, lead teachers and other stakeholders. Committee members will develop a strategic plan for moving forward that includes funding, staffing, and adjustments to the program model if needed.

Beyond the duration of their participation in this project, classroom teachers and teaching artists will continue to have a positive impact on their students. Participating teachers will have greater capacity (skills, knowledge and inspiration) to integrate the arts in their classroom, as well as an increased aptitude for collaboration with greater potential to integrate across disciplines. They will also have new skills for creating an arts rich, learner centered classroom that fosters academic mindsets that better support a healthy middle school transition for students. TAs will gain a specialized skillset for working in schools and practicing collaborative integration, as well as training students to develop academic mindsets.

Arts Corps intends to strategically expand this program to additional sites after the completion of the grant. The teachers and TAs who participated in the project will be well equipped to contribute to the dissemination of these ideas. They will be invited to participate in trainings for other teachers and TAs as the program expands. They will also share curriculum and documentation of student work, which will be significant to the dissemination of this model.

Finally, nationally-leading education funders including Seattle-based Raikes Foundation and the Bill & Melinda Gates Foundation are increasingly investing in strategies to promote

academic mindsets and to support successful middle school transitions. In demonstrating that arts integration can support these outcomes, this project will likely open new avenues of funding for this program and for other arts integration efforts in the region.

## **PROJECT PERSONNEL**

### ***Arts Corps hiring process encourages applications from members of traditionally underrepresented groups***

Arts Corps is committed to being an effective anti-racist organization that contributes to racial equality and promotes elimination of the negative impacts of institutional racism. In order to provide equal employment and advancement opportunities to all individuals, employment decisions are based on merit, qualifications and abilities. Except where required or permitted by law, employment practices are not influenced or affected by virtue of an applicant's or employee's race, ethnicity, religion, sex, marital status, national origin, age, sexual orientation, veteran status, the presence of any mental, sensory or physical handicap, or any other characteristic protected by law. This policy governs all aspects of employment, promotion, assignment, discharge and other terms and conditions of employment. Arts Corps actively works to ensure diverse applicant pools for all staff hires through proactive outreach to media outlets and networks serving diverse communities. Arts Corps' 40 person staff, which includes our corps of teaching artists, is made up of the following racial demographics: 42.4% white, 22.5% black, 12.5% Asian pacific islander, 10% latino, 10% mixed race and 2.5% native American.

For this project we will hire one evaluation and documentation coordinator and four master level teaching artists who reflect our values around excellence and race and social justice, and we will actively encourage members of underrepresented groups to apply. Strategies for recruitment are 1) sharing the job announcement with diverse networks of teaching artists, including current

and past Arts Corps TAs, Seattle Teaching Artist Network, Artist Trust and the Teaching Artist Training Lab; 2) Posting on listserves and online job boards promoting social justice, youth development and education such as King County Youth Development Network, University of Washington Office of Minority Affairs, and Voices Rising; 3) Advertising in publications dedicated to people of color such as Northwest Asian Weekly, The Seattle Medium, and Colors Northwest Careers; and 4) holding informational sessions at accessible locations in the cities of Seattle and Burien. Hiring committees will be made up of individuals who reflect the diversity of our students.

### ***Qualifications of key project personnel***

**Elizabeth Whitford, Executive Director**, has 14 years of experience in youth development, fundraising and organizational management, including managing federal, local government, and large foundation project grants from funders including the NEA and the Bill & Melinda Gates Foundation. Since becoming executive director in 2008, Elizabeth has played a pivotal role in shaping Arts Corps' vision, building capacity, and providing strategic direction. Prior to Arts Corps, Elizabeth served as the founding operations director for Potlatch Fund and as executive director of Odyssey Youth Center in Spokane, Washington. Elizabeth is an advisor to Seattle's arts learning initiative, the Creative Advantage, and the Boys and Girls Clubs of America's Advisory Council for the Arts. She has presented on arts learning, equity in arts education, assessment of 21st Century skills, and the development of academic mindsets locally and nationally, including at the conferences of Grantmakers for Education, Arts Education Partnership and the National Guild for Community Arts Education.

**Leslie Collins, Deputy Director**, has over 25 years of experience in budget development, financial planning, program development and project management, with 7 years of experience

administering complex competitive grants. With a Master of Public Administration, her background includes management of local government agencies and technology projects. Leslie oversees operations, technology management and financial management for Arts Corps.

**Tina LaPadula, Education Director**, is a theatre teaching artist and founding member of Arts Corps. Her commitment to emergent curriculum, art for social change and student-centered assessment helped shape Arts Corps philosophy. She has facilitated learning courses for the University of Washington and regularly leads workshops on assessment strategies, classroom management, and creative habits for local educators and various national conferences. Tina is also a member of the Association of Teaching Artists and has 20 years of experience designing and implementing youth arts programs.

**Omana Imani, Program Director**, has newly joined Arts Corps and is responsible for building and maintaining strategic relationships and overseeing our core programming. Her 17 years of experience developing and managing youth arts programming with the Youth Force Coalition, Underground Railroad/Mandela Arts Center, and Youth UpRising in Oakland, CA, brings a breadth of knowledge to Arts Corps that will be invaluable in sustaining and supporting strong community partnerships and providing a foundation for powerful youth programming.

**Hillary Moore, Program Manager**, has 17 years of experience writing curriculum and teaching visual arts with a wide range of ages from preschool to the graduate level. Most recently she worked as the Graduate Program Coordinator at IslandWood, a non-profit environmental learning center serving students and teachers in the Seattle area. During her time at IslandWood she developed and taught the graduate course *Integrating the Arts Across the Curriculum*. Hillary has a BA in Studio Art and a MA in Education with a focus on experiential and art education.

**Dr. Dennie Palmer Wolf, WolfBrown, Co-principal Investigator**, trained as a researcher at Harvard Project Zero, where she led studies on the early development of artistic and symbolic capacities. She directed Project PACE (Projects in Active Cultural Engagement) at the Harvard Graduate School of Education, an organization that focused on children and youth as vital, but often ignored, forces in cultural planning. More recently, she has pioneered evaluation studies that build the capacities of organizations, funders, and the communities they serve, co-authoring *More Than Measuring*, a longitudinal study of the effects of arts-based learning, sponsored by Big Thought, a 50-organization consortium in Dallas, Texas. Wolf has published widely on issues of assessment, evaluation, artistic, and imaginative development.

**Dr. Steven Holochwost, WolfBrown, Co-principal Investigator**, earned his Ph.D. in developmental psychology, with a minor in neurobiology, as a fellow of the National Science Foundation in the Department of Psychology at the University of North Carolina, Chapel Hill. Before joining WolfBrown, Dr. Holochwost was Associate Director of Research at the Early Learning Center and, prior to that, Senior Assistant Child Advocate with the Office of the Child Advocate for the State of New Jersey. He holds a master's degree from the Fels Institute of Government at the University of Pennsylvania, and has received grants, awards, and fellowships from the Center for Arts and Cultural Policy Studies at Princeton University, the Eagleton Institute at Rutgers University, the Frank Porter Graham Child Development Institute, and the Society for Research in Child Development.

**Mary Murray, MEM Consultants**, brings extensive experience as a teacher and administrator in public school settings to her consulting practice. Mary received a B.A. in psychology from Haverford College after which she was accepted into Teach for America. While earning a M.A. in Community and Prevention Research from the University of Illinois at Chicago, Mary provided

program evaluation support, staff training and project management to nonprofit organizations, schools and university-based prevention projects. Mary has served as an external evaluator for Arts Corps since 2003 and will provide an important local perspective and capacity to the research team.

**Stefan Nelson, Cultural Arts Specialist, Highline Public Schools**, currently oversees K-12 Arts programming and will serve as the primary liaison between the district and Arts Corps for this project. His educational role as coordinator and manager of Arts in the district was preceded as the general elementary music teacher in four of Highline’s elementary schools. Stefan is a passionate advocate of the arts and has served in various roles including writing board policy for arts education and serving on the artist roster panel for Seattle’s Creative Advantage program.

## **MANAGEMENT PLAN**

### ***Achieving Project Objectives on Time and Within Budget***

During the planning year, Arts Corps will convene an ***advisory committee*** comprised of school principals for participating schools, the Highline Director of Instruction and Innovation, Highline Arts Manager, Highline Community Partnerships Manager, Arts Corps Executive Director, Program Director, Education Director, Creative Schools Manager and Principal Investigator, as well as Jody Rosentswieg of the Raikes Foundation and Jessica Werner of Youth Development Executives of King County to inform alignment to regional educational initiatives. The advisory committee will provide advice and guidance for the program approach during the planning stage of the project and will continue to review and provide guidance for the project over the three year implementation period. This will include review of site plans, evaluation plans and expected outcomes going into each year of program implementation. It will also include review of school outcome data upon completion of each program year for use in assessing the program plan for the next program year.

Arts Corps will also convene a *site steering committee* at each school comprised of school principal, arts specialist, participating language arts teachers, the Creative Schools Manager, and teaching artists. The steering committee will develop a shared vision for the program at each site, and will meet twice during the year to outline schedules, develop a joint understanding of the general progression of curriculum for the year, review progress and troubleshoot issues.

Arts Corps will use the *first project year for project planning and capacity building*. During this year, Arts Corps will work closely with the Highline School District to finalize partnership agreements with the two treatment and the two control middle schools, convene site steering committees and develop a site plan for each treatment school, refine evaluation design, and build capacity for project implementation. Work during the planning year will include participation in Highline planning sessions for the 6<sup>th</sup> grade transition to middle school, professional development for teachers and teaching artists, curriculum and assessment development, development of web resources and protocols for student web sites, finalization of the evaluation plan and instruments, finalization of data collection methods in conjunction with district technology staff, database upgrade to manage evaluation data, collection of baseline outcome data, and recruitment and hiring of teaching artists for the coming program year.

The *milestones and timeline for the planning year* are as follows:

<b>Planning Year Milestones</b>	<b>Responsible</b>	<b>Timeline Year 1</b>
School selection	Investigators	Fall, 2014
Participation in Highline planning process for 6 <sup>th</sup> grade transition to middle school	Program Director	Fall 2014 – Spr. 2015
District Advisory Committee: program intro and agreements	Program Director	Fall, 2014
Principal meetings: identify participating teachers & site lead	CSI Manager	Fall, 2014

Planning Year Milestones	Responsible	Timeline Year 1
Site Steering Committee: develop site plan each school	CSI Manager	Fall, 2014
Web and protocol development for student websites	CSI Manager	Wtr., 2015
Finalize evaluation plan and instruments	Investigators	Wtr., 2015
Finalize data collection plan with Highline Tech Dept.	Deputy Director	Wtr., 2015
Database upgrade	Deputy Director	Wtr., 2015
Curriculum development	CSI Manager	Wtr., 2015
Professional development intro. for participating teachers	CSI Manager	Spr., 2015
District Advisory Committee: sign off on district plans	Program Director	Spr., 2015
Site Steering Committee: sign off on site plan	CSI Manager	Spr., 2015
Recruitment, hiring and training of teaching artists	CSI Manager	Sum., 2015
Professional development intensive for participating teachers	CSI Manager	Sum., 2015
Collection of baseline outcome data	Investigators	Fall, 2015

Arts Corps will begin integrated arts instruction for 6<sup>th</sup> grade students during the *first program year* (second year of project), supported by strong professional development essential for preparing and supporting classroom teachers and teaching artists. Key program activities during each programming year will include planning, preparation and logistics for professional development and half-day teacher planning sessions; teaching artist guidance and supervision; finalization and management of class schedules for each site; planning and preparation for site Steering Committees and the district Advisory Group; coordination of culminating showcases and exhibits and coordination of data gathering for formative evaluation and research activities.

In the final project year, Arts Corps will negotiate with schools for continuation of arts integration partnerships after the end of the project. This will rely on the results of work with site

steering committees and Highline School District to identify partnership options and funding strategies. At the end of the final project year, Arts Corps will also select products for dissemination based on feedback from the project advisory committee as well as teaching artists, teachers, staff and other stakeholders; and prepare a final written project report presenting key findings. Arts Corps will also develop a short video highlighting project impact and findings. This video will be used to assist in presenting findings at state and national conferences.

The *milestones and timeframe for each programming year* are as follows:

<b>Programming Milestones</b>	<b>Responsible</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>
Conduct <b>Creative Teaching Lab</b> – 3 day training for all teachers & teaching artists	CSI Manager	Aug 2015	Aug 2016	Aug 2017
Teaching artist <b>introductory activities</b> (guest classes, assemblies, parent letters)	Teaching Artists	Sep 2015	Sep 2016	Sep 2017
<b>Half-day planning session</b> w/participating teachers and teaching artists	CSI Manager	Sep 2015	Sep 2016	Sep 2017
Convene <b>Site Steering Committee</b>	CSI Manager	Oct ‘15	Oct ‘16	Oct ‘17
First semester <b>programming begins</b> at each school	Teaching Artists	Oct 2015	Oct 2016	Oct 2017
<b>Pre Teacher and Student Surveys</b>	Principal Investigator	Oct 2015	Oct 2016	Oct 2017
<b>Check-in meetings:</b> principals, teachers, teaching artists	CSI Manager	Nov 2015	Nov 2016	Nov 2017
Convene <b>District Advisory Committee</b>	Program Dir	Nov ’15	Nov ‘16	Nov ‘17

<b>Programming Milestones</b>	<b>Responsible</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>
<b>Classroom observations</b> with external evaluator and peer observation	CSI Manager	Nov 2015	Nov 2016	Nov 2017
<b>Half-day planning session</b> w/participating teachers and teaching artists	CSI Manager	Nov 2015	Nov 2016	Nov 2017
<b>One-day professional development</b> for all teachers & teaching artists	Ed Director w/CSI Mgr.	Jan 2016	Jan 2017	Jan 2018
<b>Feedback from students and teachers,</b> interviews and focus groups (first semester)	Principal Investigator	Jan 2016	Jan 2017	Jan 2018
<b>Half-day planning session</b> w/participating teachers and teaching artists	CSI Manager	Feb 2016	Feb 2017	Feb 2018
<b>Second semester programming begins</b> at each school	Teaching Artists	Feb 2016	Feb 2017	Feb 2018
Review of <b>first semester evaluation data</b> (principal investigator, ED, program staff)	Principal Investigator	Mar 2016	Mar 2017	Mar 2018
<b>Classroom observations</b> with external evaluator and peer observation	CSI Manager	Mar 2016	Mar 2017	Mar 2018
<b>One-day professional development</b> for all teachers & teaching artists	Ed. Director w/CSI Mgr.	Mar 2016	Mar 2017	Mar 2018
Convene <b>Site Steering Committee</b>	CSI Manager	Apr '16	Apr '17	Apr '18
<b>Half-day planning session</b> w/participating teachers and teaching artists	CSI Manager	Apr 2016	Apr 2017	Apr 2018

<b>Programming Milestones</b>	<b>Responsible</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>
<b>Final Reflection</b> – ½ Day – for all teachers and teaching artists	CSI Manager	May 2016	May 2017	May 2018
Convene <b>District Advisory Committee</b>	Program Director	May 2016	May 2017	May 2018
<b>Post teacher and student surveys;</b> Feedback interviews and focus groups	Principal Investigator	June 2016	June 2017	June 2018
<b>Review of outcome data</b> for completed year (principal investigator, ED, program staff)	Exec Director	Aug 2016	Aug 2017	Aug 2018
<b>Update plans and materials</b> based on feedback from stakeholders & evaluation	CSI Manager	Aug 2016	Aug 2017	Aug 2018
Select products for dissemination; <b>prepare final written project report</b>	Exec Director with evaluator			Aug 2018
<b>Develop short video</b> highlighting project impact and findings; present findings with video at state and national conferences	Exec Director			Sep 2018

***Roles and Time Commitments for Project Personnel***

<b>Position/ Key Role</b>	<b>Roles/Responsibilities</b>	<b>Time Commitment</b>
Executive Director > Project	<ul style="list-style-type: none"> <li>Oversee research and formative assessment</li> <li>Liaison with Department of Education on grant training/administration</li> </ul>	20% of 35 hours/wk

leadership and oversight	<ul style="list-style-type: none"> <li>• Prepare final written project report presenting key findings &amp; products</li> <li>• Oversee development of video highlighting project impact and findings</li> <li>• Present findings at state/national conferences</li> </ul>	
Deputy Director > Grant management and financial oversight	<ul style="list-style-type: none"> <li>• Oversee database &amp; blog development</li> <li>• Oversee staff data collection and data management</li> <li>• Develop contracts, materials, policies and procedures to support project</li> <li>• Oversee financial accounting for project expenditures and revenues</li> <li>• Oversee development of audited financial reports</li> </ul>	20% of 30 hours/wk
Program Director > Oversee program implementation and district partnership	<ul style="list-style-type: none"> <li>• Oversee project planning, capacity building and implementation</li> <li>• Convene and staff advisory committee</li> <li>• Oversee the development of joint vision and site plan for each school</li> <li>• Work with Highline School District to identify sustainable funding strategies</li> <li>• Negotiate agreements for continuation of partnership after end of project</li> </ul>	30% of 32 hours/wk
Education	<ul style="list-style-type: none"> <li>• Develop plans, methods &amp; materials for professional</li> </ul>	30% of 35

<p>Director</p> <p>&gt; Oversee professional development plan and implementation</p>	<p>development</p> <ul style="list-style-type: none"> <li>• Provide ongoing advice &amp; support for project</li> <li>• Research and stay current on relevant and innovative curriculum</li> <li>• Update strategies, plans and materials based on research</li> <li>• Present findings at state and national conferences</li> </ul>	<p>hours/wk</p>
<p>Creative Schools Manager</p> <p>&gt; Lead all implementation activities</p>	<ul style="list-style-type: none"> <li>• Manage recruitment, hiring and supervision of teaching artists</li> <li>• Conduct professional development sessions with Education Director</li> <li>• Convene site steering committees and develop site plans at both schools</li> <li>• Develop schedule and placements for each school</li> <li>• Support evaluation and dissemination activities</li> </ul>	<p>80% of 35 hours/wk</p>
<p>Evaluation &amp; Documentation Coordinator</p> <p>&gt; Coordinate logistics for evaluation, documentation</p>	<ul style="list-style-type: none"> <li>• Database management, including protocols/procedures for data integrity</li> <li>• Reconciliation of project attendance/enrollment data with database</li> <li>• Video and photo documentation and media management</li> <li>• Preparation of progress reports and interim</li> </ul>	<p>100% of 35 hours/wk (half year, year one)</p>

and media	<ul style="list-style-type: none"> <li>analyses</li> <li>Project administrative and communications support</li> </ul>	
Teaching Artists (4) > Integrate arts into language arts classrooms	<ul style="list-style-type: none"> <li>Coordination with teachers to plan and prepare curriculum</li> <li>Arts instruction in collaboration with classroom teachers</li> <li>Classroom based assessment in alignment with goals/standards</li> <li>Organization of field trips in alignment with curriculum</li> <li>Organization of culminating events, exhibits and performances</li> </ul>	100% of 28 hrs/wk (30 hours total year 1)
Principal Investigators > Design and oversee evaluation plan and analysis	<ul style="list-style-type: none"> <li>Design program evaluation in collaboration with executive director</li> <li>Advise on data collection methods and tools</li> <li>Develop analyses at the completion of each semester</li> <li>Develop and present mid-term and end-of-term reports</li> <li>Provide final written analysis for model dissemination</li> </ul>	Per contract

***Feedback and Continuous Improvement***

Evaluation for the each program year will include both formative and summative analysis. Formative analysis will be reviewed mid-year for course correction, and smaller adjustments will be made on a regular basis based on ongoing feedback from the advisory committee, steering

committees, program staff, teaching artists, teachers, students and other interested parties. An end-of-year analysis will be used to update the next year's plans, methods and materials for professional development and programming. The second and third year of programming will include review and refinement of methods, policies and tools based on feedback and outcome results from the prior year's programming.

## **PROJECT EVALUATION**

As described above, four schools within the Highline Public School District will be selected to participate in the Highline Creative Schools Initiative. For the purposes of the evaluation, these schools will comprise two matched pairs: one pair of typical schools, and one pair of Tier II schools as designated by the Federal School Improvement Grants program. Within each of these matched pairs one school will be assigned at random to receive instruction through the Initiative (hereafter designated as the “program group”) while the other will be assigned to the control group. Note that random assignment is being made at the level of the school, rather than the classroom or student, given that one of the primary goals of the initiative is to change the culture of the school as a whole. Program group schools will be the sites for the formative evaluation, and all four schools (program and control groups) will be the subject of the summative evaluation efforts

### **Formative Evaluation**

As described in earlier sections, there will be three major strands of formative evaluation designed to strengthen the program and its effects over time:

➤ **Collecting and discussing classroom observations:** Using a common protocol, sixth grade arts-integrated project work in each sixth grade classroom at each of the program schools will be observed at or near the mid-point in the project. The protocol will be adapted from the running

record format featured on [www.creatingquality.com](http://www.creatingquality.com) and now in use in many communities. The protocol will be adapted to add a focus on the practices and behaviors known to support the growth of academic mindsets (e.g., scaffolded approaches to complex projects, student-specific feedback, effort and persistence, etc.). As part of ongoing professional development, teaching artists and teachers will discuss the practices that appear to have a positive effect on individual students and help to create a classroom or school-wide culture conducive to the development of both strong artistic and academic work as well as the supportive mindsets.

➤ **Scoring samples of student work from embedded assessments:** The arts-integrated projects will each feature an embedded performance assessment. As mentioned (p. 16) these will be modeled on the standards-based assessments that Arts Corps collaborated on developing for Seattle Public Schools. A structured random sample of these student productions will be scored by teaching artists and Highline teachers, supported by master teachers from Seattle. The purpose of this scoring is two-fold: 1) to insure the artistic integrity of the student work produced during units of study; and 2) to insure that classroom teachers learn more about the thinking and creative processes that underlie serious work in the arts. This is a major investment in building an ongoing role for the arts in Highline's re-designed middle schools.

➤ **Creating and sharing student websites:** As part of meeting the **priority for technical learning**, 6th grade students in Highline will learn how to design and maintain websites that showcase their arts-integrated project work. The sites may contain evidence of their work at several stages, artist statements, responses from external audiences, plus students' reflections on their working process. Potentially, these sites could play a role in back-to-school nights or parent-teacher-student conferences, as a way of sharing and rewarding students' growth over time. Thus, in addition to the digital and ELA skills that this work will entail, research on self

assessment indicates that this type of reflection can play a significant role in helping students to understand excellence and how to achieve it, supporting the continued growth of non-cognitive skills and, eventually, of school achievement. (Black & Wiliam, 1998; Black et al. 2004).

### **Summative Evaluation**

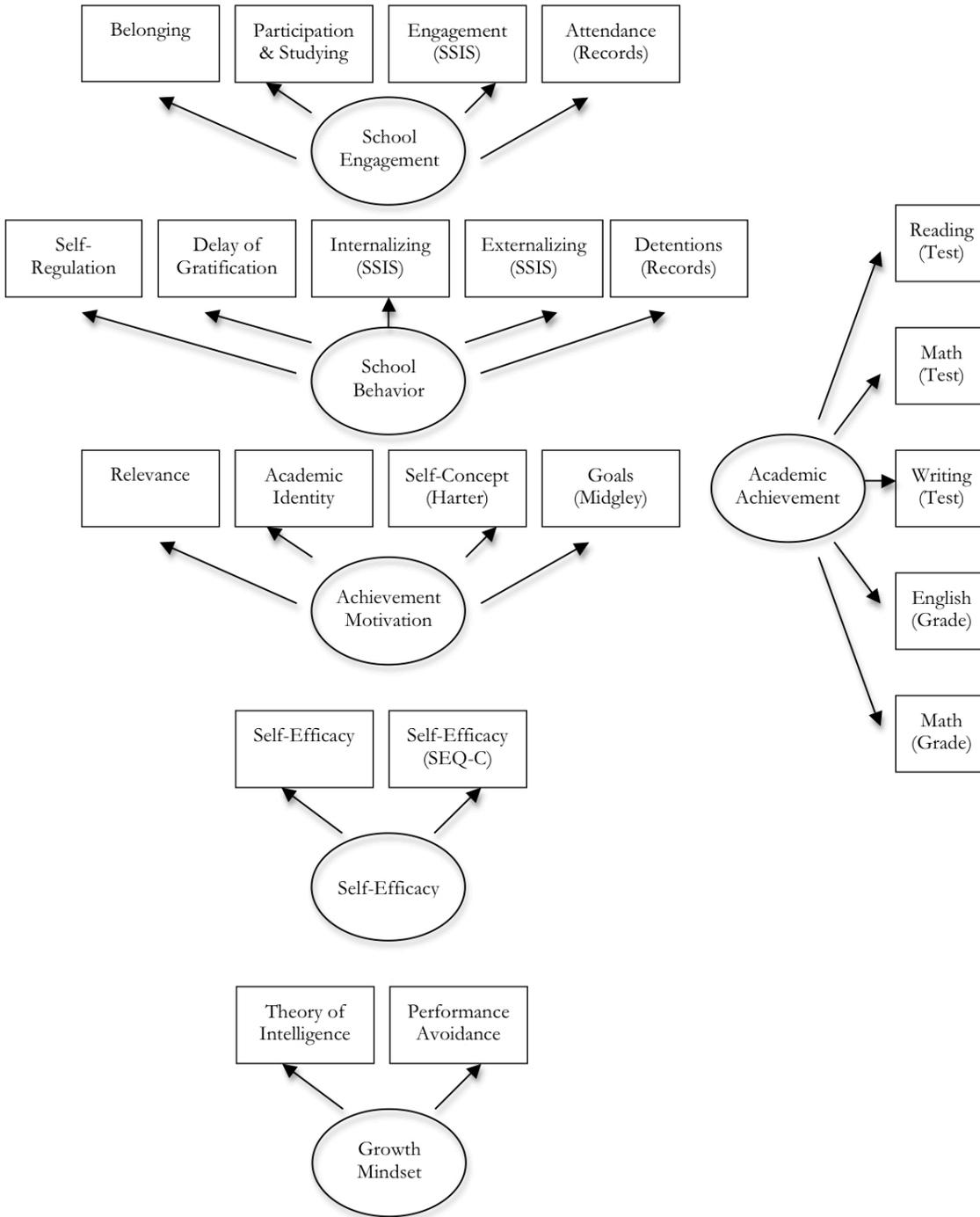
Students entering the 6<sup>th</sup> grade at each of the four schools (totaling  $N \approx 1200$  students) in the first year of implementation will be designated as the study cohort. These students will be followed longitudinally through implementation years 1, 2, and 3 as they progress through 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grade. Approximately 30% of students in the Highline District change schools over the course of middle school, but most of these remain within District, and therefore will remain available for further data collection.

Within the first two weeks of the school year and again at its end both students and their primary language arts teachers will be asked to complete a set of measures (student surveys will be administered by their language arts teacher; teacher surveys will be administered online), which will require no more than an hour to complete. At the end of each school year, the District, working in conjunction with the schools, will deliver records containing data on relevant covariates, school engagement, and academic achievement (see below). The packet of measures completed by students and teachers will include multiple measures drawn from the Becoming Effective Learners Survey (BEL; Farrington, 2012) developed by the Consortium on Chicago School Research (CCSR): school belonging, attendance, participation, and studying, self-regulation, delay of gratification, relevance, academic identity, self-efficacy, theory of intelligence, and performance avoidance. These measures will be supplemented by the engagement, externalizing, and internalizing subscales from the Social Skills Improvement System (SSIS; Gresham & Elliott, 2013), measures of academic self-concept (Harter, 2012) and

goal orientation (Midgley et al., 2000), and the academic self-efficacy subscale from the Self-Efficacy Questionnaire for Children (SEQ-C; Muris, 2001). To protect the confidentiality of students, each packet of measures will be labeled with a unique numerical identifier provided by the District, which will then provide student data labeled with these same identifiers.

Using data collected from these measures and school records, a measurement model featuring two major outcome domains will be tested (see figure 1a). The first of these domains, academic achievement will be a latent construct compiled from the Washington State Smarter Balanced Common Core Assessment in reading, writing, and math, as well as students' year-end grades in language arts and math. The second domain, the non-cognitive or psychosocial outcomes associated with academic mindsets, will contain a set of factors that are at known to be linked to academic achievement, but which are also sensitive to the changes in curricula, expectations, and supports for learning that frequently characterize the transition from elementary to middle school including: school engagement or belonging, school behavior (which, while not an aspect of academic mindsets *per se*, is a crucial correlate of these mindsets), achievement motivation and relevance, self-efficacy, and growth mindset (Farrington et al. 2012; Blackwell et al. 2007; Eccles 1999). Note that unless otherwise specified, measured variables (depicted by rectangles) will be taken from the BEL survey, and that the final measurement model will include both student and teacher responses on all surveys (for example, while Figure 1a depicts only one measured variable "Belonging", there will actually be two: one taken from student responses to the BEL measure of belonging, and one taken from teacher responses).

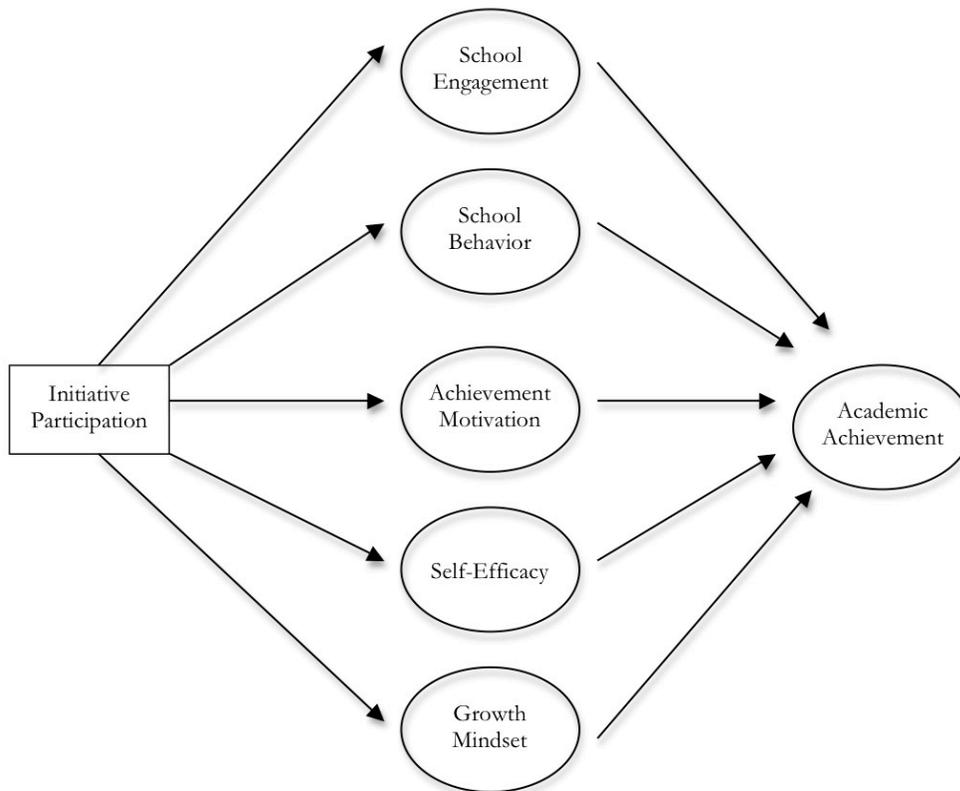
### **Figure 1a**



As depicted in figure 1b below, the structural model indicates that each of these non-cognitive or psychosocial outcomes will at least partially mediate the effects of the CSI on students' academic achievement. Note that for the sake of clarity, figure 1b omits measured variables and relevant covariates (i.e., exogenous variables) that will be included in the model.

These include student gender, ethnicity, special education or limited English proficiency classification, free/reduced lunch status, classroom, and school. Figure 1b also omits potential interaction effects between the CSI and socioeconomic status (indexed by eligibility for free or reduced lunch), which will be tested given that the effects of the CSI may be most pronounced for students of less privileged backgrounds.

**Figure 1b**



Analyses following the first implementation year will follow a pre-/post-intervention format, with the effects of the CSI on year-end measures of non-cognitive/psychosocial and academic achievement outcomes assessed while controlling for levels of these same outcomes assessed at the beginning of the school year. However, beginning with the second implementation year, the structural model depicted in figure 1b will be expanded to include repeated measures of the same constructs, allowing for the estimation of patterns of change in these constructs over time. We

expect that after the first implementation year we will observe a significant effect of the CSI on year-end measures of non-cognitive/psychosocial outcomes after controlling for initial levels of these outcomes. Similarly, we expect that beginning with the second implementation year there will be a significant effect of the CSI on the slopes representing change in these outcomes over time. Specifically, we anticipate that students participating in the CSI will exhibit more positive slopes than their peers attending control schools.

Results of the analyses of data for each year will be shared with the staff of Arts Corps and the collaborating artists and classroom teachers at the conclusion of each academic year with the aim of steadily improving the effectiveness of program delivery and its fidelity across classrooms. In collaboration with Arts Corps, these results will be shared with staff (principals, teachers, and teaching artists) at the treatment schools at two summer workshops held between each of the implementation years. The focus of these workshops will shift across the course of the project: The first workshop, scheduled between program years 1 and 2, will review the areas in which differences between students in the program group and their peers emerged, with an emphasis on how teachers can sustain these differences through 7<sup>th</sup> grade. The second workshop, occurring between implementation years 2 and 3, will highlight any erosion in non-cognitive/psychosocial domains that were observed in 7<sup>th</sup> grade, and will focus upon how to combat these declines and ensure that these critical non-cognitive skills are sustained in the 8<sup>th</sup> grade year, as students prepare for the transition to high school.

This evaluation plan is based on rigorous adherence to quality and validity. Formative evaluation will contribute important performance feedback and strengthen the quality of the program. Summative evaluation draws on valid, objective measures of academic achievement, academic mindsets, and school engagement and behavior, positioning the research to produce

evidence of promise related to this important investigation of the relationship between the arts integration intervention, academic mindsets, academic engagement and academic achievement.

## **CONCLUSION**

The Highline Creative Schools Initiative will strengthen academic outcomes and the delivery of standards-based arts education for a very diverse, low-income student population at two middle schools in a high needs school district. It will directly address critical priorities of Highline School District and the Road Map Project, around narrowing the achievement gap, supporting a healthy middle school transition, and reducing the inequity in the delivery of arts education to low-income students of color. Finally, the project will contribute important new understanding of the mechanisms—the cultivation of academic mindsets—through which arts integration influences academic achievement and the narrowing of the achievement gap. In doing so, this project places arts integration at the center of a current and pressing national dialogue around strategies to address the underlying causes of the unacceptable achievement gap that persists between youth of color and youth in poverty and their middle class and white peers.

The project has been designed based on a careful review of evidence-based practices that support these important outcomes. Through 1) in depth artist-teacher collaborations to deliver 70 hours of arts integrated learning to 6<sup>th</sup> grade students, 2) curriculum, instruction and assessment, including digital portfolios, that is designed to promote learning in the arts and literacy while fostering positive academic mindsets, and 3) professional development for teachers and teaching artists to strengthen instructional practices central to effective arts integrated learning as well as those that foster academic mindsets, Arts Corps will demonstrate an effective arts integration model that meets critical educational outcomes for middle school students, and especially youth of color and in poverty.

**Arts Corps**  
**Arts in Education Model Development and Dissemination Grant**  
**Highline Creative Schools Initiative**

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# ELIZABETH WHITFORD

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## PROFILE

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Experienced director of nonprofit arts, education and social justice organizations. Record of accomplishment in organizational development, facilitation, fundraising, event planning and grant writing, with established relationships with local and national funders. Strong communications, team-building and interpersonal skills. Excellent writing, presentation, marketing and public speaking skills.

## SELECTED PROFESSIONAL EXPERIENCE

---

ARTS CORPS, Seattle, WA 2008-Present  
*Executive Director*

Oversee all aspects of this mid-size arts education organization, serving as the first executive director following the organization's founder. Collaborate with the board of directors and staff to establish the organization's strategic direction and goals and oversee their implementation. Play a key leadership role in fundraising, communications and arts education advocacy. Act to ensure Arts Corps' ongoing fiscal health, efficacy and sustainability. Key areas of accomplishment to date include: Increased the organizational budget by 50% since 2009; Oversaw the design, fundraising and launch of ambitious new programming; Deepened the alignment of the organization's work with collective impact efforts in education, youth development and arts education; Consulted with Seattle Public Schools to expand their arts instruction and assessment to include a focus on 21<sup>st</sup> Century skills and growth mindset, which led to the inclusion of 21<sup>st</sup> Century skills in the District Strategic Plan.

ARTS CORPS, Seattle, WA 2005-2008  
*Community Investment Director*

Developed and oversaw the fundraising and communications strategies for the organization. Provided fund development coaching to the executive director, staff and board to grow the Corps' overall capacity to fundraise, and served as the lead grant writer for the organization. Oversaw all of Arts Corps' external communications including annual reports and website. Helped to develop and then secured multi-year funding for capacity building, initiated Arts Corps' first major donor campaign and successfully transformed the organization's signature fundraising event. Increased donations from individuals by more than 200% in two years.

POTLATCH FUND, Seattle, WA 2004-2005  
*Founding Operations Director*

Oversaw the organizational development of this newly established regional Native American foundation and leadership development organization. Served as lead grant and development writer for the organization. Oversaw donor cultivation and development strategies, public relations and fundraising events. Supervised and coordinated a large core of staff, paid consultants and volunteers working throughout the Northwestern states. Developed organizational policies, office systems, financial procedures, bookkeeping and donor management systems. Supported the work of Native staff, board and volunteers to develop ground-breaking and culturally appropriate grantmaking and training programs.

ODYSSEY YOUTH CENTER, Spokane, WA 2002-2004  
*Executive Director*

Directed the development, operations, programs and finances of this non-profit GLBTQ youth center, developing this once reclusive county program into a full-fledged non-profit organization with a pronounced community presence, nationally-recognized programs and a strong fundraising and support base. Publicly represented the organization, participated in local and statewide coalition efforts, and oversaw the development of a new, cutting edge youth organizer training program.

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## SELECTED PUBLIC SPEAKING AND CONFERENCE PRESENTATIONS

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Speaker, Boeing 2013 Grantee Convening, Seattle, WA	April 2014
Presenter, Grantmakers for Education National Conference	October 2013
Speaker and Presenter, National Guild for Community Arts Education	November 2011, 2012, 2013
Presenter, Bridges from School to Afterschool National Conference	October 2012
SOAR Conference, Seattle	June 2011
Presenter, Community of Thinkers Annual Summit	Oct 2011, 2012
Presenter, Arts Education Partnership	April 2010

## EDUCATION

---

<b>University of Washington</b> , Master's Degree Program in Geography, Seattle, WA Research area: political geography; local scale governance and service delivery; community development. Additional course work in public finance, nonprofit management, needs assessment and evaluation.	2000-2002
<b>University of Washington</b> , BA with honors in Geography, Seattle, WA	1993-1997
<b>School for International Training</b> , Semester Abroad Program, Cuba	1997
<b>University of Wisconsin-Madison</b> , Summer Spanish Language Program, Oaxaca, Mexico	1995

## SKILLS

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- Advanced computer, database and graphic skills; proficiency in all MS Office programs, Salesforce, PageMaker, Photoshop and Quickbooks
- Proficiency in Spanish—reading, writing and speaking

## COMMUNITY AND PROFESSIONAL ACTIVITIES

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Boys and Girls Clubs of America's Advisory Council for the Arts, Atlanta, GA	2012-Present
Creative Advantage, Advisor and Consultant, Seattle, WA	2012-Present
Hawthorne Elementary School PTA Member, Seattle, WA	2012-Present
Youth Development Executives of King County, Member, Seattle, WA	2011-Present
Art Goes to School: Building a Community of Thinkers, Advisor and Participant, Seattle, WA	2009-Present
Washington Afterschool Network Panel of 50, Seattle, WA	2008-Present
Pride Foundation, Funding Distribution Committee, Member, Seattle, WA	2005-2006
Puget Sound Grantwriters Association, Member, Seattle, WA	2004-2005
Region 1 HIV/AIDS Planning Group, Member, Spokane, WA	2002-2004
Lambert House, Board of Directors, Vice President of Finance, Seattle, WA	2000-2002
Seattle Human Services Coalition, Executive Committee Member, Seattle, WA	1999-2000

# HILLARY MOORE, M. Ed

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## RELEVANT EXPERIENCE

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1.2012- Present

### **CREATIVE SCHOOLS PROGRAM MANAGER**

*Arts Corps, Seattle, WA*

- Plan, develop and oversee the Creative Schools Initiative, an in-school arts integration program in Seattle area middle schools
- Manage partnerships with school sites and ongoing site steering committee meetings
- Plan and oversee professional development for participating teachers and teaching artists
- Select and supervise Creative Schools teaching artists and Americorps members
- Conduct ongoing classroom observations in the schools and support comprehensive program evaluation efforts
- Support communications and fundraising efforts as they relate to the Creative Schools Initiative

7.2006-1.2012

### **GRADUATE PROGRAM COORDINATOR**

*IslandWood, Bainbridge Island, WA*

- Taught annual graduate course entitled “Integrating the Arts Across the Curriculum”
- Supervised the IslandWood Arts Coordinator who manages the Artist in Residence program, special projects in the arts and site art initiatives
- Managed graduate program admissions and recruiting, with increased enrollment for four consecutive years from 22 to 29 students
- Served as an advisor, housing coordinator and financial aid officer for current graduate students
- Managed the partnership with the University of Washington
- Worked to increase graduate student diversity through outreach, marketing and scholarship initiatives
- Mentored small groups of graduate students and support them as they undertake a ten-month teaching practicum
- Wrote integrated arts and environmental science curriculum for the School Overnight and Summer Programs
- Taught arts and nature based summer programs for children ages 4 to 8
- Served as a member of the diversity team, and planned a series of workshops around white privilege for staff
- Chosen to lead a delegation of four IslandWood Graduate Students to Guandu Nature Park in Taiwan, where we taught IslandWood curriculum with local families and children, and ran teacher workshops with educators from around the country
- Used Excel, Outlook, Eventpro and Salesforce on a daily basis
- Certified in Wilderness First Aid and CPR

11.2004-9.2006

### **ART INSTRUCTOR**

*Roaring Mouse Creative Art Studio, Seattle, WA*

- Instructed series of painting and drawing classes for ages 8 and older
- Designed and taught mixed media art class for ages 10 and older with a focus on sculpture and reusing found materials
- Wrote and implemented Community Arts curriculum, which focused on using the arts to define and explore Northeast Seattle communities

1.2005-6.2006

**ASSISTANT CLASSROOM TEACHER & ART STUDIO TEACHER**

*70<sup>th</sup> and Sandpoint Childcare Center, Seattle, WA*

- Taught Montessori based curriculum with 2 ½ to 3 year olds
- Completed STARS training, cultural competency training and observations of other centers for professional development
- Co-designed the school's art studio and afternoon art curriculum
- Implemented daily art explorations with ages 3 to 5

8.2003-6.2004

**GRADUATE STUDENT & INSTRUCTOR**

*IslandWood, Bainbridge Island, WA*

- Led school groups (grades 4-6) in the School Overnight Program and taught curriculum based in art, science, and technology
- Took graduate level classes covering a wide range of teaching related issues and theory, including *Child Growth and Development, Social and Philosophical Foundations of Education* and *Non-profit Administration*
- Participated in professional development including Wilderness First Aid, Multiple Learning Styles, and team building facilitation
- Served as a school programs liaison for Whitworth and East Port Orchard Elementary schools

6.2002-6.2003

**MUSEUM EDUCATION INTERN**

*Frye Art Museum, Seattle, WA*

- Wrote outreach curriculum packet for traveling exhibition of Fairfield Porter's paintings
- Guided tours and activities for school groups (grades K-12) utilizing visual thinking strategy
- Developed educators' guide and outreach kits for teaching art theory using children's books

**EDUCATION**

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6.2005 **MASTERS IN EDUCATION**

*University of Washington, Seattle, WA*

Culminating Project: designed and implemented Community Based Arts Education curriculum

6.2004 **CERTIFICATE IN EDUCATION, ENVIRONMENT & COMMUNITY**

*IslandWood Graduate Program, Bainbridge Is., WA*

Culminating Project: created online student art gallery website

5.2002 **BACHELOR OF ARTS IN STUDIO ART**

*Scripps College, Claremont, CA*

Graduated cum laude

Senior Project: Environmental Art, weaving webs into built and natural environments

Studied Painting for two terms at Glasgow School of Art, Scotland, UK

Omana Imani  
4208 S. Genesee St.  
Seattle, WA 98118  
(510) 543-6764  
[ms.omana@gmail.com](mailto:ms.omana@gmail.com)

## **Objective**

Service-focused leader with a strong commitment to serving the needs of marginalized communities including: youth and young adults, families, and special-needs populations.

## **Work Experience**

### **Program Director**

December 2013- Present: **Arts Corps**, Seattle, WA

Arts Corps unlocks the creative power of youth through arts education and community collaboration.

#### **Primary Responsibilities:**

- Provide strategic leadership
- Develop and sustain high-impact partnerships for program delivery
- Supervise and cultivate a high functioning program team
- Contribute to collaborative learning networks and collective impact efforts

### **Founding Member, Deputy Director**

February 2005-June 2012: **Youth UpRising**, Oakland, CA

Youth UpRising (YU) is a 25,000 sq. ft., state-of-the-art transformation center in the heart of East Oakland dedicated to community transformation powered by the leadership of youth.

#### **Primary Responsibilities Included:**

- Oversaw implementation of effective, mission-driven, culturally relevant programming in the fields of youth leadership development, health and wellness, the arts education, workforce development and community transformation
- Provided hands-on internal leadership and management of YU's programs and more than 50 staff members
- Forged productive community relationships with on-site and local partners
- Developed and led comprehensive strategies for leadership development, program and center management, and organizational operations
- Co-led on-going development, articulation, and implementation of a strategic plan for all YU program departments
- Collaborated with Directors' Team on fundraising and budget planning to best support YU's strategic growth
- Co-developed/refined and implemented tools and processes for effective supervision and evaluation of our programs, program directors and program staff
- Co-led efforts to launch and roll out outcome driven performance management system, "Efforts to Outcomes" (ETO)
- Represented YU as a programmatic leader in communications with neighboring residents, the general public, government agencies, community organizations in order to further YU's mission
- Served as trusted counselor to Executive Director

PR/Award # U351D140010

### **Founding Member, Director**

*June 2002 – December 2004: Underground Railroad/Mandela Arts Center, Oakland, CA*

Founded in 1997, Underground Railroad, a community based arts organization, was dedicated to developing the social analysis and artistic skills of youth and young adults in the Bay Area through social justice arts based curriculum and events. The Mandela Arts Center, a program of Underground Railroad, provided comprehensive arts programming to high need youth in West Oakland--ranging from music production to mural arts.

#### **Primary Responsibilities included:**

- Developed & implemented culturally relevant youth arts curriculum & programming
- Planned & delivered cultural and fundraising events
- Managed partnerships and collaborative projects
- Supervised, developed and evaluated program staff
- Co-led fundraising efforts; including grants management and donor cultivation
- Provided financial management & budgeting
- Co-led strategic planning processes

### **Community Organizer Intern**

*January 2002 – June 2002: POWER, San Francisco, CA*

POWER (People Organized to Win Employment Rights) is a multi-racial organization made up of and run by low-wage and no-wage workers fighting for worker's rights in the San Francisco Bay Area.

#### **Primary Responsibilities Included:**

- Conducted outreach to San Francisco "Hot Spots"
- Recruited and developed new members
- Facilitated large scale membership meetings and community gatherings
- Fostered community partnerships
- Managed membership database and records
- Participated in grassroots fundraising efforts

### **External Relations Manager**

*August 2000 – January 2002: Youth Force Coalition, Oakland, CA*

Youth Force Coalition was a network of youth organizations working in solidarity to fight against the over-incarceration of young people while advocating for equitable resource allocation to support education and social services.

#### **Primary Responsibilities Included:**

- Recruited and oriented new coalition members
- Conducted campaign research & development
- Co-led successful campaign to stop building of local "Super Jail" for youth in Dublin CA.

- Organized and facilitated weekly coalition and campaign meetings
- Acted as a point person for media inquiry/collaboration
- Managed database and coalition records

### **Education**

1994- **Galileo High School** Graduate

1995 – 1996: **San Francisco State University**

1998- 2001, 2008-2010: **Peralta Community Colleges**

Over One Hundred Trainings Received Ranging from Fundraising & Financial Management to Conflict Mediation/Resolution. **(List available upon request)**

### **Accomplishments & Awards**

**1997:** Founding Member of “**Underground Railroad**”

**1998:** Co-Led Start-Up of Homeless Organization, “**North Beach Citizens**” with Film Director Francis Ford Coppola

**2002:** Recipient of the “**Future 25**” Youth Activism Award (Active Element Foundation)

**2003:** Featured Workshop Facilitator on “**Arts for Social Change**” at the World Social Forum in Porto Alegre, Brazil

**2005:** Co-Led Start-Up of “**Youth UpRising**”; Growing Operations from 8 Staff and 1000 Youth in Year 1 to Over 60 staff and 5,000 youth in Year 7

**2012:** Recipient of “**Certificate of Recognition**” from California Senator, Loni Hancock

**2012:** Recipient of “**Certificate of Special Congressional Recognition**” from Congress Member, Barbara Lee

**2012:** Recipient of “**Commendation**” Award from Alameda County Supervisor, Nate Miley

**2012:** Recipient of “**City Council Proclamation**” from Oakland City Council President, Larry Reid

**2012:** Recipient of “**Certificate of Recognition**” from California State Legislator, Sandré Swanson

### **Affiliations**

Youth Uprising Board Member, July 2012-Present

### **References Available Upon Request**

**Tina LaPadula**  
**4026 Williams Ave. W.**  
**Seattle, WA 98199**  
**206.675.8424**  
**tina.lapadula@artscorps.org**

## **Professional Experience:**

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### **Arts Corps Education Director**

October 2004 – Present

Recruit and oversee diverse faculty of over 30 teaching artists. Spearhead curriculum development, evaluation implementation and special projects. Collaborate with the community partnerships director to manage all areas of programming. Supervises the manager of faculty development and the faculty assistant. Organizes and implements faculty professional development, student showcases, exhibitions, special partnerships and projects.

### **Arts Corps Faculty and Curriculum Manager**

January 2001 – October 2004

Recruit, place, and manage faculty of 35 teaching artists. Plan, implement and oversee professional development, curricula, student assessment, program evaluation and teaching philosophy. Recruitment, placement, training of classroom assistants. Development and maintenance of partnerships and special projects with cultural and community organizations.

### **Teaching Artist**

1990 – Present

Facilitate residencies, workshops and classes in theatre, storytelling, solo performance and movement for youth aged K-12 through Arts Corps, Power of Hope, Centrum Arts, A Contemporary Theatre, Seattle Children's Theatre, Stroum Jewish Community Center, Empty Space Theatre, Langston Hughes Cultural Arts Center, Seattle Parks and Recreation, and Puget Sound Community School.

Presentation of workshops and professional development trainings for teaching artists, teachers, administrators and youth workers on a diverse array of topics including; student assessment, classroom management, conflict resolution, and creative learning tools, through The Office of Arts and Cultural Affairs, Gear Up, and various national arts conferences.

## **University of Washington**

### **Teacher**

2001-2005

Facilitator of "Making Student Learning Visible" an experiential learning seminar sponsored by the Pipeline Project. Teaching undergraduate students assessment and documentation strategies for use in arts education.

## **Speakeasy Café**

### **Co-Founder of Speakeasy Backroom and Gallery**

1995 – 2001

Conception, business plan, realization, and management of performance space and gallery. Production of multi-disciplinary short works series, live theatre, music, dance and film performance, curation, scheduling, exhibit installation, marketing and maintenance.

## **Empty Space Theatre**

### **Co-Founder, PATHS outreach theatre program**

1995-1997

Developed and implemented program in partnership with B F Day school. Workshop series aimed at helping elementary students write, perform, build sets and design posters for original plays then performed at the Empty Space. Responsibilities: development of curriculum, teaching, acting, choreography, parent outreach, written and video documentation for grant purposes.

## **Hilltop Children's Center**

### **Teacher**

1994 – 1996

After-school Art Program with an emergent curriculum focus. Tasks: Development of exercises, projects, teaching art and art history, working with students to display their work and documentation of progress.

## **YWCA**

### **Pre-school art teacher**

1990 – 1992

Tasks: Development and instruction of art projects, activities, and storytelling for pre-school aged youth.

**Education:**

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**Bachelor of Arts** 1990  
Theatre major, with minors in art history and communications, Muhlenberg College, Allentown, PA

**Royal Shakespeare Company** 1989  
8 month study through The University of London

**Empty Space Theatre** 1996  
Directing/Literary Internship

**Freehold Studio Theatre** 1992 – 2002  
Workshops in original performance, Meyerhold and Meisner acting techniques, and advanced scene study.

**Community Involvement:**

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**National Association of Teaching Artists (Board Member)** 2009 - present  
**Community Thinkers (Seattle Public Schools Arts Team)** 2008- present  
**Youngstown Cultural Arts Center renovation** 2004 - 2006  
**Community For Youth, Volunteer Service** 2000 - 2002  
**Youth Advocate, Seattle Parks and Recreation** 1996 - 1998  
**Worth Wage Task Force** 1994 - 1996

**Leslie G. Collins**  
**2822 30th Avenue South**  
**Seattle, Washington 98144**  
*206-725-9783, lesliecollins@comcast.net*

### **SUMMARY OF PROFESSIONAL QUALIFICATIONS**

Experienced manager with expertise in financial planning, budget preparation, rate development and presentation of financial information to boards, committees and elected officials.

Extensive background in development of business plans, financial models, cost allocation methods, forecasting, cash flow analysis and financial reports.

### **PROFESSIONAL EXPERIENCE**

#### **Deputy Director, Arts Corps, Seattle, WA (October, 2005 to present)**

- Developed financial projections and budget recommendations instrumental in helping organization respond effectively to economic downturn
- Facilitated development of strategic plan and created a five-year financial planning model to identify sustainable funding strategies for long-term financial health of organization.
- Established standard policies and procedures for program management, human resource management, and financial management, including cash flow monitoring, regular financial reporting and annual budget process.
- Developed a tiered rate structure, including model for allocation of indirect costs.
- Managed implementation of a new integrated database and website, earning recognition for the organization as a finalist in NPower Seattle's Innovation Awards.

#### **Acting Chief Information Officer, King County Department of Information and Administrative Services (DIAS), Seattle, WA (June, 1999 to September, 2000)**

- Managed information and technology services (ITS) for King County government, including telecommunications, wide area network, help desk, and application development/support.
- Developed business plan, performance indicators and improved fiscal controls.
- Developed ITS budget proposal and central service rates for telecommunications and technology services for county agencies.
- Established desktop standards and collaborated with purchasing department to support bulk discounts for equipment meeting standard specifications.
- Provided leadership and support for countywide strategic planning for technology.

#### **Manager, King County DIAS Information & Technology Services Program Office, Seattle, WA (October 1998 to May, 1999)**

- Created new program office designed to support successful implementation of technology projects; provided oversight for web development, integration efforts and fiber optic network.
- Developed a model for technology investment analysis, creating best management practices for project management, and developing a system for monitoring project performance.

**Project Manager, King County DIAS Institutional Network Project, Seattle, WA (September, 1997 to September, 1998)**

- Managed project development phase for a fiber optic network serving public agencies in King County, including project implementation plan, budget proposal, identification of life cycle costs, financial plan, risk analysis, bond financing proposal and hiring of project team.
- Negotiated schedule and design changes with host cable company and coordinated with the county council to obtain legislative approval of project changes.

**Assistant Manager, King County DIAS Emergency Management Division, Seattle, WA (January, 1996 to August, 1997)**

- Developed strategic plan for creation of new emergency management division.
- Provided ongoing financial planning, budget development, rate development, and fiscal monitoring.
- Supervised accounting and administrative staff.
- Supported relocation of the merged offices to a newly remodeled facility.

**Special Projects Coordinator, King County Department of Public Works, Seattle, WA (February, 1993 to December, 1995)**

- Managed multiple projects, including 800 MHz Radio Project, departmental consolidation activities for merger of King County/Metro, disaster preparedness, and departmental work plans.
- Developed inter-local agreement and fund distribution mechanism for distribution of 800 MHz levy proceeds to local partners and coordinated with council for legislative approval.
- Represented King County on the Regional Communications Board governing 800 MHz system.

**Budget Analyst, King County Office of Financial Management, Seattle, WA (July, 1991 to February, 1993)**

- Reviewed agency budget proposals and financial plans, provided funding recommendations for executive branch and prepared budget materials for executive proposal.
- Monitored agency budget performance and prepared ordinances as needed for supplemental appropriations.

**Resettlement Intern, United Nations High Commissioner for Refugees , Washington D.C. (June, 1989 to September, 1989)**

- Provided individual counseling on U.S. immigration and resettlement procedures
- Coordinated with branch offices on resettlement issues, monitored legislative actions related to refugee issues, and prepared reports, analyses and recommendations as required.

**Fiscal Technician, University of Washington Libraries, Seattle, WA (March, 1983 to May, 1989)**

- Managed accounts receivable for the UW Resource Sharing Program (now Interlibrary Loan).
- Implemented new accounting software to manage receivables and invoicing.

## EDUCATION

Master of Public Administration, Graduate School of Public Affairs, University of Washington

Bachelor of Arts, International Studies, Magna Cum Laude, University of Washington

Certificate of Accounting, Great Falls Commercial College, Great Falls, Montana

## RECOGNITION

Commendation for Providing Exemplary Public Service, King County Executive

Letter of Commendation for Exceptional Service, King County Emergency Services Division

Certificate of Appreciation for Assisting King County Employees in Leadership Skills

Patricia Roberts Harris Fellowship, University of Washington

Jackson Leadership Award, University of Washington

Phi Beta Kappa, University of Washington

Certificate of Award in Accounting, Great Falls Commercial College

Certificate of Award in Fundamentals of Business, Great Falls Commercial College

## COMMUNITY VOLUNTEERISM

**Delridge Neighborhood Development Association (October, 2014 to present):** member, board of trustees; chair of executive director search committee

**King County Long Term Care Ombudsman Program (April, 2009 to March, 2010):** advocate for residents of long term care facilities, including weekly visits to assigned facility, consultation with residents, and follow-up to resolve issues and complaints.

**Giddens School (September, 2004 to June, 2006):** provided classroom volunteer support, largely consisting of auction activities, field trip support, and assistance with art displays.

**American Red Cross (August, 2003 to February, 2005):** developed an emergency continuity of operations plan for the administrative offices of the local Red Cross chapter.

**American Red Cross (October, 2001 to June, 2002):** coordinated volunteer representatives to meet directly with community groups raising funds for 9/11.

**Powerful Schools: (October, 2000 to June, 2001):** provided classroom assistance to elementary teacher and individual students in the fifth grade to support student writing assignments.

**Catholic Community Services: June, 1987 to June, 1991):** provided assistance to refugees relocating to Seattle, including ESL instruction, community service referrals and resource for resettlement questions.

## REFERENCES

References provided upon request

## MARY E. MURRAY

P.O. Box 18464, Seattle, WA 98118

206.324.2280

mary@memconsultants.com

www.memconsultants.com

### EDUCATION

- 1998      **UNIVERSITY OF ILLINOIS AT CHICAGO**      Chicago, IL  
**M.A. in Psychology, Community & Prevention Research**  
University Fellowship Recipient
- 1992      **HAVERFORD COLLEGE**      Haverford, PA  
**B.A. in Psychology**  
Departmental Honors; Co-President of the Student Council

### EXPERIENCE

- 2001 – present      **MEM CONSULTANTS**      Seattle, WA  
**Owner and Principal Consultant**

Lead consulting practice that provides program evaluation and capacity building support for nonprofit organizations, schools and foundations. National, local, long and short term consulting contracts address:

- **Organizational Mission, Vision and Strategy**, including strategic planning, organizational assessment and organizational development;
- **Program Delivery and Impact**, including program design, program implementation, process evaluation and outcome evaluation;
- **Strategic Relationships**, including partnerships, collaboration, coalition development and youth involvement in decision-making; and
- **Planning, Decision-Making and Governance**, including board and staff meeting and retreat facilitation and coaching.

*Selected Clients Include:*

- **Arts Corps.** Implemented multi-year program evaluation of nationally recognized after school arts program
- **Gates Foundation.** Planned and implemented evaluation of the foundation's Visitor Center
- **Pride Foundation.** Facilitate evaluation capacity building activities for a cohort of queer youth serving programs in rural and urban Oregon and Washington
- **Seattle Art Museum.** Provide evaluation consultation to measure the impact of SAM's School, Educator and Teen programs.
- **Raikes Foundation.** Evaluate the Youth Program Quality Initiative, a grants program designed to improve program quality among cohorts of youth-serving nonprofits in Western and Eastern Washington
- **Spy Hop Productions.** Provide evaluation coaching and consultation for this youth technology program

- 1998 – 2001 **ILLINOIS VIOLENCE PREVENTION AUTHORITY (IVPA)** Chicago, IL  
**Director of Technical Assistance and Resources**
- Served as senior management of the IVPA, a state agency that allocated \$20 million dollars annually to school districts, law enforcement agencies and community-based organizations to support prevention efforts targeting intimate partner, child, and elder abuse and youth violence
- Provided leadership and strategic direction during the agency’s start-up period, which included a 500% budget and staff expansion over one year
  - Created and managed agency systems for monitoring and building the capacity of funded community-based organizations, law enforcement agencies and school districts
  - Recruited, trained and managed staff of 10 as well as over 20 contractual employees housed in the central office and regional offices throughout the state
  - Oversaw annual budget of \$1.4 million to support agency technical assistance efforts
  - Represented the IVPA at high level meetings with the State Board of Education, Attorney General’s Office, and the Department of Public Health
  - Conducted outreach to state agency directors, practitioners, and the public through keynote addresses and conference presentations
  - Led trainings for violence prevention school personnel, practitioners, and law enforcement
  - Organized and worked directly with the IVPA Youth Advisory Board and facilitated legislation to allow Youth Advisory Board Chair to have a voting position on the IVPA Board
- 1995 – 1998 **UNIVERSITY OF ILLINOIS** Chicago, IL  
**Research & Evaluation Consultant, Department of Psychology**
- Consulted on multiple program evaluation projects designed to assess and improve program efficacy among community-based organizations
  - Conducted outcome analyses at the Institute for Juvenile Research to determine the effectiveness of violence prevention program
- 1995 **NORTHEASTERN ILLINOIS UNIVERSITY** Chicago, IL  
**Human Development Instructor, Department of Psychology**
- Prepared and presented lectures on Human Development to education majors
  - Evaluated student performance
- 1994 – 1995 **UNIVERSITY OF WASHINGTON** Seattle, WA  
**Educational Coordinator, FAST (Families & Schools Together) Track**
- Contributed to the implementation and evaluation of a NIMH-funded demonstration project designed to mitigate adverse outcomes among high-risk youth
  - Provided consultation services and technical assistance to public school teachers regarding implementation of school-based social problem solving curriculum
  - Led after-school programs that coached youth in positive peer interaction skills

1992 – 1994      **TEACH FOR AMERICA**      Littleton, NC  
**Corps Member/Special Education Teacher, McIver Elementary School**

- Served as member of national corps of outstanding recent college graduates who commit two years to teach in public schools in low-income communities
- Led committee charged with assessment, placement, and educational planning for students with unique learning needs, including gifted and learning disabled youth
- Founded Teach for America Alumni Chapters in Chicago (1998) and Seattle (2003) that facilitate networking, raise funds, participate in service projects focused on educational reform

**PROFESSIONAL AFFILIATIONS**

American Evaluation Association  
Northwest Development Officers Association

**VOLUNTEER EXPERIENCE**

2011 – present      **FRIENDS OF HAWTHORNE PARENT TEACHER ASSOCIATION**      Seattle, WA  
**Board Member, Vice President**  
Serve on the Board of the PTA for this Title I elementary school in South East Seattle that serves a high needs population, with 80% of students qualifying for free and reduced lunch and 17% receiving transitional bilingual services due to recent immigration to the US

2006 – 2012      **NORTHWEST DEVELOPMENT OFFICERS ASSOCIATION**      Seattle, WA  
**Board Member**  
Serve on the Board of Directors for Northwest Development Officers Association, a professional membership organization that provides its members and other fundraising professionals with collegial peer support, networking, and comprehensive training opportunities to advance philanthropy and strengthen community

2006 – 2012      **CHIMPANZEE SANCTUARY NORTHWEST**      Seattle, WA  
**Board Member, Past President**  
Serve on the Board of Directors for Chimpanzee Sanctuary Northwest, which provides lifetime quality care for formerly abused and exploited chimpanzees while advocating for great apes

2003 – 2006      **WOODLAND PARK ZOO**      Seattle, WA  
**Keeper-Aide, Asian Forest**  
Prepare diets, maintain living spaces, and contribute to behavioral enrichment for orangutans, siamangs and macaques

2001 – 2002      **NATIONAL ZOO**      Washington, DC  
**Keeper-Aide, Ape House**  
Prepared diets, maintained living spaces, and contributed to behavioral enrichment for gorillas, orangutans, gibbons and marmosets

## Curriculum Vitae

Work Address:

Department of Psychology  
Georgetown University  
37<sup>th</sup> and O Streets, N.W., Washington, D.C. 20057

**Steven J. Holochwost**

Home Address:

207 Church Road  
Elkins Park, PA 19027  
sh1158@georgetown.edu

## EDUCATION

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### University of North Carolina at Chapel Hill

Ph.D., Developmental Psychology (minor in Neurobiology), August 2013

Advisors: Jean-Louis Gariépy & Martha Cox

Post-Graduate Training in Multilevel Modeling (Curran-Bauer Analytics), June 2012

### University of Pennsylvania

M.P.A., Fels Institute of Government, August 2008

### Rutgers University

Ph.D., Music Theory & Composition, Graduate School New Brunswick, May 2005

Advisor: Charles Wuorinen

Post-Graduate Certificate, Domestic Policy, May 2005

Post-Graduate Certificate, American Government & Politics, May 2003

### Yale University

B.A., Psychology & Music, *magna cum laude* with distinction in both majors, May 2001

## SELECTED AWARDS AND HONORS

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- 2013** Dissertation Funding Award, Society for Research in Child Development  
Executive Branch Post-doctoral Fellowship, Society for Research in Child Development (declined)
- 2012** James J. Gallagher Dissertation Award, Frank Porter Graham Child Development Institute  
Multilevel Modeling Tuition Scholarship, Curran-Bauer Analytics
- 2010** Basic Psychological Science Research Grant, American Psychological Association:  
Graduate Research Grant, Psi Chi International Honor Society
- 2009** Graduate Research Fellowship, National Science Foundation  
Election to Full Membership, Sigma Xi Scientific Honors Society  
Grant in Aid of Research, Sigma Xi Scientific Honors Society
- 2008** Merit Assistantship, Graduate School of Arts & Sciences, University of North Carolina Chapel Hill
- 2006** Samuel G. Fels Fellowship, Fels Institute of Government, University of Pennsylvania
- 2004** Dissertation Fellowship, Center for the Critical Analysis of Contemporary Culture (CCACC)  
Governor's Executive Fellowship, Eagleton Institute of Politics, Rutgers University
- 2003** Mellon Foundation Fellowship, Center for Arts and Cultural Policy Studies, Princeton University
- 2002** Government Fellowship, Eagleton Institute of Politics, Rutgers University
- 2001** Excellence Fellowship for Graduate Study, Department of Music, Rutgers University
- 2000** Phi Beta Kappa, Alpha of Connecticut, Yale University  
Finalist, Rhodes Scholarship

**EXPERIENCE**

- Visiting Assistant Professor** August 2013 – present  
 Department of Psychology, Georgetown University  
 - Taught “General Psychology”, “Children, Families, & Parenting”, and “The Development of Self-Regulation in Early Childhood: Physiological Foundations and Cognitive Processes”
- Senior Researcher & Assistant Principal** August 2013 – present  
**Senior Researcher** February, 2010 – July 2013  
**Associate Consultant** February 2005 – January 2010  
 WolfBrown, Cambridge, Massachusetts  
 - Designed and executed a longitudinal study of the effects of music education on executive functions among 100 low-income children as Principal Investigator for Play on Philly (Philadelphia, PA)  
 - Led all data management and analysis efforts for the National Endowment for the Arts’ 2011 Strategic Plan  
 - Developed measurement instruments, led data management and collection, and performed data analyses for over ten evaluations of arts education programs serving low-income or at-risk children, including Community Music Works (Providence, RI), the New Jersey Symphony Orchestra’s Champs Program (Newark, NJ), and Carnegie Hall’s Weill Music Institute (New York, NY)
- National Science Foundation Graduate Research Fellow** August 2010 – August 2013  
 Department of Psychology, University of North Carolina at Chapel Hill  
 - Designed and executed two secondary analyses of data from the Center for Developmental Science’s Durham Child Health and Developmental Study  
 - Served as Principal Investigator on a pilot measurement study of physiological self-regulation in young children conducted at the Frank Porter Graham Child Development Institute (FPG)  
 - Assisted in design of physiological measures for FPG Infant & Toddler Development Project
- Adjunct Professor of Psychology** January – May 2010  
 Seton Hall University, East Orange, New Jersey  
 - Taught undergraduate course “Introduction to Developmental Psychology”  
 - Received mean evaluation score of 4.6 (of 5), scoring above faculty-mean for all twelve criteria
- Associate Director of Research** April 2006 – July 2008  
 Early Learning Center, University of Delaware, Newark, Delaware
- Research Scientist** January 2007 – July 2008  
 Early Childhood Initiative, University of Delaware, Newark, Delaware  
 - Directed annual collection of parent, child, teacher, classroom and researcher measures for over 200 children  
 - Maintained database of longitudinal records for over 450 children and 850 parents  
 - Facilitated completion of over 40 research projects from faculty in nearly 20 departments  
 - Performed all data management and analyses for two projects of the Early Childhood Initiative
- Assistant Professor of Psychology** January 2007 – July 2008  
 - Developed upper-level undergraduate/graduate course “Child Development & Public Policy”  
 - Received highest possible rating on Spring 2007 teaching evaluations
- Special Assistant, Governor’s Commission for People with Disabilities** February – July 2007  
 Center for Disabilities Studies, University of Delaware, Newark, Delaware  
 - Drafted Commission report in consultation with Commission Co-Chairs  
 - Charged with planning and facilitating all Commission meetings and public hearings
- Senior Assistant Child Advocate & Coordinator of Research** December 2005 – March 2006  
**Assistant Child Advocate** February – November 2005  
 Office of the Child Advocate, The State of New Jersey, Trenton, New Jersey  
 - Led research efforts for three major public reports, including database construction and management, measure design, and statistical analyses and reporting.  
 - Authored inter-office briefs and memoranda for senior staff on state services for children at risk

**Consultant**

February – July 2005

Center for Research on Child Wellbeing (CRCW), Woodrow Wilson School, Princeton University

- Authored policy brief on non-residential father involvement presenting Fragile Families project findings
- Drafted and revised portions of “Fragile Families” project grant to the National Institutes of Health

**Research Affiliate**

January 2003 – July 2005

Center for Arts and Cultural Policy Studies (CACPS), Woodrow Wilson School, Princeton University

- Authored vision statement outlining Center’s role in President Tighlman’s University Arts Initiative
- Secured Mellon Foundation funding for working paper authorship on new music and cultural policy
- Served as Preceptor for upper-level undergraduate course “Creativity, Innovation, and Society”

**Researcher**

January 2000 – August 2001

Neuroimaging Unit, Pervasive Developmental Disabilities Clinic, Yale Child Study Center

- Designed and executed f-MRI study on neural substrates of musical processing
- Designed and administered assessment of musical ability in children with Williams Syndrome
- Represented Child Study Center at two national conferences on Williams Syndrome
- Secured funding for above projects through Manzella and Mellon foundations

**PUBLICATIONS & PRESENTATIONS**

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**Articles**

Hill-Soderlund, A. L., Holochwost, S. J., Willoughby, M. T., Granger, D. A., Gariépy, J. L., & Cox, M. J. (Under review). Developmental course of salivary alpha-amylase and cortisol from 12 to 36 months: Relations with early poverty and later behavior problems.

Holochwost, S. J., Gariépy, J. L., Mills-Koonce, W. R., Clincy, A. R., Propper, C. B., & Kolacz., J. (Under review). Reactivity of the hypothalamic pituitary adrenal (HPA) axis in early childhood: Effects of exposure to cumulative risk.

Willoughby, M. T., Holochwost, S. J., & Blanton, Z. (Under review). Are confirmatory factor models appropriate for executive function data? A selective review with recommendations.

Wolf, D. P., Holochwost, S. J., Dargan, A., Selhorst, A., & Bar-Zemer, T. (Under review). The Role of folk and traditional arts instruction in supporting student learning.

Holochwost, S. J., Gariépy, J. L., Propper, C. B., Mills-Koonce, W. R., & Moore, G. A. (In press). The Physiological response to the still-face at six months predicts attachment relationships at twelve months. *Developmental Psychobiology*.

Propper, C. B. & Holochwost, S. J. (2013). Proximal risk and the development of the autonomic nervous system. *Developmental Review*, 33, 151-167.

Han, M., Buell, M., Holochwost, S. J., DeMott, K., & Amsden, D. (2012). Instructional quality of full-day kindergarten classrooms. *Focus on Pre-K & K*, 25, 1-8.

Holochwost, S. J., DeMott, K., Buell, M., Yanetta, K., & Amsden, D. (2009). Retention of staff in the early childhood education workforce. *Child & Youth Care Forum*, 38, 227-237.

Holochwost, S. J., & Izard, C. E. (2008). Emotional responses to music: Evidence from young children. *Behavioral and Brain Sciences*, 31, 581-582.

Holochwost, S. J. (2002). Equality in music education. *Visions of Research in Music Education*, 2, 43-57.

**Theses and Dissertations**

Holochwost, S. J. (2013). Cumulative Risk, Parenting Behaviors, and the Development of Executive Functions in Early Childhood: A Moderating Role for Physiological Self-Regulation? (Doctoral dissertation, University of North Carolina, 2013).

Holochwost, S. J. (2005). The Fractal nature of musical structure (Doctoral dissertation, Rutgers University, 2005). *Dissertation Abstracts International*, 66, 1550.

Holochwost, S. J. (2003). *Debussy and Musorgsky: The Chronology of onfluence*, Unpublished master's thesis, Rutgers University.

**Presentations** (\* indicates invited presentation)

\* Wolf, D. P. & Holochwost, S. J. (2014, February). The Promise of Collaborative Evaluation within *Sistema*-inspired Programs: Evaluating for Outcomes. Paper presented at the Los Angeles Philharmonic's Take a Stand Symposium, Los Angeles, California.

\* Wolf, D. P. & Holochwost, S. J. (2014, February). A Collaborative Evaluation across *Sistema*-inspired Programs: Building the Field. Paper presented at the Los Angeles Philharmonic's Take a Stand Symposium, Los Angeles, California.

\*Gariépy, J. L., & Holochwost, S. J. (2014, January). Attachment Disorganization and Vagal Tone. Paper presented at the University of North Carolina Developmental Lunch Series, Chapel Hill, North Carolina.

\*Gariépy, J. L., & Holochwost, S. J. (2013, November). Child Heart Regulation and Parenting Style in Infancy: Relations to Attachment Quality and Organization at 12 Months. Paper presented at the Infant Development Center, University of North Carolina at Greensboro.

Holochwost, S. J., & Wolf, D. P. (2013, October). The Use of Multilevel Modeling in the Evaluation of Arts Education Programs: Lessons from the Nations in Neighborhoods Project. Paper presented at the annual meeting of the American Evaluation Association, Washington, D.C.

\*Wolf, D. P., & Holochwost, S. J. (2013, October). More than Measuring. Paper presented at the annual meeting of the American Folklore Society, Providence, R.I.

Holochwost, S. J., Hill-Soderlund, A. L., Propper, C. B., & Gariépy, J. L. (2013, May). Linear and Quadratic Growth Curves Model Basal Levels of Physiological Activity in Early Childhood. Poster presented at the annual meeting of the Association for Psychological Science, Washington, D.C.

\*Holochwost, S. J. (2013, May). Cumulative Risk, Parenting Behaviors, and Executive Functions. Paper presented at investigator meeting at the Frank Porter Graham Child Development Institute, Chapel Hill, North Carolina.

\*Holochwost, S. J. (2013, April). The First Thousand Days – Setting the Foundation. Introductory remarks presented at The Edward Zigler Society of Research in Child Development Biennial Policy Pre-Conference, Seattle, Washington.

Holochwost, S. J., Gariépy, J. L., Propper, C. B., Mills-Koonce, W. R., & Moore, G. A. (2013, April). The Physiological Response to the Still-face Paradigm at Six Months Predicts Attachment Relationships at Twelve Months. Poster presented at the biennial meeting of the Society for Research in Child Development, Seattle, Washington.

Holochwost, S. J., Gariépy, J. L., Baldasara, R. E., Mills-Koonce, W. R., Propper, C. B., & Kolacz, J. (2013, April). Cumulative Risk and HPA-Axis Function in Early Childhood. Poster presented at the biennial meeting of the Society for Research in Child Development, Seattle, Washington.

Holochwost, S. J. (2013, February). Risk, Self-Regulation, and Education in Early Childhood. Teaching presentation to the Department of Psychology, Georgetown University, Washington, D.C.

\*Holochwost, S. J., Kolacz, J., & Gariépy, J. L. (2011, September). The Development of Self-Regulation in Early Childhood. Paper presented at the University of North Carolina Developmental Lunch Series, Chapel Hill, North Carolina.

- Holochwost, S. J., Gariépy, J. L., Propper, C. B., Mills-Koonce, W. R., Calkins, S. D., Moore, G. A., & Wang, F. (2011, March). Individual Differences in Cardiac Reactivity and Regulation at Six Months is Related to Attachment Classification at Twelve Months. Paper presented at the biennial meeting of the Society for Research in Child Development, Montreal, Canada.
- Holochwost, S. J., & Gariépy, J. L. (2011, March). The Consolidation of the Relative Stress Hyporesponsive Period in Human Development: Evidence from a Longitudinal Sample. Poster presented at the biennial meeting of the Society for Research in Child Development, Montreal, Canada.
- Holochwost, S. J., Han, M., Buell, M. J., & Amsden, D. (2009, August). Which Child is Left Behind? The Relationship between Kindergarten Curriculum and Outcomes for At-Risk Children. Paper presented at the annual meeting of the American Educational Research Association, San Diego, CA.
- Holochwost, S. J., & Graves, B. L. (2008, April). Behavioral Assessment in Early Childhood. Paper presented at the annual conference of the Delaware Association for the Education of Young Children, Dover, DE.
- Holochwost, S. J. (2007, July). Community-Based Alternatives for Persons with Disabilities. Paper presented to the Governor's Commission on Community-Based Alternatives for Persons with Disabilities, Dover, DE.
- Eisenbud, L. B., & Holochwost, S. J. (2005, February). The Viability of the "Healthy Families America" Program as a Model for Home Visiting Programs. Paper presented at the annual conference of the New Jersey Association for Infant Mental Health (NJAIMH), Morristown, NJ.
- Holochwost, S. J. (2004, April). Cultural Policy and Music Composition. Paper presented at the 30<sup>th</sup> annual Social Theory Politics and the Arts Conference (STP&A), George Mason University, Arlington, VA.
- Holochwost, S. J. (2004, February). Cultural Policy and Music Composition. Paper presented to the Woodrow Wilson School Symposium on Cultural and Arts Policy, Princeton University, Princeton, NJ.
- Holochwost, S. J. (2001, August). Musical Ability in Williams syndrome. In *Separability of cognitive functions: What can be learned from Williams syndrome?* National Science Foundation Symposium on Williams syndrome, University of Massachusetts at Amherst.

### Reports

- Holochwost, S. J. (2013). *An Evaluation of Play on Philly: Findings from the 2012-2013 Season*. (Available from WolfBrown, 8A Francis Avenue, Cambridge, MA 02138).
- Holochwost, S. J. (2013). *Lives in the Balance: Children at the Intersection of Risk, Resilience, and Music. An Evaluation of the New Jersey Symphony Orchestra Pilot Program*. (Available from WolfBrown, 8A Francis Avenue, Cambridge, MA 02138).
- Holochwost, S. J. (2013). *A Summative Evaluation of Ninos del Mundo and A Formative Evaluation of Youth Orchestra Salinas*. (Available from WolfBrown, 8A Francis Avenue, Cambridge, MA 02138).
- Wolf, D. P., & Holochwost, S. J. (2012). *Beyond the Concert Hall: An Evaluation of the Center for the Development of Arts Leaders, Boston*. (Available from WolfBrown, 8A Francis Avenue, Cambridge, MA 02138).
- Wolf, D. P., & Holochwost, S. J. (2011). *Portfolio Review and Strategic Plan for the National Endowment for the Arts*. (Sequestered at request of the Endowment).
- Wolf, D. P., & Holochwost, S. J. (2011). *ArtsRising Interim Evaluation Report, Prepared for the William Penn Foundation*. (Available from WolfBrown, 8A Francis Avenue, Cambridge, MA 02138).
- Wolf, D. P., & Holochwost, S. J. (2010). *Building creative capital*. (Available from WolfBrown 8A Francis, Cambridge, MA, 02138).

- Wolf, D. P., & Holochwost, S. J. (2009). *If you are walking down the right path...* (Available from Community MusicWorks, 1392 Westminster Street, Providence, RI 02909).
- Wolf, D.P., & Holochwost, S.J. (2008). *A Second look*. (Available from The Scholastic Art & Writing Awards, 557 Broadway, New York, NY 10012).
- Wolf, D. P., Robinson, K., Holochwost, S. J., and Wolf, T. (2007). *Portrait of the artist as a young person*. (Available from The Scholastic Art & Writing Awards, 557 Broadway, New York, NY 10012).
- Landgraf, R., Meconi, V., Mann, T., & Holochwost, S. J. (2007). *A Path forward: Building a community-based plan for Delaware*. Dover, DE: Governor's Commission on Community-Based Alternatives for Persons with Disabilities.
- Jones, A. E., Bonds, A. M., Taylor, L., Klein, R. E., & Holochwost, S. J. (2006). *Monitoring report: The Department of Human Services Institutional Abuse Investigations Unit*. Trenton, NJ: Office of the Child Advocate
- Ryan, K. M., Velez, J., Ducoff, J. A., Eisenbud, L. B., Baldoni, K., Kelly, D. P., Hancock, B., Holochwost, S. J., Zuvich, A., & Heilman, R. (2006). *Adolescents in New Jersey's foster care system: An assessment of case practice and recommendations for reform*. Trenton, NJ: Office of the Child Advocate.
- Ryan, K. M., Logosso, K., Armstrong-Coben, A., Ganz, J. A., & Holochwost, S. J. (2005). *Office of the Child Advocate report: Needs and assets of the Comprehensive Health Evaluation Center (CHEC) program*. Trenton, NJ: Office of the Child Advocate.

### **Policy & Legal Briefs**

- Holochwost, S. J. (2005). *Effects of parental substance abuse on children at risk*. Princeton, NJ: Princeton University, Bendheim-Thoman Center for Research on Child Wellbeing.
- Holochwost, S. J. (2005). *The Sibling relationship in children who have been victims of abuse or neglect*. Amicus Brief filed by the Office of the Child Advocate in New Jersey Division of Youth and Family Services v. S.S., Docket no. 58, 147, New Jersey State Supreme Court.
- Holochwost, S. J. (2005). *Cultural Policy and New Music Composition*. Princeton, NJ: Princeton University, Center for Arts and Cultural Policy Studies.
- Holochwost, S. J. (2001). *Youth Homelessness*. New Haven, CT: Connecticut Voices for Children.

### **GRANTS AND RESEARCH SUPPORT**

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#### Co-Principal Investigator

- Buck Family Foundation Award, November 2013  
 "Building Strengths, Buffering Risks: Evaluating the Effects of *Sistema*-Inspired Music Programs in U.S. Communities" (Award: \$160,000)  
 WolfBrown, Cambridge, Massachusetts & The Longy School of Music of Bard College, Boston, Massachusetts

#### Principal Investigator

- Society for Research in Child Development Dissertation Funding Award, April 2013  
 "Cumulative Risk and the Development of Executive Functions in Early Childhood: A Moderating Role for Physiological Self-Regulation?" (Award: \$1,696)  
 Department of Psychology, University of North Carolina, Chapel Hill

#### Co-Principal Investigator

- National Endowment for the Arts, April 2013  
 "Evaluation of a Music-Based Intervention in Juvenile Detention Centers in New York City" (Award: \$20,000)

WolfBrown, Cambridge, Massachusetts

Researcher & Statistician

Evaluation Study of NEA Investments in K-12, Standards-Based Arts Education, February 2011  
 “Building Creative Capital” (Award: \$56,000)  
 WolfBrown, Cambridge, Massachusetts

Principal Investigator

Psi Chi International Honors Society in Psychology Graduate Research Grant, February 2010  
 “Physiological Reactivity and Executive Function: A Pilot Study” (Award: \$1095)  
 Department of Psychology, University of North Carolina, Chapel Hill

Principal Investigator

American Psychological Association Basic Psychological Science Research Grant, December 2009  
 “Physiological Reactivity and Executive Function: A Pilot Study” (Award: \$1000)  
 Department of Psychology, University of North Carolina, Chapel Hill

Principal Investigator

Sigma Xi Grant in Aid of Research, April 2009  
 “Joint Activation of Physiological Systems as a Predictor of Executive Function” (Award: \$400)  
 Department of Psychology, University of North Carolina, Chapel Hill

Author at request of Peg Bradley, Director, Early Learning Center

JP Morgan Chase, December 2007  
 “The Early Learning Center Wilmington,” (Award: \$78,000)  
 Early Learning Center, University of Delaware, Newark, Delaware

Co-Principal Investigator with Carrol Izard

Unidel Foundation, December 2006  
 “Musical Emotion Knowledge,” (Award: \$1,916)  
 Early Learning Center, University of Delaware, Newark, Delaware

Co-Principal Investigator with Sara Jaffee

Unidel Foundation, December 2006  
 “Hypothalamic-Pituitary-Adrenal Axis Reactivity,” (Award: \$4,933)  
 Early Learning Center, University of Delaware, Newark, Delaware

Co-author at request of Kevin Ryan, Child Advocate, State of New Jersey

Robert Wood Johnson Foundation, January 2006  
 “A Medical Home for Children in Foster Care,” (Award: \$300,000)  
 Office of the Child Advocate, Trenton, New Jersey

Drafting and Editorial support at the request of Sara McLanahan

National Institute of Child Health and Development, July 2005  
 “Fragile Families and Child Wellbeing Study in Middle Childhood,” (Award: \$17,000,000)  
 Center for Research on Child Wellbeing and Development, Princeton University, Princeton, New Jersey

## **PROFESSIONAL & DEPARTMENTAL SERVICE**

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### **Committees**

August 2013 – Present: *Member*  
 Undergraduate Curriculum Committee, Georgetown University

March 2011 – Present: *Member*

Student / Early Career Council (SECC), Society for Research in Child Development  
 - Elected as SECC representative to the SRCD Committee on Policy & Communications  
 - Founding Member of the SRCD Task Force on Applied Developmental Science Training

September 2011 – May 2012: *Co-Chair*

Developmental Colloquium Series, Department of Psychology, University of North Carolina at Chapel Hill

January 2010 – October 2011: *Member*

Inaugural American Psychological Association of Graduate Students (APAGS) Science Committee

February 2008: *Member*

Dissertation Committee of Dilara Deniz-Can, Ed.D. Candidate in School Psychology, University of Delaware

January 2008: *Member*

Dissertation Committee of Bianca Graves, Ed.D. Candidate in School of Education, University of Delaware

September 2007: *Member*

Associate Director Selection Committee, Early Learning Center, University of Delaware

May 2006 – July 2008: *Member*

Program Council, Early Learning Center, University of Delaware

May 2006 – July 2008: *Editor*

Research Subcommittee, Early Learning Center, University of Delaware

October 2004 – April 2005: *Chair*

Conference Committee, Center for the Critical Analysis of Contemporary Culture, Rutgers University

- Oversaw selection of papers for presentation
- Coordinated all conference arrangements, including funding, advertising, and logistics
- Recruited Professor Jackson Lears to deliver keynote address

September 2000 – May 2001: *Member*

Psychology Major Advisory Panel, Department of Psychology, Yale University

September – December 1999: *Member*

Experimental Review Committee, Department of Psychology, Yale University

#### **Ad-hoc Editorial**

*Child and Youth Care Forum*, University of New Orleans

*Emotion*, American Psychological Association

*Perspectives of Psychological Science*, University of Illinois

*Teachers College Record*, Columbia University

#### **PROFESSIONAL MEMBERSHIPS**

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American Evaluation Association

American Psychological Association

American Society of Composers, Authors, & Publishers

Behavioral and Brain Sciences, Associate Member

Psi Chi National Honor Society in Psychology

Phi Beta Kappa

Sigma Xi Scientific Research Society, Full Member

Society for Research in Child Development

#### **SKILLS**

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##### **Computing**

- Statistical packages: SPSS, SAS, MPlus, CEFA
- Microsoft applications: Word, Excel, Powerpoint
- Database applications: FileMaker

**Languages**

- German: Advanced reading, intermediate writing, and elementary speaking knowledge
- Spanish: Intermediate reading and writing, elementary speaking knowledge
- Latin: Elementary reading knowledge

**DENNIS PALMER WOLF**  
**Principal Researcher, WolfBrown**  
**8 Francis Avenue, Cambridge, MA 02138**

***Education***

Ed. D. - Harvard University (1978)  
Ed.M. - Harvard University (1973)  
Swarthmore College

***Employment***

Current: (2008 – Present) Principal Researcher  
WolfBrown

Previous: (2002 -- 2008) Senior Scholar  
Annenberg Institute for School Reform

(1999-2001) Hiatt Professor of Education, Clark University

(1995 –2000) Executive Director, Projects in Active Cultural  
Engagement. Harvard Graduate School of Education

(1990 –2005) Co- Director for Institutes in New Approaches to  
Assessment and Harvard Institute for School Leadership, Harvard  
Summer Institutes

(1989 - 1999) Senior Research Associate, Harvard Graduate School of  
Education

(1978 - 1989) Research Associate, Harvard Graduate School of  
Education, Project Zero

(1974 - 1978) Research Assistant, Harvard Graduate School of  
Education, Project Zero

(1975 - 1976) Instructor in Educational Psychology, Massachusetts  
College of Art, Boston, Massachusetts

(1975 - 1976) Instructor, Radcliffe College Seminars Program

(1972 - 1974) Coordinating Author, Social Studies Program of  
Educational Development Center, Cambridge, Massachusetts

(1971 - 1972) Director of Scattergood Child Care Center, West Branch, Iowa; teacher of psychology at Scattergood School (an innovative work-study high-school)

(1968 - 1970) Elementary School Teacher, Grades 1-6, at Thoroughfare School, the one-room school of an island community in Maine

Teaching: (2006 – 2008): Urban Education Policy Program, Brown University

(1999- 2001) Hiatt Professor of Education, Clark University

(1998 – present) Co-Director of the Harvard Institute in School Leadership

(1997 - present) Senior Visiting Researcher, Clark University, courses in the Education Department, Communication and Culture Program

(1991 - 2001) Senior Research Associate in Teaching and Learning, Harvard Graduate School of Education; courses in early adolescence; standards and assessment

(1990 - 1997) Director, Harvard Graduate School of Education: Institute: New Approaches to Accountability, Harvard Graduate School of Education

(1975 - 1976) Instructor in Educational Psychology, Massachusetts College of Art, Boston, Massachusetts

(1975 - 1976) Instructor, Radcliffe College Seminars Program

(1971 - 1972) Director of Scattergood Child Care Center, West Branch, Iowa

(1971 - 1972) High school teacher, world literature and psychology courses, Scattergood School (a work-study high-school), West Branch, Iowa

(1968 - 1970) Elementary School Teacher, Grades 1-6, Thoroughfare School, North Haven, Maine (a one-room school in an island community)

## *Awards and Grants*

2013 - Co-Principal Investigator, National Study of Sistema-inspired Orchestras, a joint award of the Mellon and Buck Family Foundations.

2012 - Principal Investigator, Building Strengths: The Role of Music in the Juvenile Justice System. Research award from the National Endowment for the Arts.

2009 - 13 - Principal Evaluator, City Lore's Nations in Neighborhood, AEMDD grant.

2012 - Winner of the Field Leadership Award, the National Guild of Community Arts Education

2002 – 2004 - Principal Investigator, Arts Education: Opportunity and Equity, Ford Foundation

2000 – 2008 - Principal Investigator, Dallas Arts Partners: Long-term effects of arts education on urban students.

1999 – 2000 - Principal Investigator, Arts Effects, a year-long study of the effect of arts education on students, teachers and communities, with a grant from the Knight Foundation

1998 - 2001 - Principal Investigator of a two-year longitudinal study of the effects of arts and cultural education with a grant from the David and Lucile Packard Foundation

1997 - 2000 - Principal Investigator, Going for Broke: Developmental Thinking in Professional Development with a grant from the Spencer and MacArthur Foundations

1993 - 1995 - Principal Investigator, Opportunity to Learn in Urban Middle Schools, a three-year grant from the Annie E. Casey Foundation

1991 - 1998 Principal Investigator, Portfolio Assessment in Urban Schools, a multi-year grant from the Rockefeller Foundation

1990 - 1992 - Principal Investigator, A Feasibility Study for a Center for Student Achievement and Assessment

1989 - 1992 - Co-Principal Investigator, Narratives of Emotional Development, a three year grant from the John D. and Catherine T.

## MacArthur Foundation

1988 - Co-Principal Investigator, The Literacies Institute, a grant award from the Mellon Foundation

1988 - 1993 -Principal Investigator, The Development of Discourse Skills, a program-project grant from the National Institute of Mental Health

1987 - 1989 - Principal Investigator, Discourse Skills in Four Year-Olds, a grant award from the John D. and Catherine T. MacArthur Foundation

1986 - 88 - Principal Investigator, Individual Differences in Mother-Child Interaction: Insights from Bi-polar, Uni-polar and Normal Mothers, a grant award from the John D. and Catherine T. MacArthur Foundation

1984 -Principal Investigator, Early Discourse Skills, a grant award from the John D. and Catherine T. MacArthur Foundation

1982 - 1984 - Principal Investigator, Preschool Children's Understanding of Other People, a two-year award from the A.L. Mailman Family Foundation

1982 - 1986 -Co-Principal Investigator, Symbolic Development in Middle Childhood: The Emergence of Notational Symbol Use, a grant from the Carnegie Corporation

1976 - 1979 - Co-Principal Investigator, Early Symbolic Development, a joint grant award from the Spencer Foundation and the Carnegie Corporation

1970 - Doctoral Fellowship from the Children's Television Workshop

### ***Selected Current and Recent Projects in Arts Learning, Cultural Opportunities and Policy for Youth***

(2009 - present) - Principal evaluator for Weill Music Institute (Carnegie Hall) for programs in juvenile justice.

(2009 - 2013) - Principal evaluator for The Right Brain Initiative, a tri-country arts education initiative, centered in Portland, OR.

(2011 –present) Co-principal investigator of the effects of music

education on resilience and executive function, Play on Philly, Philadelphia, PA.

(2011) Principal investigator, Arts education at the National Endowment for the Arts. A review of the current programs and investments.

(2007 – 2009) Principal evaluator, Community Musicworks, Providence, RI.

(2007 – present) Consultant for Lincoln Center Institute: Arts, assessment and imagination. Project to develop student assessment system consistent with an emphasis on arts-based learning at the high school level.

(2007) Principal consultant on planning team for Young Audiences, New York, NY.

(2001- 2010) Lead Evaluator for Arts Partners and Big Thought, citywide initiatives for arts learning, Dallas, TX.

(1998) Principal Investigator, a two-year longitudinal study of the effects of arts and cultural education, David and Lucile Packard Foundation

(1996 - 1999) Principal arts and cultural education planner on the development of a comprehensive cultural educational plan for the city of San Jose, California and Santa Clara County, California

(1997 - 1998) Consultant, American Council of Learned Societies, Eastern European Constitutionalism Project (a project looking at the devolution of central control of education to local authorities in former Soviet nations)

(1995-1997) Principal planner on the development of a comprehensive cultural education plan for the Arts and Sciences Council of Charlotte-Mecklenberg, NC.

(1994 - present) Planning projects with major cultural institutions (the Metropolitan Opera, Boston Symphony, Harvard Art Museums) to enhance the quality and accessibility of their education programs for urban youth

***Selected Current and Recent Work in Standards, Assessment, and School Reform***

(2009 – 2012) ELA team leader, New York City Department of Education and Stanford University collaboration to development Common Core Assessments

(1998 – 2005) Three- term Member, National Assessment Governing Board

Consultant, Standards-based Curriculum and Assessment, San Diego City Schools

(1995 - 1998) Project Director, Local Accountability Component of the Commonwealth of Massachusetts Comprehensive Assessment System

(1990 - 1994) Visiting Scholar for curricular reform initiatives sponsored by College Board

(1993 - 1994) Secretary, Middle School Section, Standards Project in the English Language Arts

(1995 - 1997) National Advisor, Philadelphia Public Schools, Philadelphia Education Fund

(1993 - 1995) National Advisor, Delaware New Directions (the state's coordinated standards and assessment reform initiative)

(1993) Committee Member, National Board of Professional Teaching Standards

## *Publications in Education and Cultural Policy*

### Books and Monographs:

Wolf, D. and Wolf, L. (2012). May the songs that I have written speak for me: An exploration of paper on the potential of music in juvenile justice. [www.WolfBrown.com](http://www.WolfBrown.com).

Wolf, D. and Holochwost, S. (2011). Building creative capital: A white paper. [www.wolfbrown.com](http://www.wolfbrown.com)

Wolf, D., Bransom, J., and Denson, K. (2007). More than Measuring: Program Evaluation as an Opportunity to Build the Capacity of Communities. Dallas, TX.

Wolf, D. (1974). Children's art. Cambridge, MA: Educational Development Center.

Wolf, D. (2003). The Arts and School Reform: Lessons and Possibilities from the Annenberg Challenge Arts Projects. Annenberg Institute for School Reform, Brown University.

Wolf, D. and Pistone, N. (1992). Taking full measure: Lessons in assessment from the arts. New York, NY: The College Entrance Examination Board.

Wolf, D. (Ed.) (1995-98). Moving Middle Schools (a four volume series of teacher research on teaching in urban middle schools). Portsmouth, NH: Heinemann.

More than the truth: Teaching non-fiction writing through journalism

Through mathematical eyes: Teaching functions

Digging deep: Teaching social studies through the study of archaeology

Art works!: Powering interdisciplinary learning through the arts

Wolf, D. (1988). Reading reconsidered. New York, NY: The College Entrance Examination Board.

Wolf, D. and Wolf, T. (1985). Academic preparation in the arts. New York, NY: The College Entrance Examination Board.

Wolf, T., Wolf, D., Price, P., and Grollman, S. (1983). The arts go to school. New York, NY: American Council for the Arts.

Wolf, D. (1974). Child's play. Cambridge, MA: Educational Development Center.

Selected Articles:

Wolf, D., Holochwost, S. J., Selhorst, A., Bar-Zemir, T. & Dargan, A. (under review). Some Things in My House Have a Pulse and a Downbeat: The Role of Folk and Traditional Arts Instruction in Supporting Student Learning. Findings from City Lore's AEMDD grant 2009 - 2013.

Wolf, D. and Bransom, J. (2007). In R. Rothman (Ed.) City Schools: Cambridge, MA: Harvard Education Publishing Group.

Wolf, D. and Harding, H. (2007). In R. Rothman (Ed.) City Schools. Cambridge, MA: Harvard Education Publishing Group.

Wolf, D. and White, A.M. (2000). Chartering the Course of Student Growth. Educational Leadership. (February).

Wolf, D. (2000). Beyond Outsourcing: Creating Corridors of Arts Opportunity. In S. Hope, C. Gee and J. Mahlmann (Eds.), Arts Education Policy Review (January/February).

Wolf, D. (1999). Why the arts matter in education or just what do Children Learn When They Create an Opera? In E.B. Fiske (Ed.), Champions of Change: The Impact of the Arts on Learning. Sponsored by The Arts Education Partnership and The President's Committee on the Arts and Humanities.

Wolf, D. (1994). Standards: Common measures or conversations. In N. Cobb (Ed.), The future of education: Perspectives on national standards in America. New York, NY: The College Board.

Wolf, D. (1994). Of courses: The Pacesetter initiative and the need for curriculum-based school reform. English Journal.

Wolf, D. (1993). Becoming knowledge: The evolution of art education curriculum. In P. Jackson (Ed.), Handbook of curriculum research. Chicago, IL: University of Chicago Press.

Wolf, D. (1992). Artistic learning as conversation. In D. Hargreaves (Ed.), Arts education. Philadelphia, PA: Open University Press.

Wolf, D. (1992). Assessment as an episode of learning. In R. Bennett and W. Ward (Eds.), Construction vs. choice in cognitive measurement. Hillsdale, NJ: Lawrence Erlbaum Associates.

Wolf, D., Bixby, J., Glenn, J. and Gardner, H. (1991). To use their minds well. In G. Grant (Ed.), Review of Research in Education. Washington, DC: American Educational Research Association.

Wolf, D. (1991). More than minor disturbances: The place of the arts in American education. In S. Benedict (Ed.), Public money and the muse: Essays on government funding for the arts. New York, NY: W.W. Norton Company.

Wolf, D. (1990). For literate lives. In C. Hedley and A. Barrata (Eds.), Cognition, curriculum and literacy. Hillsdale, NJ: Lawrence Erlbaum Associates.

Wolf, D. (1988). Opening up assessment. Educational Leadership, (December).

Wolf, D. and Davis-Perry, M. (1988). Becoming literate: Beyond scribes and clerks. Theory into Practice (Winter).

Wolf, D., Davidson, L., Davis, M., Walters, J., Hodges, M., and Scripp, L. (1988). Beyond A, B, and C: A broader and deeper view of literacy. In A. Pellegrini (Ed.), The psychological bases of early education. John Wiley and Sons.

Wolf, D. (1987). The art of questioning. Academic Connections, (Winter).

Wolf, D. (1984). Towards a new view of arts education: Special report to National Endowment of the Arts.

Wolf, D. and Gardner, H. (1980). Beyond playing or polishing: The development of artistry. In J. Hausman (Ed.), The arts in the schools. New York, NY: McGraw-Hill.

### ***Publications in Developmental Psychology***

Books:

Emde, R., Wolf, D., Oppenheim, D. (Eds.) (2003). Revealing the Inner Worlds of Young Children: The MacArthur Story Stem Battery and Parent-Child Narratives. New York: Oxford University Press.

Slade, A. and Wolf, D. (Eds.) (1993). Modes of meaning: Clinical and Developmental Approaches to Children's Play. Oxford, England: Oxford University Press.

Wolf, D. (Ed.) (1979). Early Symbol Use: a special issue of New Directions for Child Development (3).

Wolf, D. (Co-author) (1979). Ourselves and Our Children. New York, NY: Random House.

#### Selected Articles:

Wolf, D. (1994). Children's acquisition of different kinds of narrative discourse: Genres and lines of talk. In J. Sokolov and C. Snow (Eds.), Handbook of Research in Language Development using CHILDES.

Hemphill, L., Feldman, H., Camp, L. Griffin, T., Miranda, A., Wolf, D. (1994). Developmental changes in narrative and non-narrative discourse in children with and without brain injury. Journal of Communication Disorders (27).

Wolf, D. (1993). Kinds of talk: The development of discourse skills in young children. In B. Spodek (Ed.), Handbook of Early Childhood Research.

Wolf, D. (1990). Being of several minds: Voices and versions for a heterogeneous self. In D. Cicchetti and M. Beeghly (Eds.), The Development of the Self. Chicago: University of Chicago Press.

Wolf, D., and Hicks, D. (1989). The voices within narrative. Discourse Processes (12).

Wolf, D. (1988). Drawing the boundary: Young children's rules for two- and three- dimensional symbolization. In D. Stiles-Davis and U. Bellugi (Eds.), The Development of Spatial Representation. Chicago, IL: University of Chicago Press.

Wolf, D. (1988). The quality of interaction: Domain systems and communication networks. In G. Forman and D. Pufall (Eds.),

Constructivism in a Computer Age. Hillsdale, NJ: Lawrence Erlbaum Associates.

Wolf, D. (1988). Artistic learning: Where and what is it? The Journal of Aesthetic Education (Spring).

Wolf, D. (1988). From endpoints to repertoires. The Journal of Aesthetic Education (Spring).

Wolf, D. (1985). Flexible texts: Computer editing in the study of writing. In E. Klein (Ed.), Children and Computers: New Directions for Child Development. San Francisco, CA: Jossey-Bass.

Wolf, D. (1985). Ways of Telling: Text repertoires in elementary school children. Journal of Education, 167 (1). 71 – 87.

Wolf, D. and Pusch, J. (1985). Pretend it didn't happen: The origins of autonomous texts. In L. Galda and A. Pellegrini (Eds.), Play and Literacy. Norwood, NJ: Ablex Publishers.

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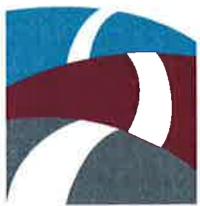
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April 15, 2014

U.S. Department of Education  
Office of Innovation and Improvement  
Washington, DC 20202

Re: Arts Corps Application to the Arts in Education Model Development and Dissemination Program

To Whom It May Concern:

As the superintendent of Highline Public Schools, I am writing to express my strong support for Arts Corps' Creative Schools Initiative. The project will provide important lessons for broader scale community-school partnerships to meet critical needs in education within and outside of the Highline School District. The project will also aid our district in meeting specific goals related to our strategic plan and the core values of our community.

Arts Corps is the largest nonprofit arts education organization in the greater Seattle area, reaching more than 2,500 children per year and continually building on its fourteen-year history. As one of Arts Corps' partners, Highline has developed strong and effective working relationships with Arts Corps involving teaching artists and educators in six schools. Arts Corps provides more than 200 classes and other learning opportunities to students in greater Seattle every year, focusing on developing critical thinking, imagination and reflection.

Funding from the Arts in Education Model Development and Dissemination Program will enable the Creative Schools Initiative arts integration project to demonstrate sustainable arts education partnerships in two Highline middle schools. The project will improve the integration of standards-based arts education into core middle school curriculum, strengthen standards-based middle school arts instruction, and improve middle school students' academic performance in areas that include creating, performing, and responding to the arts.

The Creative Schools Initiative project aligns with Highline School District's strategic plan, which challenges us to embrace bold goals for every child in Highline. Specifically, Highline expects that:

- Students are proficient in all subjects, including the arts, and
- They make successful transitions across grade levels.

We believe all Highline students deserve equitable access to rigorous, standards-based education. The centerpiece of our strategic plan is the promise that every student in Highline Public Schools will be known by name, strength, and need, and will graduate ready for college, career, and citizenship. Experiences in visual and performing arts foster imagination, creativity, discipline, and collaboration; improve engagement across school curriculum; and are fundamental to any quality education. We see the integration partnership with Arts Corps as essential to identifying an effective model for supporting standards-based arts education and integrating the arts into core courses within the Highline School District overall.

The Creative Schools Initiative integration partnership will employ arts education best practices, as well as Arts Corps' lengthy track record, to establish a sound model for arts integration. This will require effective planning, strong programming that meets key goals for academic performance and youth development, professional enrichment for school faculty and teaching artists, and ongoing program evaluation and improvement to ensure sustainability.

Thank you for your consideration of Arts Corps' application to the Arts in Education Model Development and Dissemination Program. Please do not hesitate to contact my office at (206) 631-3070 should you have any questions.

Sincerely,

Susan Enfield, Ed. D.  
Superintendent



2157 N. Northlake Way, Suite 220  
Seattle, WA 98103-9184

April 23, 2014

Asheley McBride  
Program Officer, AEMDD  
U.S. Department of Education  
400 Maryland Avenue SW, Room 4W240  
Washington, DC 20202-5950

Dear Ms. McBride:

I am pleased to write on behalf of Arts Corps' application for an Arts in Education Model Development and Dissemination Program grant through the Office of Innovation and Improvement under the U.S. Department of Education. Funding from this grant would allow Arts Corps and Highline Public Schools to implement their proposed arts integration partnership, the Highline Creative Schools Initiative.

Arts Corps is a leading nonprofit arts education organization in the greater Seattle area. Their classes reach more than 2,000 children each year with high quality arts learning opportunities. Their programs are highly regarded locally and nationally, and their program evaluations show that their students develop imagination, critical thinking and persistence while also improving school performance and engagement. Arts Corps has been a multi-year grantee of the Raikes Foundation under our Youth Program Quality Initiative and has demonstrated a high level of commitment to quality and improvement across its programs.

With funding from this grant, the Highline Creative Schools Initiative will demonstrate a model for high impact arts integration partnerships to support students in their transition to middle school in two schools in the Highline School District, which serves a very diverse, high-poverty student population. Evaluation of this project will contribute important insights into the role that non-cognitive factors, including academic mindsets, may play in the success of arts integration interventions to improve student academic performance and reduce the achievement gap.

The Raikes Foundation's national education grantmaking strategy includes a focus on programs that foster academic mindsets among disadvantaged students. Numerous research studies show that students' academic self-efficacy and underlying beliefs about their capacity to learn influence academic performance. And, several other research studies have shown that targeted interventions to increase academic mindsets lead to improved academic performance. We are excited about the prospect of more closely examining how arts education contributes to the development of academic mindsets and how arts education can be used to promote a successful transition into middle grades.

Thank you for your consideration of Arts Corps' application. I am happy to answer your questions and can be reached at 206-484-8855.

Sincerely,

Erin Kahn  
Director  
Raikes Foundation

Donte Felder  
9330 7th Avenue South  
Seattle, WA 98108

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April 20, 2014

U.S. Department of Education  
Office of Innovation and Improvement  
Washington, DC 20202

Re: Letter of Support for Arts Corps

To Whom it May Concern:

Dexterous hands, diverse in size and color, grip paintbrushes and aim. They skillfully glide over giant boxes creating history. Abstract figures morph into iconic figures; Gandhi, Yoda, Dr. Seuss, and Dr. Martin Luther King Jr. Broken symbols unify and become motifs of marriage equality and racial solidarity. Pleased smiles stretch. Artist's eyes search for ways to improve their work. The bell rings. A young girl dotted with vibrant colors on her face, looks up, "Class can't be over! I'm not done yet! Can I just finish this? I'm about to bring history alive!"

History has leaped from the pages of the history texts and onto canvases, boxes, walls and tables the last two years I have hosted Arts Corps in my 7<sup>th</sup> and 8<sup>th</sup> grade class. While creating visual motifs of the past, students have developed a deeper understanding of the complexities that define our history and shape our present. In the process of learning about touchy subjects such as gun control or race and gender equality, students looked at history as the story of a prevailing voice. Understanding the structure of story, the prevailing archetypes involved in the telling of that story gives students a powerful lens to look at history, improving their ability to comprehend, empathize, integrate visual information, and determine larger themes; which are all components of the common core standards.

The arts have liberated many students by supporting their own learning styles, and giving them the confidence to succeed in social studies and other core subjects. After a performance in front of a large audience, a parent wrote an email to the superintendent expressing how Arts Corps and theater class changed her daughter's life. She raved about the impact on social, emotional and academic growth. Another parent stated that art is now an integral part of her daughter's life and she also witnessed immense growth in her young academic career.

Alternative and progressive education is becoming the new educational norm. Studies show that students immersed in the arts score higher on the SAT assessment. I have observed the same trend at my school. My teacher evaluation is tied to the afterschool program that hosts 28 actors and young artists. In the afterschool program the emphasis is

Donte Felder  
9330 7th Avenue South  
Seattle, WA 98108

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on connecting to the power of story, the search for authentic voice and vision and instigating social change. I was curious how a double hit of arts would impact students. I observed students in the afterschool program were more engaged in their core subjects, consistently scoring higher on tests and projects, and participating in many leadership roles in the school.

Arts have made a sweeping change in many of the student's lives at Orca K-8. Arts Corps is an instrumental and integral component to our school climate. It has created a deluge of excitement that is flowing out into the community.



Donte Felder  
Orca K-8 Teacher  
Seattle Public Schools

## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

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

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**Arts Corps**

**Arts in Education Model Development and Dissemination Grant**

**Budget Narrative: Highline Creative Schools Initiative**

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## Personnel Costs

### *Staff Positions*

Staff positions supporting this project include the executive director, deputy director, program director, education director, creative schools manager, evaluation and documentation coordinator, and teaching artists:

- The salary for the executive director is \$67,789 for the first project year, growing by 3% to cover the cost of inflation for each year thereafter. This is a 35 hour per week position dedicated to the project at 20%.
- The salary for the deputy director is \$43,594 for the first project year, growing by 3% to cover the cost of inflation for each year thereafter. This is a 30 hour per week position dedicated to the project at 20%.
- The salary for the program director is \$47,250 for the first project year growing by 3% to cover the cost of inflation for each year thereafter. This is a 35 hour per week position dedicated to the project at 30% each project year.
- The salary for the education director is \$46,912 for the first project year growing by 3% to cover the cost of inflation for each year thereafter. This is a 35 hour per week position dedicated to the project at 30% each project year.
- The salary for the creative schools manager is \$39,270 for the first project year growing by 3% to cover the cost of inflation for each year thereafter. This is a 35 hour per week position dedicated to the project at 100% each project year.
- The salary for the evaluation and documentation coordinator will be \$32,760 for the first project year growing by 3% to cover the cost of inflation for each year thereafter. This

will be a 35 hour per week position dedicated to the project at 50% the first project year and 100% for each project year thereafter.

- The salary for four teaching artists will be \$30,062 growing by 3% annually to cover the cost of inflation. Teaching artists will start work in mid-August of 2015 and will work for a total of only 6 weeks during the first project year. They will then work 46 weeks per year for the remainder of the project, which includes time for classroom instruction, planning, professional development, school meetings and vacation/holidays/sick leave.

These are 28 hour per week seasonal positions dedicated to the project at 100%.

Costs for the positions outlined above are calculated on the basis of regular salary multiplied by the percent of time to be dedicated to the project. Calculations for cost per year are as follows:

<b>Project Year 1</b>	<b>Regular Salary</b>	<b>Regular Hours</b>	<b>Project Percent</b>	<b>Project Salary</b>	<b>Project Hours</b>
Executive Director	\$67,789	35	20%	\$13,558	364
Deputy Director	\$43,594	30	20%	\$8,719	312
Program Director	\$47,250	35	30%	\$14,175	546
Education Director	\$46,912	35	30%	\$14,074	546
Creative Schools Mgr.	\$39,270	35	80%	\$31,416	1456
Eval/Documentation Coord.	\$32,760	35	50%	\$16,380	910
Teaching Artist 1	\$30,062	28	15%	\$4,629	224
Teaching Artist 2	\$30,062	28	15%	\$4,629	224
Teaching Artist 2	\$30,062	28	15%	\$4,629	224
Teaching Artist 4	\$30,062	28	15%	\$4,629	224

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\$116,839

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<b>Project Year 2</b>	<b>Regular Salary</b>	<b>Regular Hours</b>	<b>Project Percent</b>	<b>Project Salary</b>	<b>Project Hours</b>
Executive Director	\$69,823	35	20%	\$13,965	364
Deputy Director	\$44,902	30	20%	\$8,980	312
Program Director	\$48,668	35	30%	\$14,600	546
Education Director	\$48,319	35	30%	\$14,496	546
Creative Schools Mgr.	\$40,448	35	80%	\$32,358	1456
Eval/Documentation Coord.	\$33,743	35	100%	\$33,743	1820
Teaching Artist 1	\$30,964	28	100%	\$30,964	1456
Teaching Artist 2	\$30,964	28	100%	\$30,964	1456
Teaching Artist 2	\$30,964	28	100%	\$30,964	1456
Teaching Artist 4	\$30,964	28	100%	\$30,964	1456

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\$241,996

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<b>Project Year 3</b>	<b>Regular Salary</b>	<b>Regular Hours</b>	<b>Project Percent</b>	<b>Project Salary</b>	<b>Project Hours</b>
Executive Director	\$71,917	35	20%	\$14,383	364
Deputy Director	\$46,249	30	20%	\$9,250	312
Program Director	\$50,128	35	30%	\$15,038	546
Education Director	\$49,769	35	30%	\$14,931	546

Creative Schools Mgr.	\$41,662	35	80%	\$33,329	1456
Eval/Documentation Coord.	\$34,755	35	100%	\$34,755	1820
Teaching Artist 1	\$31,892	28	100%	\$31,892	1456
Teaching Artist 2	\$31,892	28	100%	\$31,892	1456
Teaching Artist 2	\$31,892	28	100%	\$31,892	1456
Teaching Artist 4	\$31,892	28	100%	\$31,892	1456
				\$249,256	

	<b>Regular</b>	<b>Regular</b>	<b>Project</b>	<b>Project</b>	<b>Project</b>
<b>Project Year 4</b>	<b>Salary</b>	<b>Hours</b>	<b>Percent</b>	<b>Salary</b>	<b>Hours</b>
Executive Director	\$74,075	35	20%	\$14,815	364
Deputy Director	\$47,636	30	20%	\$9,527	312
Program Director	\$51,631	35	30%	\$15,489	546
Education Director	\$51,262	35	30%	\$15,379	546
Creative Schools Mgr.	\$42,911	35	80%	\$34,329	1456
Eval/Documentation Coord.	\$35,798	35	100%	\$35,798	1820
Teaching Artist 1	\$32,849	28	100%	\$32,849	1456
Teaching Artist 2	\$32,849	28	100%	\$32,849	1456
Teaching Artist 2	\$32,849	28	100%	\$32,849	1456
Teaching Artist 4	\$32,849	28	100%	\$32,849	1456
				\$256,734	

### ***Teacher Pay***

Teachers participating in this project will be paid out-of-contract pay for hours of work outside of regular teaching hours. One lead teacher will be selected for each school to support teaching artists, act as a resource for fellow teachers, help troubleshoot issues as they arise, and support exhibits and showcases. Each lead teacher will be paid for 24 hours of out-of-contract time per year. Substitute teachers will be paid when needed to cover teachers who are participating in professional development (“PD”) and half-day planning sessions that happen during school hours. Teachers will not receive additional pay for routine work that happens during regular school hours, including artist-teacher collaboration during teacher planning time and participation in site showcases. Teacher and substitute pay is based on the standard hourly rate provided by the Highline School District at \$27.30 per hour for teachers and \$21.71 per hour for substitutes for the first year growing by 3% to cover the cost of inflation for each year thereafter. Calculations for teacher and substitute pay for each project year are as follows:

<b>Paid Teacher Activities</b>	<b>Number of Hours</b>	<b>Number of Teachers</b>	<b>Total Hours</b>	<b>Hourly Rate</b>	<b>Total Cost</b>
Project Year 1					
Planning Meetings	12	2	24	\$27.30	\$655
Summer Prof. Dev.	24	12	288	\$27.30	\$7,862
<b>Total Teacher Year 1</b>					<b>\$8,518</b>

<b>Paid Teacher Activities Project Year 2</b>	<b>Number of Hours</b>	<b>Number of Teachers</b>	<b>Total Hours</b>	<b>Hourly Rate</b>	<b>Total Cost</b>
Winter Prof. Development	8	12	96	\$22.37	\$2,147
Spring Prof. Development	8	12	96	\$22.37	\$2,147
End of Year Reflection	4	12	48	\$22.37	\$1,074
Half-day Planning (4/yr)	16	12	192	\$22.37	\$4,294
Evaluation	4	12	48	\$28.12	\$1,350
Lead Teacher	48	12	48	\$28.12	\$1,350
Summer Prof. Dev.	24	1	288	\$28.12	\$8,098
<b>Total Teacher Year 2</b>					<b>\$20,460</b>

<b>Paid Teacher Activities Project Year 3</b>	<b>Number of Hours</b>	<b>Number of Teachers</b>	<b>Total Hours</b>	<b>Hourly Rate</b>	<b>Total Cost</b>
Winter Prof. Development	8	12	96	\$23.04	\$2,212
Spring Prof. Development	8	12	96	\$23.04	\$2,212
End of Year Reflection	4	12	48	\$23.04	\$1,106
Half-day Planning (4/yr)	16	12	192	\$23.04	\$4,423
Evaluation	4	12	48	\$28.96	\$1,390
Lead Teacher	48	12	48	\$28.96	\$1,390
Summer Prof. Dev.	24	1	288	\$28.96	\$8,341
<b>Total Teacher Year 3</b>					<b>\$21,073</b>

<b>Paid Teacher Activities Project Year 4</b>	<b>Number of Hours</b>	<b>Number of Teachers</b>	<b>Total Hours</b>	<b>Hourly Rate</b>	<b>Total Cost</b>
Winter Prof. Development	8	12	96	\$23.73	\$2,278
Spring Prof. Development	8	12	96	\$23.73	\$2,278
End of Year Reflection	4	12	48	\$23.73	\$1,139
Half-day Planning (4/yr)	16	12	192	\$23.73	\$4,556
Evaluation	4	12	48	\$29.83	\$1,432
Lead Teacher	48	12	48	\$29.83	\$1,432
<b>Total Teacher Year 4</b>					<b>\$13,114</b>

### ***Total Personnel Costs***

The following chart shows total personnel costs per year for staff and teachers as outlined above:

<b>Personnel</b>	<b>2014-2015</b>	<b>2015-2016</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>4-Year Total</b>
Staff	\$116,839	\$241,996	\$249,256	\$256,734	\$864,825
Teachers	\$8,518	\$20,460	\$21,073	\$13,114	\$63,165
<b>Total</b>	<b>\$ 125,357</b>	<b>\$262,456</b>	<b>\$270,330</b>	<b>\$269,848</b>	<b>\$927,990</b>

### **Fringe Benefit Costs:**

Fringe benefits, which include payroll taxes and health benefits, are determined on the basis of project salary. The payroll tax rate is applied to the project salary to determine project payroll taxes. Project health benefits are determined by multiplying the total regular cost of health

benefits by the percent dedicated to the project. The payroll tax rate is based on Arts Corps' current employer payroll taxes. The cost of regular health benefits is based on the cost of Arts Corps' current health care plan for the first program year growing by 10% to cover the cost of inflation for each year thereafter (health care is assumed to have higher inflation than other costs based on history). Calculations are as follows:

	<b>Project</b>	<b>Payroll</b>	<b>Regular</b>	<b>Project</b>	<b>Project</b>	<b>Project</b>	<b>Project</b>
<b>Project Year 1</b>	<b>Salary</b>	<b>Tax Rate</b>	<b>Payroll Taxes</b>	<b>Health Benefits</b>	<b>Percent</b>	<b>Health Benefits</b>	<b>Fringe Benefits</b>
Executive Director	\$13,558	0.099	\$1,342	\$5,474	20%	\$1,095	\$2,437
Deputy Director	\$8,719	0.099	\$863	\$5,474	20%	\$1,095	\$1,958
Program Director	\$14,175	0.099	\$1,403	\$5,474	30%	\$1,642	\$3,046
Education Director	\$14,074	0.099	\$1,393	\$5,474	30%	\$1,642	\$3,035
Creative Schl Mgr.	\$31,416	0.099	\$3,110	\$5,474	80%	\$4,379	\$7,489
Eval/Doc Coord.	\$16,380	0.099	\$1,622	\$5,474	50%	\$2,737	\$4,359
Teaching Artist 1	\$4,629	0.099	\$458	\$5,474	15%	\$843	\$1,301
Teaching Artist 2	\$4,629	0.099	\$458	\$5,474	15%	\$843	\$1,301
Teaching Artist 2	\$4,629	0.099	\$458	\$5,474	15%	\$843	\$1,301
Teaching Artist 4	\$4,629	0.099	\$458	\$5,474	15%	\$843	\$1,301
							\$27,529

	<b>Payroll</b>			<b>Regular</b>		<b>Project</b>	<b>Project</b>
	<b>Project</b>	<b>Tax</b>	<b>Payroll</b>	<b>Health</b>	<b>Project</b>	<b>Health</b>	<b>Fringe</b>
<b>Project Year 2</b>	<b>Salary</b>	<b>Rate</b>	<b>Taxes</b>	<b>Benefits</b>	<b>Percent</b>	<b>Benefits</b>	<b>Benefits</b>
Executive Director	\$13,965	0.099	\$1,382	\$6,021	20%	\$1,204	\$2,587
Deputy Director	\$8,980	0.099	\$ 889	\$6,021	20%	\$1,204	\$2,093
Program Director	\$14,600	0.099	\$1,445	\$6,021	30%	\$1,806	\$3,252
Education Director	\$14,496	0.099	\$1,435	\$6,021	30%	\$1,806	\$3,242
Creative Schl Mgr.	\$32,358	0.099	\$3,203	\$6,021	80%	\$4,817	\$8,021
Eval/Doc Coord.	\$33,743	0.099	\$3,341	\$6,021	100%	\$6,021	\$9,362
Teaching Artist 1	\$30,964	0.099	\$3,065	\$6,021	100%	\$6,021	\$9,087
Teaching Artist 2	\$30,964	0.099	\$3,065	\$6,021	100%	\$6,021	\$9,087
Teaching Artist 2	\$30,964	0.099	\$3,065	\$6,021	100%	\$6,021	\$9,087
Teaching Artist 4	\$30,964	0.099	\$3,065	\$6,021	100%	\$6,021	\$9,087
							\$64,903

	<b>Payroll</b>			<b>Regular</b>		<b>Project</b>	<b>Project</b>
	<b>Project</b>	<b>Tax</b>	<b>Payroll</b>	<b>Health</b>	<b>Project</b>	<b>Health</b>	<b>Fringe</b>
<b>Project Year 3</b>	<b>Salary</b>	<b>Rate</b>	<b>Taxes</b>	<b>Benefits</b>	<b>Percent</b>	<b>Benefits</b>	<b>Benefits</b>
Executive Director	\$14,383	0.099	\$1,424	\$6,624	20%	\$1,325	\$2,749
Deputy Director	\$9,250	0.099	\$ 916	\$6,624	20%	\$1,325	\$2,240
Program Director	\$15,038	0.099	\$1,489	\$6,624	30%	\$1,987	\$3,476
Education Director	\$14,931	0.099	\$1,478	\$6,624	30%	\$1,987	\$3,465
Creative Schl Mgr.	\$33,329	0.099	\$3,300	\$6,624	80%	\$5,299	\$8,598

Eval/Doc Coord.	\$34,755	0.099	\$3,441	\$6,624	100%	\$6,624	\$10,064
Teaching Artist 1	\$31,892	0.099	\$3,157	\$6,624	100%	\$6,624	\$9,781
Teaching Artist 2	\$31,892	0.099	\$3,157	\$6,624	100%	\$6,624	\$9,781
Teaching Artist 2	\$31,892	0.099	\$3,157	\$6,624	100%	\$6,624	\$9,781
Teaching Artist 4	\$31,892	0.099	\$3,157	\$6,624	100%	\$6,624	\$9,781
							\$69,716

	<b>Payroll</b>			<b>Regular</b>		<b>Project</b>	<b>Project</b>
	<b>Project</b>	<b>Tax</b>	<b>Payroll</b>	<b>Health</b>	<b>Project</b>	<b>Health</b>	<b>Fringe</b>
<b>Project Year 4</b>	<b>Salary</b>	<b>Rate</b>	<b>Taxes</b>	<b>Benefits</b>	<b>Percent</b>	<b>Benefits</b>	<b>Benefits</b>
Executive Director	\$14,815	0.099	\$1,467	\$7,286	20%	\$1,457	\$2,924
Deputy Director	\$9,527	0.099	\$ 943	\$7,286	20%	\$1,457	\$2,400
Program Director	\$15,489	0.099	\$1,533	\$7,286	30%	\$2,186	\$3,719
Education Director	\$15,379	0.099	\$1,522	\$7,286	30%	\$2,186	\$3,708
Creative Schl Mgr.	\$34,329	0.099	\$3,399	\$7,286	80%	\$5,829	\$9,227
Eval/Doc Coord.	\$35,798	0.099	\$3,544	\$7,286	100%	\$7,286	\$10,830
Teaching Artist 1	\$32,849	0.099	\$3,252	\$7,286	100%	\$7,286	\$10,538
Teaching Artist 2	\$32,849	0.099	\$3,252	\$7,286	100%	\$7,286	\$10,538
Teaching Artist 2	\$32,849	0.099	\$3,252	\$7,286	100%	\$7,286	\$10,538
Teaching Artist 4	\$32,849	0.099	\$3,252	\$7,286	100%	\$7,286	\$10,538
							\$74,961

**Travel Costs:**

Travel costs include the cost of travel for grant training for the executive director (project director) and principal investigator per grant application requirements. Travel will be from Seattle, Washington, to Washington D.C. Costs are calculated on the basis of federal per diem for the Washington D.C. area at \$290 per day for three days plus an estimated \$600 for round-trip airfare for each traveler.

Travel costs include the cost of travel for site visits and conferences for the executive director and program director to keep apprised of research and developments in the field and to disseminate information about the model and project results. Travel cost estimates are based on an average per diem rate of \$315 per day for three days plus \$600 for round-trip airfare for four individual trips the second and third project year (2 individuals traveling on 2 trips each); and for eight individual trips the last project year (2 individuals traveling on four trips each) to present final project findings to national conferences.

Travel costs include three trips per year for the principal investigator to travel to Seattle to collaborate on the project. Travel cost estimates are calculated on the bases of federal per diem for the Seattle area at \$223 per day for three days per trip plus \$600 for round-trip airfare.

Travel costs also include mileage reimbursement for staff traveling from the Arts Corps office in West Seattle to Highline School District schools and offices for planning and project management. Mileage reimbursement is calculated on the basis of 20 miles per trip; 4 trips per week for 40 weeks each year at the current GSA rate of .56 per mile, growing at 3% to cover the cost of inflation.

<b>Travel</b>	<b>2014-2015</b>	<b>2015-2016</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>4-Year Total</b>
DC Grant Training	\$2,360	\$2,431	\$2,504	\$2,579	\$9,873
Conference Travel	\$3,780	\$3,893	\$4,010	\$8,261	\$19,945
Evaluator Travel	\$1,792	\$1,846	\$1,901	\$1,958	\$7,497
Mileage	\$ 1,792	\$ 1,846	\$ 1,901	\$ 1,958	\$ 7,497
<b>Total</b>	<b>\$ 9,300</b>	<b>\$ 9,579</b>	<b>\$ 9,866</b>	<b>\$ 14,293</b>	<b>\$ 43,038</b>

### **Equipment Costs:**

Project equipment will include Mac laptop computers for project staff whose time is fully dedicated to the project, tablet computers for student use for editing student websites, student survey devices, art carts for each teaching artist to hold supplies, cameras for each teaching artist for documentation of learning, a video camera to share between schools for video documentation of learning, and a projector to share project expectations and results including a final video showcasing model outcomes as part of dissemination efforts. It is currently anticipated that all equipment will be purchased during August/September of 2015.

Computer equipment will include five computers for the first project year for the four teaching artists and the evaluation and documentation coordinator. Computers are required for accomplishing project work, email communications and internet access. Laptop computers will enable program staff to take computers to committee meetings and school sites, supporting staff efficiency, and Mac computers are required to be compatible with Arts Corps' Mac computer environment. The cost of each computer is estimated at \$1,500 plus local sales tax of 9.9%.

Each of the four teaching artists will be provided with three tablet computers to rotate among students to enable students to input to the student websites, for a total of 12 tablets. The cost of each tablet is estimated at \$300 plus local sales tax of 9.9%.

Arts Corps will purchase student survey devices to share among classrooms to capture student survey responses. The cost estimate is based on the cost of iclickers at \$46 per unit for 30 units, plus \$200 for an instructor kit (with instructor remote, receiver base and flash drive with software), plus \$135 for a rolling duffel bag that holds up to 50 remotes, plus \$45 for shipping and local sales tax of 9.9%.

Each of the four teaching artists will be provided with a camera to document student learning, work products and images for student web pages. The cost of the camera is based on a Sony A65 24.3 MP Translucent Mirror Digital SLR With 18-55mm Lens at \$598 plus local sales tax of 9.9%.

Each of the four teaching artists will be provided with an art cart to carry art supplies, computer tablets and camera. The cost estimate for the art cart is based on \$305 per cart plus local sales tax of 9.9%

Arts Corps will purchase one video camera for video documentation of student learning. The video camera will be shared by teaching artists, used by the evaluation and documentation coordinator and may be checked out for student projects. Footage will be used in project communications and for the final video developed for model dissemination. The cost estimate is based on a Canon Vixia HF G30 at \$1500 plus local sales tax of 9.9%.

Arts Corps will purchase one video projector to share project expectations and results with stakeholders and to share the final video showcasing model outcomes at conferences and

local venues. The cost estimate is based on an EPSON EX7200 Multimedia Projector (V11H367120) at \$2900 plus local sales tax of 9.9%.

<b>Equipment</b>	<b>2014-2015</b>	<b>2015-2016</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>4-Year Total</b>
Macbook Laptops	\$8,243				\$8,243
Computer Tablets	\$3,956				\$3,956
Student Survey Devices	\$1,930				\$1,930
Cameras	\$2,629				\$2,629
Art Carts	\$1,341				\$1,341
Video Camera	\$1,649				\$1,649
Projector	\$3,187				\$3,187
<b>Total</b>	<b>\$22,934</b>				<b>\$22,934</b>

**Cost of Supplies:**

Costs for supplies include the cost of art supplies and materials for integrated arts residencies along with standard office supplies.

Art supplies and materials are integral to the success of the project and have been calculated on the basis of historic costs per class. For project year two, the first year of programming, the cost per semester is estimated at \$200 per class for 14 integrated arts classes per school for two schools (total of 28 classes per semester; 56 classes per year). For project years three and four, with the addition of two afterschool classes, the cost is based on 16 classes per school for two schools (total of 32 classes per semester; 64 classes per year). Costs are estimated to grow by 3% to cover the cost of inflation.

The cost for office supplies is estimated on the basis of \$300 per full time equivalent (“FTE”) position per year based on historic average growing by 3% to cover the cost of inflation with 2.6 FTEs the first project year and 6 FTEs the remaining project years.

<b>Supplies</b>	<b>2014-2015</b>	<b>2015-2016</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>4-Year Total</b>
Art Supplies		\$ 11,200	\$ 12,336	\$ 12,706	\$ 36,242
Office Supplies	\$ 780	\$ 1,854	\$ 1,910	\$ 1,967	\$ 6,511
<b>Total</b>	<b>\$ 780</b>	<b>\$ 13,054</b>	<b>\$ 14,246</b>	<b>\$ 14,673</b>	<b>\$ 42,753</b>

### **Contractual Costs:**

Contractual costs include the cost of an external consultant for program evaluation, a curriculum coach for teacher planning sessions, a financial audit, database upgrade, web development for a student web site, printing and graphic design for a final report and videography for a final video for dissemination of the project model.

Program Evaluation: Program evaluation is estimated at \$70,000 per year for the work of the principal investigator, Dr. Dennie Palmer Wolf of WolfBrown and supporting evaluators, Dr. Steven John Holochwest of WolfBrown and Mary Murray of MEM Associates. Costs are roughly estimated at \$200 per hour for 250 hours for WolfBrown and 160 hours at \$125 per hour for MEM Associates. To keep evaluation costs low, Arts Corps will also be utilizing an evaluation and documentation coordinator on staff to supplement contract evaluation services by managing data and documentation under the direction and guidance of the evaluator.

Curriculum Coach: Arts Corps will utilize a curriculum coach for the four half-day teacher planning sessions per school. The cost estimate for the curriculum coach is based on historic costs at \$88.95 per hour for 4 hours per session for a total of eight sessions.

Financial Audit: The cost estimate for a financial audit to comply with the audit requirements of the Single Audit Act Amendments and revised OMB circular for the project is based on a cost estimate from Jacobson Jarvis and Associates at \$17,000 per year for the first project year growing by 3% to cover the cost of inflation.

Database Upgrade: To support evaluation, Arts Corps will work with a database consultant to upgrade our data management system to facilitate project data capture, ease of entry and reporting. The system will be designed to generate user-friendly summary reports of outcomes and outputs for purposes of evaluation and program planning efforts. These summaries will give Arts Corps the ability to share data with program sites and other project stakeholders (*i.e., site steering and advisory committees*) over the course of the project. The cost estimate is based on rough quotes from the database developer at \$25,000. This work will be completed during the planning year.

Web Development: To support development of student websites, Arts Corps will work with a web developer to prepare a site for student use, develop protocols for student use and build an interface to the Arts Corps web site. The cost estimate is based on historic costs for similar work at \$4800 for the initial build-out during the planning year, and \$1200 per year for maintenance. At \$100 per hour, this will support 48 hours of development work and 12 hours of maintenance work per year.

Final Report: Arts Corps will develop a final report documenting the project model and outcomes. The cost estimate includes \$6000 for consulting support for writing, \$5000 for graphic design and \$5000 for printing.

Video Production: Arts Corps is proposing to develop a video at the end of the project to visually document model and results. This video will be used to present findings at national conferences and other venues and is expected to be an important tool for dissemination of project results. For the first project year (planning year), the cost for the video is based on 40 hours at \$100 per hour to develop a video documentation plan. For the second and third project year, the cost for the video is based on 60 hours of professional filming and editing at \$100 per hour. For the final project year, the cost is based on 180 hours of professional filming and editing for the final video product.

<b>Contractual</b>	<b>2014-2015</b>	<b>2015-2016</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>4-Year Total</b>
Program Evaluation	\$70,000	\$70,000	\$70,000	\$70,000	\$ 280,000
Curriculum Coach		\$2,846	\$2,932	\$3,020	\$ 8,798
Financial Audit	\$17,000	\$17,510	\$18,035	\$18,576	\$ 71,122
Database Upgrade	\$25,000				\$ 25,000
Web Development	\$4,800	\$1200	\$1,200	\$1,200	\$ 8,400
Final Report				\$16,000	\$ 16,000
Final Video	\$4,000	\$6,000	\$6,000	\$18,000	\$ 34,000
<b>Total</b>	<b>\$120,800</b>	<b>\$97,556</b>	<b>\$98,167</b>	<b>\$126,796</b>	<b>\$ 443,320</b>

## **Other Costs:**

Other costs for the project include the cost of student field trips, stipends for control school teacher participation in research activities, teacher professional development and student showcases.

The cost of **field trips** is estimated on the basis of two trips per year for each school (four trips per year) for 300 students per school (600 students total) to align with and expand upon class curriculum. Each field trip will require 6 buses for a total of 24 bus trips at \$120 per bus totaling \$2880 per year. Additionally, each field trip is expected to cost \$5 per student for fees, snacks and materials, totaling \$6000 per year (600 students times 2 trips times \$5).

Arts Corps will offer \$100 **stipends to language arts teachers** who participate in surveys and interviews at participating schools and control schools. This is intended to act as an incentive for teachers to complete surveys and participate in interviews, a tactic that has been very successful in the past and that we believe is necessary to ensure teacher participation in evaluation. Teachers will be asked to complete surveys twice per year per grade level surveyed. We will survey only 6<sup>th</sup> grade during the first year of programming, add 7<sup>th</sup> grade during the next year of programming, and add 8<sup>th</sup> grade during the final year of programming. (We will not survey teachers during the planning year.) Our estimates include 24 teachers per grade level (12 for participating schools and 12 for control schools) who will complete surveys for 1200 students twice per year (300 students per school for 4 schools). The cost is estimated at \$100 per teacher for each survey/interview completed, for 24 teachers per grade level for two surveys per year with one grade level the first year, two grade levels the second year and three grade levels the third year.

**Teacher professional development** is an integral part of the model and cost estimates are calculated at \$1260 per day based on historic costs growing at 3% per year to cover the cost of inflation. This amount includes \$400 for rented venue, \$360 for food, \$100 for materials and \$400 for trainers. The first project year will include 3 days of professional development (3-day Creative Lab for coming year). The second and third project years will include 5.5 days of professional development (1-day Winter PD; 1-day Spring PD, ½-day Reflection, 3-day Creative Lab). The final project year will include 2.5 days of professional development (1-day Winter PD; 1-day Spring PD, and ½-day Reflection).

Students at each school will participate in a culminating performance or exhibit as part of a **student showcase** at the end of each semester. Costs for the student showcase are based on historic costs and estimated at \$3 per student per showcase for a total of four showcases (two per year per school) with costs growing at 3% per year to cover the cost of inflation. This amount will be used to cover the cost of materials, supplies, audio visual support and snacks for students.

<b>Other</b>	<b>2014-2015</b>	<b>2015-2016</b>	<b>2016-2017</b>	<b>2017-2018</b>	<b>4-Year Total</b>
Student Field Trips	\$ -	\$ 8,880	\$ 9,146	\$ 9,421	\$ 27,447
Evaluation Stipends	\$ -	\$ 4,800	\$ 9,600	\$ 14,400	\$ 28,800
Teacher PD	\$ 3,780	\$ 7,138	\$ 7,352	\$ 3,442	\$ 21,712
Student Showcases	\$ -	\$ 3,840	\$ 3,955	\$ 4,074	\$ 11,869
<b>Total</b>	\$ 3,780	\$ 24,658	\$ 30,054	\$ 31,337	\$ 89,828

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

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

Name of Institution/Organization

Arts Corps

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	125,357.00	262,456.00	270,330.00	269,848.00		927,991.00
2. Fringe Benefits	27,529.00	64,903.00	69,716.00	74,961.00		237,109.00
3. Travel	9,300.00	9,579.00	9,866.00	14,293.00		43,038.00
4. Equipment	22,934.00					22,934.00
5. Supplies	780.00	13,054.00	14,246.00	14,673.00		42,753.00
6. Contractual	120,800.00	97,556.00	98,167.00	126,796.00		443,319.00
7. Construction						
8. Other	3,780.00	24,658.00	30,054.00	31,337.00		89,829.00
9. Total Direct Costs (lines 1-8)	310,480.00	472,206.00	492,379.00	531,908.00		1,806,973.00
10. Indirect Costs*	23,004.00	37,777.00	39,390.00	42,553.00		142,724.00
11. Training Stipends						
12. Total Costs (lines 9-11)	333,484.00	509,983.00	531,769.00	574,461.00		1,949,697.00

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

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

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

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

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

Approving Federal agency:  ED  Other (please specify):

The Indirect Cost Rate is  %.

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

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

Name of Institution/Organization Arts Corps	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	0.00	0.00	0.00	0.00		0.00
2. Fringe Benefits	0.00	0.00	0.00	0.00		0.00
3. Travel	0.00	0.00	0.00	0.00		0.00
4. Equipment	0.00	0.00	0.00	0.00		0.00
5. Supplies	0.00	0.00	0.00	0.00		0.00
6. Contractual	0.00	0.00	0.00	0.00		0.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	0.00	0.00	0.00	0.00		0.00
9. Total Direct Costs (lines 1-8)	0.00	0.00	0.00	0.00		0.00
10. Indirect Costs						
11. Training Stipends						
12. Total Costs (lines 9-11)	0.00	0.00	0.00	0.00		0.00

**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:
	Leslie	Gayle	Collins	

Address:

Street1:	4408 Delridge Way SW, Suite 110
Street2:	
City:	Seattle
County:	
State:	WA: Washington
Zip Code:	98106-1348
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
206-722-5540 ext. 101	206-722-5459

Email Address:

leslie.collins@artscorps.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) #: 

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No Provide Assurance #, if available: 

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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.

ArtsCorpsHumanSubjectsNarrative.pdf	Add Attachment	Delete Attachment	View Attachment
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**Arts Corps Highline Creative Schools Initiative**

Nonexempt Research Narrative

**Human Subjects Involvement and Characteristics**

This intervention is directed at impacts for 6<sup>th</sup> grade students and Language Arts (LA) teachers at four middle schools in Highline Public School District. The chosen schools will provide a racially- and ethnically-diverse sample of students from a mix of socioeconomic backgrounds. We estimate that number of students in each of these schools will be 300.

In the optimal scenario all students in these schools would participate in the project through their participation in their regular English Language Learner (ELL) or LA classes. Although all students enrolled in ELL or LA classes will be invited to participate in the study, it is possible that some students' data (e.g., data collected from special needs students) will be excluded from subsequent analyses. Approximately 12 LA teachers at the participating schools will also participate in the study, and will receive professional development and arts integration activities as part of their participation.

**Sources of Materials**

The evaluation plan submitted with this proposal describes the different data collection instruments we intend to rely on for the research. The evaluation and program staff will develop a set of quantitative and qualitative data collection tools including surveys and observational assessments that will capture information from individual participants. These data will be used for the purposes of this evaluation, and summaries of the data will be reported to stakeholders and shared with other audiences. The packet of measures completed by students and teachers will include multiple measures drawn from the Becoming Effective Learners Survey (BEL; Farrington, 2012) developed by the Consortium on Chicago School Research (CCSR): school

belonging, attendance, participation, and studying, self-regulation, delay of gratification, relevance, academic identity, self-efficacy, theory of intelligence, and performance avoidance. These measures will be supplemented by the engagement, externalizing, and internalizing subscales from the Social Skills Improvement System (SSIS; Gresham & Elliott, 2013), measures of academic self-concept (Harter, 2012) and goal orientation (Midgley et al., 2000), and the academic self-efficacy subscale from the Self-Efficacy Questionnaire for Children (SEQ-C; Muris, 2001). To protect the confidentiality of students, each packet of measures will be labeled with a unique numerical identifier provided by the District, which will then provide student data labeled with these same identifiers. These data will include information on grades, detentions, attendance, and test scores. These data sources are used by the District and there are procedures and protocols in place that govern the collection and dissemination of this information. At the onset of the project the evaluation and program staff will establish appropriate agreements on how to access the data for program participants that continue to protect confidentiality and potential risks associated with the use of academic performance measures.

### **Recruitment and Informed Consent**

The Superintendent of the Highline Public School District has already issued a written statement of support for Highline's involvement in the project, which will entail random assignment of schools to intervention and control conditions. The intervention and control schools would be informed about the project and the school administration, District and sponsoring organization would enter into a formal agreement for participation that would outline the needs for the research component of the project. They would agree to allow data collection from students and teachers and at the school setting.

The intent of intervention is that student “participants” would be exposed to the arts integration model in their LA classrooms. As the teachers work with the teaching artists they will modify some of the approaches used in the delivery of the LA curriculum in the standard classrooms. As such we will ensure that in advance of the potential changes to the curriculum in these classes that parents and students are informed about the project, about the goals of the project, and about any research included in the project. They would be informed that student level academic data would be included as part of the research study, and that appropriate protocols are in place to protect individual-level data sources.

In the planning year the principal investigators and organization will work with the Washington State Institutional Review Board to obtain human subjects approval. With their assistance we would develop consent forms for teacher participation in the intervention and the data collection and for student participation in the data collection activities

### **Potential Risks/Protections Against Risks**

We do not anticipate any significant risks associated with the implementation of the project or the collection of data. The student participants will typically provide information in surveys and other assessments related to knowledge of concepts, classroom behaviors and psychosocial attitudes and beliefs, while the teacher participants will provide information about the perceived classroom and academic behaviors of their students. The probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests.

The principal source of risk is the unintended breach of confidentiality. To guard against this possibility, we will work closely with the District to develop protocols for the protection of

individual level student data. The research department with the District has guidelines that describe how to access and manage these data. All of the data collected for this project will be entered into a password protected database and all physical documents from data collection will be kept in locked file cabinets only to be accessed by appropriate research staff. Student data will be labeled by unique numerical identifiers, and the linkage file associating these identifiers with individual students will be retained by the District throughout the course of this project and destroyed upon its completion.

### **Importance of Knowledge Gained**

The project is intended to assess whether high-dosage arts-integration in the transition to middle school settings will help facilitate learning, positive psycho-social development, academic behavior and academic achievement, while reducing the achievement gap and the negative long-term academic effects that often come from middle school transition. The data we plan to gather will help assess how training, collaboration and art integration efforts might affect these important outcomes for school settings. There are clear benefits to schools and educators associated with the research in this project. The information gathered will help in planning for Language Arts and Arts Education curriculum development, and give schools more options for considering how to have positive impacts on students in these settings. We feel these benefits outweigh the limited risks of the data collection process and that we expect to address in the consent protocols and human subjects review process.