

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 # U351D140037

Grants.gov Tracking#: GRANT11637360

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"/>
--	--	--

* 3. Date Received: <input type="text" value="04/27/2014"/>	4. Applicant Identifier: <input type="text"/>
--	--

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

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="Eastern Suffolk Board of Cooperative Educational Services"/>	
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="116000129"/>	* c. Organizational DUNS: <input type="text" value="0680605080000"/>

d. Address:

* Street1: <input type="text" value="201 Sunrise Highway"/>
Street2: <input type="text"/>
* City: <input type="text" value="Patchogue"/>
County/Parish: <input type="text"/>
* State: <input type="text" value="NY: New York"/>
Province: <input type="text"/>
* Country: <input type="text" value="USA: UNITED STATES"/>
* Zip / Postal Code: <input type="text" value="11772-1868"/>

e. Organizational Unit:

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

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

Prefix: <input type="text"/>	* First Name: <input type="text" value="Carol"/>
Middle Name: <input type="text"/>	
* Last Name: <input type="text" value="Brown"/>	
Suffix: <input type="text"/>	

Title: <input type="text" value="Coordinator for Arts in Education"/>

Organizational Affiliation: <input type="text" value="Eastern Suffolk Board of Cooperative Educational Services"/>
--

* Telephone Number: <input type="text" value="631-286-6989"/>	Fax Number: <input type="text" value="631-286-6991"/>
---	---

* Email: <input type="text" value="cbrown@esboces.org"/>
--

Application for Federal Assistance SF-424

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

X: Other (specify)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

Supervisory District

*** 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:**

"C3 Squared" Creative Classroom Collaboratives: Creativity - Competence and Confidence

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant

* b. Program/Project

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

17. Proposed Project:

* a. Start Date:

* b. End Date:

18. Estimated Funding (\$):

* a. Federal	<input type="text" value="373,080.00"/>
* 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="373,080.00"/>

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

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

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

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

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

Yes No

If "Yes", provide explanation and attach

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

** I AGREE

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

Authorized Representative:

Prefix: * First Name:

Middle Name:

* Last Name:

Suffix:

* Title:

* Telephone Number: Fax Number:

* Email:

* Signature of Authorized Representative: * Date Signed:

Attachment 1: Additional Program/Project Congressional Districts

In addition to serving the Patchogue –Medford School District in New York’s first congressional district (NY-001); the project will also serve South Huntington School District in New York’s third congressional district (NY-003).

ASSURANCES - NON-CONSTRUCTION PROGRAMS

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

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

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

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

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

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

<p>SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL</p> <p>Lawrence McCullough</p>	<p>TITLE</p> <p>Director, Business Services</p>
<p>APPLICANT ORGANIZATION</p> <p>Eastern Suffolk Board of Cooperative Educational Services</p>	<p>DATE SUBMITTED</p> <p>04/27/2014</p>

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

DISCLOSURE OF LOBBYING ACTIVITIES

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

Approved by OMB
0348-0046

1. * Type of Federal Action: <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	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
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4. Name and Address of Reporting Entity:
 Prime SubAwardee

* Name: Eastern Suffolk BOCES

* Street 1: 201 Sunrise Highway Street 2: _____

* City: Patchogues State: NY: New York Zip: 11772

Congressional District, if known: 001

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

6. * Federal Department/Agency: USDOE	7. * Federal Program Name/Description: Arts in Education CFDA Number, if applicable: 84.351
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8. Federal Action Number, if known: _____	9. Award Amount, if known: \$ _____
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10. a. Name and Address of Lobbying Registrant:

Prefix _____ * First Name n/a Middle Name _____

* Last Name n/a Suffix _____

* Street 1 _____ Street 2 _____

* City _____ State _____ Zip _____

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

Prefix _____ * First Name n/a Middle Name _____

* Last Name n/a Suffix _____

* Street 1 _____ Street 2 _____

* City _____ State _____ Zip _____

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

* Signature: Lawrence McCullough

* Name: Prefix _____ * First Name Maureen Middle Name _____
* Last Name Kaelin Suffix _____

Title: Director, Business Services Telephone No.: 631-687-3134 Date: 04/27/2014

Federal Use Only:	Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)
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PR/Award # U351D140037

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 and reference the OMB Control Number 1894-0005.

Optional - You may attach 1 file to this page.

Attachment_2_GEPA_Statement.pdf

Add Attachment

Delete Attachment

View Attachment

Compliance with General Education Provisions Act (GEPA), Section 427

The requirements of the General Education Provisions Act (GEPA) Section 427 requires an articulation of the steps Eastern Suffolk BOCES will take to ensure equitable access to, and participation in, its federally-assisted program for students, teachers, and other program beneficiaries with special needs. It presents the opportunity for us to reinforce program strategies that are applicable to GEPA.

Two strategies will be employed to insure that special needs students will have equal access to program activities. First, the evaluation design for the C³-Squared model will include a random selection of school buildings to either the treatment or control groups. This will preclude the elimination of any group's opportunity to benefit from the program interventions.

Secondly, the Project Director will work cooperatively with two technical assistance center conducted by ESBOCES for the State of New York: the Bilingual Education Technical Assistance Center and the Regional Special Education Technical Assistance Support Center to review project activities and when necessary, provide assistance to insure these activities are intentionally inclusive of the needs of special education students and children who are in classes for non-English speakers.

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.

* APPLICANT'S ORGANIZATION	
Eastern Suffolk Board of Cooperative Educational Services	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: Ms.	* First Name: Maureen Middle Name:
* Last Name: Kaelin	Suffix:
* Title: Director, Business Services	
* SIGNATURE: Lawrence McCullough	* DATE: 04/27/2014

Abstract

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

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

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

You may now Close the Form

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

* Attachment:

ABSTRACT - The Eastern Suffolk Board of Cooperative Educational Services (N.Y), an LEA proposes “Creative Classroom Collaboratives: Creativity-Competence and Confidence” - *C³Squared*; with the following **Goals**: 1) To build the capacity of teachers, arts specialists, and teaching artists to use collaborative and creative practices to deepen students’ understanding of curriculum content; 2) To increase student achievement in Common Core and National Coalition for Core Arts Standards; 3) To increase connections between local cultural arts organizations and schools, and 4) To share tools and lessons learned with the local, state, and national education communities. **Expected project outcomes**: *Instructional staff will*: 1) develop lesson plans for collaborative units of study addressing NYS/Common Core State Standards; 2) increase over baseline, their use and understanding of collaborative pedagogical practices, and, 3) extend and enrich their collaboration through ongoing exchanges of information via digital and social media and a web-based “toolkit” of model lessons and video clips. *Participating teachers will* increase over baseline, their: 4) knowledge of arts-integration strategies; 5) professional satisfaction, and 6) opportunities to use digital portfolios. As compared to the control group, *the C³Squared students will*: 7) demonstrate an increase in the percentage who are proficient in mathematics and reading; 8) show significant gains in mathematics and reading/language arts for targeted ELL students and students with disabilities, and 9) attain the national arts standards (NCCAS) and the 21st Century skills of creativity, critical thinking, communication, and collaboration. *School leaders will*: 10) report greater knowledge of the educational offerings of local cultural arts organizations, and *cultural arts organizations will*: 11) report greater awareness of potential school partnership opportunities. **Population to be served**: Approximately 2,200 students from four high-need elementary schools to be selected from within two school districts in Suffolk County, New York: the Patchogue-Medford Union Free S.D. and the South Huntington Union Free S.D.

Project Abstract – Eastern Suffolk BOCES, NY **C³Squared**, an AEMDD Initiative, CFDA No. 84.351D Project Director Carol Brown, 201 Sunrise Highway, Patchogue, NY 11772 Ph. 631-286-6989

E-mail: cbrown@esbooces.org

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

Add Mandatory Project Narrative File

Delete Mandatory Project Narrative File

View Mandatory Project Narrative File

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

Add Optional Project Narrative File

Delete Optional Project Narrative File

View Optional Project Narrative File

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(a) <i>The extent to which the proposed project will provide services or otherwise address the needs of students at risk of educational failure.</i>	1
(b) <i>Extent to which specific gaps or weaknesses in services, infrastructure, or opportunities have been identified and will be addressed by the proposed project, including the nature and magnitude of those gaps or weaknesses.</i>	7
2. SIGNIFICANCE	9
(a) <i>The likely utility of the products (such as information, materials, processes, or techniques) that will result from the proposed project, including the potential for their being used effectively in a variety of other settings.</i>	9
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APPENDICES: UPLOADED TO THE PROGRAM NARRATIVE ATTACHMENT

- Appendix_1A_PMUFSD_Memorandum.pdf
- Appendix_1B_SHUFSD_Memorandum.pdf
- Appendix_2_Resumes.pdf
- Appendix_3_Letters_Commitment_and_Support.pdf
- Appendix_4_Resources.pdf

1. NEED FOR PROJECT

The Secretary considers the need for the proposed project by considering the following factors:

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

As a provider of arts education resources to schools in its catchment area districts, the Eastern Suffolk Board of Cooperative Educational Services (ESBOCES) plays a critical role in the educational opportunities of Long Island public school students. In recent years, ESBOCES has been engaged in innovative work designed to test the effects of an arts-integrated, standards-based curriculum and collaborative professional learning model on teacher collaboration skills and students' 21st century skills, which are theorized to be critical to the college and career readiness of all students (Partnership for 21st Century Skills, 2009). In 2010, ESBOCES launched the Creative Classroom Collaboratives (C³) project with the support of an Arts in Education Model Development and Dissemination (AEMDD) grant. Letters of support from those familiar with ESBOCES prior AEMDD performance appear in Appendix 3, pages 4 – 6. They include Roger Tilles, Regent to the NY State Education Department; Lelsie Yolen, an Associate in Visual Arts Education within the NYS Office of Instruction; and the Honorable Timothy H. Bishop, Member of Congress representing New York's 1st District. After two years of implementation, the project has demonstrated positive impacts on treatment students' 21st century skills, including those deemed critical for learning and innovation: creativity, critical thinking, collaboration, and communication. As the importance of these competencies transcends and cuts across all academic subject areas, the logical next step for the C³ project is to rigorously test the transfer of the 21st century skill gains to academic achievement.

Arts integration, the focus of this AEMDD project, may be particularly well-suited for teaching the skills and competencies outlined in the Common Core State Standards (CCSS)

adopted by most U.S. states and districts in recent years. David Coleman, an architect of the CCSS, notes that there is close alignment between the arts and the skills and competencies called for in the CCSS, such as “careful observation, attention to evidence and artists’ choices, and the love of taking an artist’s work seriously” (2013). The ESBOCES therefore proposes the next phase of the C³ project, *Creative Classroom Collaboratives: Creativity – Confidence and Competence (C³ Squared)*.

The ESBOCES proposes to test the expanded model in four high-need elementary schools to be selected from within two school districts in Suffolk County, New York: the Patchogue-Medford Union Free School District (PMUFSD) and the South Huntington Union Free School District (SHUFSD). Memoranda from these districts appear in Appendix 1 of the Program Narrative Attachment. PMUFSD serves approximately 8,000 students. The student population is predominantly White (62%) and Hispanic/Latino (30%), with smaller proportions of African-American (5%) and Asian (2%) students (PMUFSD New York State Report Card, 2011-12). The district includes one high school (serving grades 9-12), three middle schools (serving grades 6-8), and seven elementary schools (serving grades K-5). SHUFSD is comprised of one high school (serving grades 9-12), one middle school (serving grades 7-8), a 6th grade school, two intermediate elementary schools (serving grades 3-5), and two primary elementary schools (serving grades K-2). Of the total SHUFSD student population of approximately 6,000, 29% of students are Hispanic, 53% are White, 10% are African-American, and 6% are Asian.

Consistent with the eligibility requirement for the AEMDD program, the pool of potential treatment sites includes 8 elementary schools in which 35% or more of the children enrolled are from low-income families (based on data used in meeting the poverty criteria in Title I, Section

1113(a)(5) of the Elementary and Secondary Education Act of 1965, as amended by the No Child Left Behind Act of 2001 [ESEA]). The demographic profiles of the target schools are summarized below.

TABLE 1: Target Schools' Demographic Profiles

Patchogue-Medford Union Free School District				
School Name	No. Enrolled	Grade Levels	% Poverty	% ELL
1. Barton Elementary School	567	K-5	39%	12%
2. Bay Elementary School	392	K-5	62%	27%
3. Canaan Elementary School	511	K-5	42%	11%
4. Eagle Elementary School	593	K-5	51%	11%
5. Medford Elementary School	580	K-5	62%	30%
6. River Elementary School	350	K-5	55%	18%
South Huntington Union Free School District				
School Name	No. Enrolled	Grade Levels	% Poverty	% ELL
7. Birchwood Elementary School	675	3-5	40%	18%
8. Maplewood Elementary School	694	3-5	35%	9%

Source: *New York State School Report Cards 2011-2012*

The proposed AEMDD project will address three critical needs in the target school districts: supports for low-income students, strategies to address achievement disparities by race and socioeconomic status, and strategies to enhance the learning of English language learners (ELLs) and students with disabilities.

1. ADDRESSING THE NEEDS OF LOW-INCOME STUDENTS - The target schools all have populations of low-income students, ranging from 35% to 62%, as shown in Table 1 above.

Furthermore, three of the target schools did not make adequate yearly progress (AYP) for economically disadvantaged students, and the differences between the proficiency rates of low-income students and non-low-income students are as high as 41 percentage points in ELA and 37 points in math.

Growing up in a low-income family has been shown to be a strong predictor of poor academic outcomes (Harris, 2006; Petrilli et al., 2006). Moreover, low-income families, focused as they are on making ends meet, may be unaware of local arts and cultural resources that might enrich their children's cognitive development, and may not have the financial resources or educational background to provide such experiences for their children (Laureau, 2007). The *C³Squared* project will expose the low-income students in the target schools to arts and cultural experiences they may otherwise be unable to access. Even more importantly, the project will expose them to arts integration, which has been demonstrated by multiple studies to have positive impacts on the academic achievement of low-income students (Catterall, Chapleau, & Iwanaga, 1999; Ingram & Seashore, 2003; Rabkin & Redmond, 2004). Moreover, the benefits of the project for this population will extend beyond the grant period, as the project will build the capacities of teachers to infuse arts-integrated lessons into a Common Core-aligned curriculum for years to come, and long after the AEMDD project has ended.

2. ADDRESSING THE ACHIEVEMENT GAP - A plethora of research documents the ongoing disparities in the academic achievement of low-income and minority students and that of their more economically advantaged, majority peers. Despite the fact that the overall test scores of third grade students in the target districts are relatively high, there are substantial differences between the ELA and math proficiency rates of African American and white students, and between Hispanic students and white students. Among third graders in the target districts, the

differences between the proficiency rates of African American and white students are as high as 32 percentage points in ELA and 43 points in math; differences between Hispanic and white students are as high as 36 points in ELA and 39 points in math (see Table 2 below).

TABLE 2: Target District Achievement Profiles: Percent Third Grade Students Proficient, Overall and by Race/Ethnicity and Income (Spring 2012)

	PMUFSD	SHUFSD
English Language Arts (ELA) – GPRA Measure #2		
All Students	48%	61%
Black/White % Proficient	25%/58%	42%/74%
<i>Percentage Point Difference</i>	23	32
Hispanic/White % Proficient	29%/58%	38%/74%
<i>Percentage Point Difference</i>	19	36
Low income/Non LI % Proficient	31%/63%	36%/77%
<i>Percentage Point Difference</i>	32	41
Math – GPRA Measure #1		
All Students	53%	65%
Black/White % Proficient	20%/63%	53%/77%
<i>Percentage Point Difference</i>	43	24
Hispanic/White % Proficient	35%/63%	38%/77%
<i>Percentage Point Difference</i>	28	39
Low income/Non LI % Proficient	38%/66%	42%/79%
<i>Percentage Point Difference</i>	28	37

Research has also documented that arts-integrated instruction may be even more impactful for academically-struggling students (Catterall, Chapleau, & Iwanaga, 1999; Ingram & Seashore,

2003; Rabkin, & Redmond, 2004), such as the African American and Hispanic students in the target schools.

3. MEETING THE NEEDS OF ELLS AND STUDENTS WITH DISABILITIES - Within both target districts, there are also large ELA and math achievement gaps between English language learners (ELLs) and non-ELLs and between students with disabilities and general education students. The achievement gap between ELL and non-ELLs is as high as 60 percentage points in ELA and 55 points in math, whereas the achievement gap between students with disabilities and general education students is as high as 59 points in ELA and 55 points in math.

TABLE 3: Target District Achievement Profiles: Percent Third Grade Students Proficient, Overall and by Language Learner and Disability Status (Spring 2012)

	PMUFSD	SHUFSD
English Language Arts (ELA) – GPRA Measure #2		
All Students	48%	61%
ELL/Non ELL % Proficient	7%/55%	10%/70%
<i>Percentage Point Difference</i>	48	60
Students with disabilities/Gen. Ed. Students % Proficient	9%/53%	9%/68%
<i>Percentage Point Difference</i>	44	59
Math – GPRA Measure #1		
All Students	53%	65%
ELL/Non ELL % Proficient	17%/59%	18%/73%
<i>Percentage Point Difference</i>	42	55
Students with disabilities/Gen. Ed. Students % Proficient	18%/57%	16%/71%
<i>Percentage Point Difference</i>	39	55

Source: New York State District Report Cards 2011-2012

Studies have demonstrated that ELLs and students with special needs show improvements in academic achievement when participating in the arts (Caterall, 2009). In fact, an unexpected outcome of the 2010 C³ project was that teachers repeatedly reported finding the arts-integrated curriculum units particularly effective for engaging ELLs and students with disabilities, and expected that this might improve their academic achievement.

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

The ESBOCES will address two critical service gaps that are currently major obstacles to the use of an arts integration approach in the target districts and schools: a lack of knowledge among teachers and administrators of the potential benefits of an arts-integrated curriculum for students—and particularly for low-income and struggling students—and the skills and knowledge needed to implement a quality arts integration program among school leaders and teachers. The proposed C³ Squared project will address these two inter-related needs in the PMUFSD and SHUFSD schools selected as treatment sites.

Currently, existing funding for arts education is used to support field trips and other efforts to expose students to works of art or artistic performances, rather than supporting the integration of arts teaching practices into the core school curriculum. Furthermore, the target schools' arts education programs also focus solely on arts skills which, while valuable in many ways, may not have the same impacts on achievement as a well-structured, arts-integrated curriculum. Such field trips and experiences offer the benefit of exposing students to the arts and art making, but typically do not support learning of core subject curricula. The target schools have not received services that would help classroom teachers and other instructional personnel to value the integrated-arts experience or realize the academic benefits for their students. The C³

Squared project will help teachers and school leaders to understand the potential impacts of arts-integrated instruction on student engagement and academic achievement through targeted trainings on arts integration modalities and exposure to related research findings and resources for practitioners. In this way, the project will address the need for school leader support of arts integration, which is so crucial to the implementation of a quality program.

The C³ Squared project will provide the necessary professional development to enable teachers to develop the skills and knowledge they need to provide arts-integrated instruction through the provision of a sustained, ongoing, reflective professional development program, rather than the isolated workshops typical of the districts' professional development offerings. As an important corollary to the training experiences, the project will provide participating teachers with collaborative planning time to practice and model collaborative instructional strategies—including lesson planning and co-teaching—and to reflect on and adjust instructional approaches over time. Built into the project design are a four-day Summer Institute for year one and three-day Summer Institutes for years two and three, along with three peer-to-peer professional development sessions each year. The C³ Squared professional development program will thus provide teachers with the knowledge, tools, materials, and experience to teach arts-integrated lessons as well as find and assess programs delivered by arts and cultural institutions that will enhance their teaching practices and student learning.

To that end, the project will also give local cultural arts organizations a meaningful way to connect with schools by providing training for cultural arts providers on the Common Core State Standards and potential educational programming, and providing opportunities for the development of partnerships between the treatment schools and cultural arts providers.

2. SIGNIFICANCE

The Secretary considers the significance of the proposed project by considering the following factor:

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

As an educational intermediary serving 51 independent school districts in Suffolk County, Long Island, NY, ESBOCES has been charged by the New York State Education Department to provide leadership for its component districts on large-scale school reform efforts. Note that the Arts in Education program services all Suffolk County schools for a total of 69 districts. For the past four years, ESBOCES has played a key leadership role in spearheading the development, implementation, and evaluation of a research-based AEMDD arts integration program that has served 2,438 students and 115 teachers across 7 schools in 2 of our component districts. Through our work with our AEMDD partners, we have become more knowledgeable about best practices in arts integration curriculum development, professional development, instructional delivery, cultural partnerships, and knowledge sharing. What emerged from this journey—and from the findings from a rigorous evaluation conducted by our evaluation partner, Metis Associates—was a mutual understanding (consistent with the AEMDD program purpose and with the research literature) that combining arts integration with an understanding of aesthetic education in a meaningful way, the promotion of 21st century skills, and Common Core Standards implementation would enable teachers to learn effective strategies and techniques in teaching the arts and have great potential to impact students' academic achievement in core subjects. We also reached consensus on what effective arts integration looks like in the classroom and the conditions that must be present to sustain this work once the infusion of federal dollars ends.

ESBOCES has taken the “Dissemination” component of its first AEMDD to heart, as evidenced by the numerous presentations we have made for the American Evaluation Association (AEA) and the American Education Research Association (AERA) where attendees asked for both measurement instruments and curriculum planning templates, as well as the Young Audiences National Conference, at an AEMDD Project Directors meeting, and at an upcoming NYS Education Department conference where the planning documents will serve as the fulcrum for the second annual Uncommon Approaches to Common Core.

The use of technology in the last two years of the C³ project provided an unexpected advantage in the professional development for teachers and teaching artists because it allowed diverse participants (teachers, specialists, students, and teaching artists) to collaborate on assessment and instructional strategies. Each team developed a slideshow document that used images and text to synthesize the arts integration process and learning outcomes. The C³ Squared project will expand this documentation to include a method called “pecha kucha” as an intense instructional tool that distills the content of a summative slideshow into a formative assessment tool for exchange among peer educators and learners. Additionally, images, videos, student work samples, resources, weblinks, and text that are naturally gathered during each unit will be exchanged via a safe social media site during the year so that all participants can make use of findings in action.

ESBOCES intends to partner with Metis Associates once again to conduct a rigorous evaluation of the C³ Squared project, and thus will continue to support the identification of implementation challenges and solutions as well as the extent to which the project’s goals, objectives, and outcomes are being accomplished (detailed in the Evaluation section). The refinement of the C³ model and the documentation of project materials, processes, and findings

will have immediate significance for the 50 additional districts supported by ESBOCES as well as for other BOCES around the region and the state. Moreover, in recognition of the importance that USDOE places on disseminating the results of the AEMDD work, the project design includes a robust plan to share the knowledge gained through this project in a variety of venues.

3. QUALITY OF PROJECT DESIGN

The Secretary considers the quality of the design of the proposed project by considering the following factors:

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

The four design components of the Creative Classroom Collaboratives model include: 1) Student Engagement that Integrates 21st Century and Artistic Practices into Classroom Academic Curricula; 2) Student and Teacher Assessment of Achievement in 21st Century and Artistic Practices; 3) Professional Development to Promote Curriculum Collaboration among Classroom and Arts Teachers, Teaching Artists, and Community Arts Partners; and 4) Materials Development to Support C³ Qualities. Research related to these components is highlighted in the paragraphs that follow.

1. STUDENT ENGAGEMENT THAT INTEGRATES 21ST CENTURY AND ARTISTIC PRACTICES INTO CLASSROOM ACADEMIC CURRICULA

This AEMDD project reflects knowledge from the field that arts education provides two opportunities for student academic success in classroom academic curricula. The first opportunity is to engage in artistic practices that encourage students to find meaningful ways express their knowledge in a range of learning contexts (Hetland & Winner, 2004; Seidel et al., 2009). Research on the Arts Connection model, for example, as implemented in New York City public elementary schools, revealed that art education enhances student cognitive skills such as

creativity, elaboration, originality, and verbal expression (Rich, 2005). In these studies, artistic practices were found to provide valuable opportunities for students to engage content and skills that are not always prioritized in non-arts classrooms. Such skills have been categorized in recent years as “twenty-first century skills” which are distinguished by the College Board for the National Coalition for Core Arts Standards (NCCAS) as, “Broader habits and abilities that the arts can cultivate. All sets of standards address the ability to communicate in the language or processes of a particular discipline, analyze works in that discipline, and relate knowledge and skills across disciplines” (2011, p. 4).

The C³ Squared project provides opportunities for teachers and teaching artists to engage students in arts experiences that may help them to master CCSS skills. Based on evidence that student success hinges on the acquisition of specific 21st Century skills (e.g., communication, collaboration) in order to compete in the global workforce (Partnership for 21st Century Skills, 2008), C³ Squared is designed to address the 21st Century skills of Creativity and Innovation, Collaboration, Critical Thinking and Problem Solving, and Communication.

The second opportunity in this project is for students to be involved in the arts as a way to positively impact academic success, with an emphasis on students who are at risk of academic failure. The *Reinvesting in Arts Education: Winning America’s Future through Creative Schools* (2011) study found that students who participate in the arts are more engaged, cooperative, and confident. Furthermore, they have higher GPAs and SAT scores, levels of math proficiency, and spatial-temporal IQ scores than students who do not. These effects are more pronounced in high poverty schools. Catterall (2012) reported on four longitudinal studies that have confirmed the importance of a rich arts education experience for students in poverty, finding that arts participation is associated with higher levels of academic achievement and greater rates of high

school and college completion and community engagement. Studies have also shown that lessons integrating the arts and other subject areas may positively impact student development and academic achievement in reading, mathematics, social studies, and science (Burnaford, Brown, Doherty, and McLaughlin, 2007; Ingram & Reidell, 2003; Ingram & Seashore, 2003; Werner, 2002). In fact, arts-integrated instruction may be even more effective for academically struggling students and low-income students (Catterall, Chapleau, and Iwanaga, 1999; Ingram & Seashore, 2003; Rabkin, & Redmond, 2004). Furthermore, arts-integrated instruction may enhance cognitive skills, such as creativity, elaboration, and expression (Horowitz, 2005), and problem-solving skills, such as flexibility and resource recognition (Randi Korn & Associates, 2010).

2. STUDENT AND TEACHER ASSESSMENT OF ACHIEVEMENT IN 21ST CENTURY AND ARTISTIC PRACTICES

Arts education practices that engage students and teachers in shared and ongoing assessment have been shown to provide insight into learning that is possible in arts and non-arts settings. Grant Wiggins has supported such “authentic assessment” (1998) as a way to engage students and teachers in tasks that are meaningful for use in real-world settings. In a study of 162 5th grade students, findings showed that when they were trained to look closely at works of art and describe their reasoning for what they saw, they were able to transfer their reasoning to other content areas (Tishman, et al., 2002). High school students who engaged in critical reflection on their own work in dance articulated greater fluency in abstract thought across disciplines (Minton, 2002). Integration of 21st century and artistic practices may be particularly well suited for teaching and assessing CCSS skills and competencies. David Coleman, an architect of the CCSS, notes that there is close alignment between the arts and the skills and competencies called for in the CCSS, such as —careful observation, attention to evidence and artists’ choices, and the love of taking an artist’s work seriously (2013).

3. PROFESSIONAL DEVELOPMENT IN 21ST CENTURY AND ARTISTIC PRACTICES FOR CLASSROOM AND ARTS TEACHERS IN PARTNERSHIP WITH TEACHING ARTISTS

This proposed AEMDD project is also based on evidence on the importance of teacher and teaching artist professional learning communities (PLCs), which have been found to foster the collective capacity of staff to work together to improve teacher practice and student learning (Darling-Hammond, 1994). The C³ Squared project calls such communities *peer-to-peer* learning, because it draws on methods of collaborative artist and teacher professional development from the Empire State Partnerships (Baker, et al., 2005). Through such learning partnerships, teachers and teaching artists work in peer teams, learning from each other in environments that are both school-based and job embedded (DuFour, Eaker, & DuFour, 2005). Several research studies provide robust support regarding the impact of PLCs on teacher practice (Louis & Marks, 1998), school culture (Bolam et al., 2005), and student achievement (Berry et al., 2005; Bolam et al., 2005; Hollins et al., 2004; Louis & Marks, 1998; Phillips, 2003; Strahan, 2003; Supovitz, 2002; Supovitz & Christman, 2003). A significant influence on the design of the C³ Squared initiative comes from a study conducted by Barry Oreck (2004) which indicated three critical challenges for arts and non-arts teachers in professional development for arts integration: "(a) to nurture and maintain their own creativity and artistic skills, (b) to develop facilitation skills in the arts, and (c) to find a balance between their artistic values and the pressures of their jobs" (p. 67).

4. MATERIALS DEVELOPMENT TO SUPPORT C³ SQUARED QUALITIES OF LEARNING

In the recent AEMDD project completed by the C³ team, a precedent was set to successfully integrate the arts into main content areas with high-quality materials for classroom teachers that are aligned with both the content area standards and the arts standards, and that have embedded assessments with rubrics and scoring guides (Catterall & Waldorf, 1999). At the outset of the C³

project in 2010, there was a scarcity of published arts-integrated curricular units and assessments, and a recommendation in the field of arts education to focus on assessing the effectiveness of existing materials as they become available (Burnaford, Brown, Doherty, & McLaughlin, 2007).

Over the past few years, planning, instructional, documentation, and assessment materials have undergone a significant transformation with the advent of CCSS and NCCAS, and state education departments such as the NYSED have disseminated tools for teachers to use to gather evidence of effective instruction to address the requirements of the Annual Professional Performance Review (APPR). The mandated tools call for artifacts of teacher effectiveness. The range of possible artifacts include assessment tools such as the rubric developed and applied in the C³ study (Cunnington, Brown, & Reeder, 2014), accompanied by a PowerPoint template that can be used to document the arts-integration units of study. Designed with research from the Empire State Partnerships and Chicago Arts Partners in Education (CAPE) with Dr. Gail Burnaford in 2006, the model uses a template that allows teams of teachers and artists to synthesize planning, implementation, outcomes, and lessons learned in a presenting format that can be used for a range of instructional needs. The C³ Squared project will expand use of this tool as a summative artifact and will include students as collaborating authors.

Additionally, contemporary “Pecha Kucha” artifacts will be developed and exchanged by all participants as a formative assessment method, along with exchange of content materials in a safe social media site. A study in the *Journal of Teaching and Learning with Technology* (Beyer, Gaze, Lazicki, 2012) confirmed the effectiveness of Pecha Kucha as a valuable tool for deepening understanding and retention of content for both presenters and viewers in classroom

use. It is important to note that Pecha Kucha was designed as a creative presentation style (Klein & Dytham Architecture, 2008).

(b) The extent to which the proposed project is supported by strong theory.

The C³ Squared project is supported by an overarching theory that proposes artistic experience to be an enduring and effective part of learning. Furthermore, specific qualities of artistic learning can expand the depth and breadth of understanding for students to meet core curriculum standards and expand their fluency in 21st Century Skills. Finally, those same artistic learning experiences and qualities can be more effective when classroom teachers, content specialists, teaching artists, school administrators, and community arts providers collaborate in developing their own competencies in the same areas.

The overarching support for this theory is proposed in the *Qualities of Quality* study (Seidel, et al., 2011) which found that quality arts education can serve multiple educational purposes simultaneously and that the quest for quality of artistic experience in education requires collaboration and understanding among student, teacher, and school community participants. The AERA published research (Boykin & Noguera, 2011) that supports teachers and learners as collaborative investigators, and cultural, artistic experiences as essential to diverse learning communities. A legacy in education research for this theory follows John Dewey (1934) who proposed art as critical educational experience, and Maxine Greene (1977) who advocated for engagement with artistic practices and works as a way to be more conscious, critical and collaborative. The Logic Model below follows the theory of artistic experience and is expressed through the C³Squared Project's Resources, Activities, Outputs, Outcomes, and Impacts.

TABLE 4: C³ Squared Logic Model

Resources	Activities	Outputs	Outcomes	Impacts
<ul style="list-style-type: none"> ○ AEMDD Grant Funds (2014-2018) [USDOE] ○ ESBOCES program staff; local teaching artists; curriculum developer; school administrators, classroom & specialty teachers & students ○ Online collaborative technology and social media sites ○ Support from PMSUFD & SHUFSD district administration & study school 	<p>Four Day School Staff Summer Institute (Year 1)</p> <ul style="list-style-type: none"> ○ Vocabulary framework—shared vocabulary to demonstrate links between ELA, Math and the Arts ○ National and state standards for ELA presented with National Arts and Core Arts Standards and foundational competencies of 21st Century Skills: 1) critical thinking and problem solving, 2) creativity and innovation, 3) communication, and 4) collaboration ○ Units of Study (2/year)- exploration of a performance, exhibit, or museum piece framed by ELA, Math and arts standards ○ SWOT analysis- participants rate their arts integration efforts to date Peer-to-Peer Protocol- each day teachers and TAs meet as a support group, facilitated by Curriculum and Project Directors ○ Team Planning (day 4)- develop a themed curriculum map derived from various integrated activities <p>Three Day School Staff Summer Institute (Years 2-3)</p> <ul style="list-style-type: none"> ○ Site visits to local arts and cultural institutions to learn about the breadth of innovative regional teaching and learning resources ○ National and state standards for ELA presented with National Arts and Core Arts Standards and foundational competencies of 21st Century Skills: 1) critical thinking and problem solving, 2) creativity and innovation, 3) communication, and 4) collaboration ○ Units of Study (2/year)- exploration of a performance, exhibit, or museum piece framed by ELA, Math and arts standards ○ SWOT analysis- participants rate their arts integration efforts 	<ul style="list-style-type: none"> ○ Two multi-week unit plans (annually, in Years 2-4) related to the districts’ curriculum maps Attendance at professional development by treatment school teachers in target grades, school arts (music and visual art) specialists, school library/media, physical education, and technology specialists, during two summers and two school years ○ Student attendance (annually, in Years 2-4) at two 5-week arts-integrated curriculum units including exploration of a performance, 	<ul style="list-style-type: none"> ○ Classroom teachers will: <ul style="list-style-type: none"> ○ report increased use of and skill in collaborative instruction practices ○ report increased knowledge of arts integration strategies ○ report improved professional satisfaction ○ report increased opportunities to use digital portfolios to reflect on teaching ○ demonstrate gains in 21st century skills ○ Specialists will: <ul style="list-style-type: none"> ○ report increased use of and skill in collaborative instruction ○ report improved professional satisfaction ○ Teaching artists will: <ul style="list-style-type: none"> ○ report increased use 	<ul style="list-style-type: none"> ○ Increased student academic achievement, overall and for ELLs and students with disabilities ○ Increased student 21st Century Skills ○ Increased student NCCAS arts skills ○ Increased teacher’ comfort & skill in developing and leading instruction that integrates arts learning and 21st c skills with the core curriculum ○ Increased teacher 21st c skills ○ Increased teacher use of digital portfolios ○ Increased professional satisfaction among participating teachers, specialists, and teaching artists

Resources	Activities	Outputs	Outcomes	Impacts
<p>administration & teaching staff, program staff & teaching artists</p> <ul style="list-style-type: none"> ○ Incentives for control school participation in study ○ A clear, comprehensive program evaluation plan providing reliable & valid evidence 	<p>to date Peer-to-Peer Protocol- each day teachers and TAs meet as a support group, facilitated by Curriculum and Project Directors</p> <ul style="list-style-type: none"> ○ Team Planning (day 3)- develop a themed curriculum map derived from various integrated activities <p>Teaching Artist and Cultural Arts Organization Institute</p> <ul style="list-style-type: none"> ○ Identify and train teaching artists and potential cultural/art institution partners in Common Core Learning Standards, & National Arts Standards, 21st c skills. <p>Three Annual Meetings (Years 2-4)</p> <ul style="list-style-type: none"> ○ Use peer-to-peer protocol and SWOT analysis for review and modification of lesson plans for focus work 1. ○ Use peer-to-peer protocol and SWOT analysis for review and modification of lesson plans for focus work 2. ○ Investigate and develop an Inquiry Question for the following year; identify barriers, challenges or opportunities. Evaluators review current status of the research. ○ Ongoing interactive communications with grant participants through current social media <p>Independent Lesson Planning (Years 2-4)</p> <ul style="list-style-type: none"> ○ Using theme chosen by the school team, focus work of art or performance, identified learning need(s), and curriculum map, TAs collaboratively develop 5 lessons for residencies with classroom and arts/media specialty teachers. ○ Classroom and specialty teachers cooperatively develop 5 supporting lessons that align with their existing school curriculum map. ○ Lesson planning process replicated as each new unit of study is undertaken. 	<p>exhibit, or museum piece framed by ELA, math and arts standards</p> <ul style="list-style-type: none"> ○ One web-based “toolkit” comprised of model lessons, assessment tools and protocols, images, and video clips, publicly accessible for download on the Eastern Suffolk BOCES website ○ Teacher digital portfolios (one per teacher) of arts-integrated instruction, for use in APPRs. ○ At least three proposals to present the results of the study at local, regional and/or national conferences to share the successes and challenges of C³ 	<p>of and skill in collaborative instruction practices</p> <ul style="list-style-type: none"> ○ report improved professional satisfaction <p>○ Students will:</p> <ul style="list-style-type: none"> ○ demonstrate gains in reading/language arts and mathematics that significantly exceed those of control students, overall and within ELL and special education subgroups ○ demonstrate gains in 21st Century skills and NCCAS national arts standards that significantly exceed those of control students <p>○ Treatment school leaders will:</p> <ul style="list-style-type: none"> ○ report greater awareness of potential school partnership and educational programming opportunities 	<ul style="list-style-type: none"> ○ Increased connections between local arts organizations and schools, including educational partnerships ○

Resources	Activities	Outputs	Outcomes	Impacts
	<p>Units of Study (Years 2-4)</p> <ul style="list-style-type: none"> ○ Teachers, Specialists, and TAs implement units reflecting: <ul style="list-style-type: none"> ▪ specific skills and outcomes required for components of the school curriculum ▪ theme defined during Summer Institute ▪ exposure of students to one focus art work ▪ residency of the teaching artist who will lead lessons before and after exposure to the focus work ▪ Arts integration lessons led by the classroom and/or arts specialist. <p>Development of Digital Arts Integration Portfolio (Years 2-4)</p> <ul style="list-style-type: none"> ○ Teachers and artists will document classroom activities, artifacts, and perceived teacher and student learning through development of reflective digital presentations using digital tools, to exchange and reflect on experiences. ○ Individual teachers will collect and organize materials that support and exemplify instructional practices for use in developing future curricula and teacher evaluation portfolios <p>Year End Meetings (Years 2-4)</p> <ul style="list-style-type: none"> ○ Program personnel and school district and building administration review a calendar of activities and present C³ Squared accomplishments; in Years 3 and 4, discussions will focus on sustainability and dissemination of lessons learned. ○ Program personnel will convene meetings of school administrators and local cultural arts organization staff to discuss possible arts education partnerships. 	Squared	<ul style="list-style-type: none"> ○ Cultural arts organization staff will: ○ report greater awareness of the educational offerings of local cultural arts organizations 	

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

The C³ Squared project comprehensively aims to improve teaching and learning and support rigorous academic standards for students through a coordinated series of activities and resources, as described in our Logic Model and expanded below. Improvements to teaching and learning will also come through the ongoing project evaluation that is described in the final section of the narrative.

PROFESSIONAL DEVELOPMENT INSTITUTES - Intensive institutes for teachers, content specialists, teaching artists, and community cultural partners will be provided each summer to train participants in the skills of: arts integration with core curriculum; artistic practices in visual and performing arts disciplines; 21st century skills of creativity, collaboration, communication, and critical thinking; and use of PowerPoint, Pecha Kucha, and social media technologies to develop artifacts from the trainings and school year activities. The institutes include a four-day institute in year one, three-day institutes in years two and three, and teaching artist and cultural partner institutes.

PEER-TO-PEER MEETINGS - Three times each year, teachers, content specialists, and teaching artists will meet to apply their arts integration skills to collaboratively developing future units of study (described below) and to assessing units of study that have been completed. During these peer meetings participants will assess the qualities of their own collaboration for evidence of progress and adjustment, and will use Pecha Kucha to exchange their findings, PowerPoint to summarize their units, and combinations of media to gather artifacts for APPR and CCSS support. Between meetings, social media will be used to continue exchanges of information as needed.

UNITS OF STUDY & INDEPENDENT LESSON PLANS - Two times each year, grade-level teams will plan with peers,, implement with students, and assess units of arts-integrated study that include at least one work of visual or performing art, five teacher-led lessons, five teaching artist-led lessons, and development of individual class or grade-level Pecha Kucha and PowerPoint tools. The units will be designed with overarching themes that emphasize 21st century skills of creativity, collaboration, communication, and critical thinking. The lessons in each unit will be structured in accordance with the methodology and frameworks recommended by each school in order to meet curriculum requirements. The content of the lessons will be designed to address arts integrated and 21st century concepts.

YEAR-END MEETINGS - Once each year, program personnel and school district and building administrators will meet to review a calendar of activities and project accomplishments in order to ensure leadership awareness of project implementation, impacts, and lessons learned.. In these meetings, C³ Squared project participants will review specific examples of artifacts that contribute to better understanding of student gains in 21st century skills and teacher gains in creative confidence. In Years 3 and 4, discussions will center on possible ways to sustain impactful program activities and to disseminate project tools, materials, and study findings to the broader education community. In addition, at the end of each project implementation year, program staff will convene a meeting of school leaders and local cultural arts organization staff to facilitate discussions of potential educational partnerships aligned with school curricula and Common Core and NCCAS standards.

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

The C³ Squared project is designed to empower students, teachers, teaching artists, community cultural partners, and school administrators and families as capable advocates for arts integration in various ways beyond the funded project years. C³ Squared will train students and the adults that surround them to demonstrate the simultaneous and multiple educational purposes of artistic engagement (Seidel et al., 2011) so that they can be turnkey trainers for new peers. Specifically, this project will produce materials that can be used for dissemination of outcomes, and it will use the annual meetings with school communities and leaders to identify resources of time, personnel, and funding for continued achievement.

The materials from this project will include:

- A collection of unit plans to be archived in a shared digital library and linked to district curriculum maps. The units may also be used as APPR portfolio artifacts;
- Protocols for documentation and teacher learning that can be and applied to teaching and learning in diverse settings for future arts integration;
- A social media community that is designed and expanded collaboratively by project participants as needed and that includes a web-based “toolkit” comprised of model lessons, assessment tools and protocols, images, and video clips, publicly accessible for download on the Eastern Suffolk BOCES website; and
- At least three proposals to present the results of the study at local, regional, and/or national conferences to share the successes and challenges of C³Squared.

4. QUALITY OF PROJECT PERSONNEL

The Secretary considers the quality of the personnel who will carry out the proposed project. In determining the quality of project personnel, the Secretary considers the following factors:

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

ESBOCES has a non-discrimination policy and statement in effect which is in all communications from the website to agency brochures and more. It states:

“Eastern Suffolk BOCES does not discriminate against any employee, student, applicant for employment, or candidate for enrollment on the basis of sex, gender, race, color, religion or creed, age, weight, national origin, marital status, disability, sexual orientation, military or veteran status, domestic violence victim status, genetic predisposition or carrier status, or any other classification protected by Federal, State, or local law. This policy of nondiscrimination includes: access by students to educational programs, student activities, recruitment, appointment and promotion of employees, salaries, pay, and other benefits. ESBOCES fully complies with all applicable rules and regulations pertaining to civil rights for students and employees (e.g., Title IX of the Education Amendments of 1972, §504 of the Rehabilitation Act of 1973, Titles VI and VII of the Civil Rights Act of 1964, Dignity for All Students Act, §303 of Age Discrimination Act of 1975, and the Americans with Disabilities Act of 1990).”

ESBOCES has held Diversity Fairs to encourage traditionally underrepresented groups to apply for employment. ESBOCES is also an affirmative participant in New York States’ Minority and Women Business Enterprise program and maintains lists of suppliers and vendors to meet goals for minority and women participation in grants and contracts. In the case of this grant, when looking to hire the part-time secretary and teaching artists, the hiring committee will

post opportunities in publications and to organizations affiliated with traditionally underrepresented groups.

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

PROJECT DIRECTOR

Carol D. Brown will serve as the AEMDD Project Director. As Coordinator for Arts in Education for ESBOCES for almost 70 districts throughout Suffolk County, Ms. Brown has maintained annual district contracts for arts-in education services for over 12 years with approximately 2,500 programs per year for 240,000 public school students. She has been responsible for: managing a \$4.5 million budget; designing networks to foster collaborations between 65 school districts and several hundred artists and cultural organizations; and increasing student and professional development (for educators and artists) residency programs from 125 per year to 400 per year. Moreover, Ms. Brown is well situated and well regarded within the arts education community and has held elected leadership posts with organizations and associations at the local, state, and national levels for arts education, visual arts, museum education, etc. for more than 20 years. Her background includes Education and Program Director posts for local museums, a preservation society, and a historic farm.

Ms. Brown successfully worked as Project Director on the current C³ AEMDD grant project. This project saw teachers and students make statistically significant progress in their creativity and collaboration teaching and learning skills. Ms. Brown has presented the results of C³ at several educational research conferences (AEA and AERA) as well as arts integration conferences including the national Young Audiences Conference 2014 and the Theatre in Our Schools Mini-Conference in Deer Park, New York. As Co-Chairperson of the New York State BOCES Arts in Education Network and a member of the New York State Council of Education

Associations (NYSCEA), she has the opportunity to share the successes and lessons learned from the project with colleagues and educators regionally and statewide. She works closely with the NYSED on arts learning and the Common Core; as noted earlier, the Unit Planning Template developed for the C³ project will be the curriculum-building document used at the NYSED's upcoming Uncommon Approaches to the Common Core conference in August 2014.

PROJECT COORDINATOR

The Project Coordinator for the new AEMDD project will be Lorraine Sopp, who retired from her position as Coordinator of Arts K-12 of the Brentwood UFSD in June 2010. As Project Coordinator for C³, Ms. Sopp worked closely with each building's lead teachers as well as the teaching artists and cultural partners. She completed a series of observations of the teaching artists at work with students. She oversaw the website development as well. Through her time with Brentwood UFSD, she provided supervision of the art education program as well as promotion of curriculum development and in-service; fostered growth and development of teaching staff by providing evaluation and professional development; provided development of art students in the district; provided the melding of all phases of the district art program into a smoothly running unit; coordinated efforts between all 11 elementary schools, four middle schools, and the Freshman Center and Brentwood High School; prepared and submitted district-wide art budgets, and maintained arts staffing, scheduling, and coordination within central administration.

CURRICULUM DIRECTOR

The C³ squared Curriculum Director will be Laura Knieser Reeder. The Curriculum Director will participate as an instructor in all Institutes, both for teaching artists and arts and cultural institutions as well as the initial four-day Summer Institute at the end of year 1 and the

subsequent three-day Summer Institutes at the end of years two and three. She will provide three training days for all treatment group teachers and teaching artists to enhance cooperation between professionals for the purpose of integrating arts education into the classroom curricula. She will provide two days per year to work with project personnel to conduct planning sessions and will dedicate three hours per week towards project planning, development, and assessment strategies.

Ms. Reeder is an Arts Education Specialist who will bring her expertise in instructional design, program oversight and coordination, in-service professional development strategies, leadership and facilitation, school improvement planning, and evaluation and documentation to the project. As a doctoral candidate, she is an Assistant Professor in the Department of Art Education at Massachusetts College of Art and Design. She teaches courses in: Foundations and Philosophy of Art Education; Art in the Classroom; Art Education Student Teaching Supervision; Professional Development in Arts Education; Child & Family Studies; and Child Growth & Development. Ms. Reeder is also the Instructional Editor for the nationally recognized National Art Education Association and has sat on the national Arts Education Council with Americans for the Arts. She has assisted in arts integration initiatives with the NYS Council on the Arts, the Empire State Partnerships Summer Seminar, the NYS Alliance for Arts Education, the NYS Education Department, the Kennedy Center, the Guggenheim Museum, Ping Chong & Co., the New England Consortium of Arts Education Professionals, and the Lincoln Center Institute for Aesthetic Education.

TECHNOLOGY CONSULTANT

Professor Stan Silverman, New York Institute of Technology (NYIT), will be the liaison for the project's technology needs, working with the project's management team to identify

students and educators to assist with the social media roll-out for sharing and documenting the grant activities. He will also keep the team up-to-date with the latest applications in social media. Mr. Silverman will assist in the project in an advisory capacity.

Mr. Silverman is widely regarded as a pioneer and national leader in distance learning and educational technology. He combines a physicist's knowledge of technological hardware with a teacher's insight into how technology can be applied to enhance learning. He is a Full Professor in the School of Education and the director of the school's Technology Based Learning Systems Department and Educational Enterprise Zone. He is a nationally known speaker on technology and education, serves on the NYS Regents Technology Council, and chairs the NYS Teacher Center Technology Committee. Dr. Silverman is the author of numerous publications concerning technology and education and has served as the project director for many research and technology innovation projects funded by a wide variety of organizations. He has been honored by inclusion in the US Distance Learning Association Hall of Fame and was the September 2003 profile winner of the Center for Digital Education's "In the Arena" program. Most recently he has directed numerous grant projects to include multiple state-funded Title IIB STEM project and Title IID Enhancing Education through Technology Grants, and federally-funded Institute for Museum Library Services 21st Century Museum Professionals Grant.

The résumés of all key project personnel may be found on pages 1- 20 of Appendix 2. Letters of commitment from key staff are included in Appendix 3, pages 1 and 2.

5. QUALITY OF THE MANAGEMENT PLAN

The Secretary considers the quality of the management plan for the proposed project by considering the following factors:

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

The management plan to achieve the project’s objectives is delineated in *Table 4*.

Timeline below, including the proposed activities, scheduled dates, and personnel from the grant management team, the schools, the teaching artists, and the arts and cultural organizations.

TABLE 5: C³Squared Timeline (July 1, 2014 – June 30, 2018)

Activity	Date	Personnel
Upon Receiving Award Notification- Review Application, Notify Key Personnel and Cooperating LEAs	August 2014 Wk. 1	Project Director, Project Coordinator, Evaluator
Meet With Partner LEAs to Review Grant Application and Timeline. Set Schedule of Events for Years One and Two Review/refine/develop School Improvement Plan as needed	August 2014 Wk. 2	Project Director, Project Coordinator, Assistant Superintendents of Curriculum from Patchogue-Medford and South Huntington, Curriculum Director
Begin Development of Evaluation Instruments	September 2014 Wk. 2	Evaluator, Project Staff
Finalize Evaluation Design	December 2014	Evaluator, Project and Curriculum Directors
Develop consent materials and apply for IRB approval from Patchogue-Medford and South Huntington School Districts	November 2014	Evaluator, Project Director, District Asst. Supt for Curriculum and Instruction
Begin Assignment of Schools to Treatment and Control Conditions	November 2014	Project Coordinator, Evaluator, Project Director,
Finalize Evaluation Instruments	January 2015	Evaluator, Project Director

Activity	Date	Personnel
Conduct Teaching Artist Institute	January - February 2015	Project Director, Project Coordinator, Curriculum Director
Develop Cadre of Teaching Artists to Work Cooperatively with Classroom Teachers	February - April 2015	Project Director, Curriculum Director, Teaching Artists and Staff
Meet With Treatment Schools To Discuss Roles and Responsibilities	January 2015	Project Coordinator, Evaluator, Tilles Educational Director
Attend International Performing Arts for Youth (IPAY) and/or Association of Performing Arts Presenters (APAP) Showcase to preview potential focus works	January 2015	Project Director
Review updated School Improvement Plans to align with materials development	February 2015	Project Director and Coordinator, Superintendents of Curriculum Patchogue-Medford and South Huntington, Curriculum Coordinator
Develop 4th and 5th Grade Teams from Four Treatment Schools	February - March 2015	Project Director, Project Coordinator, Assistant Superintendents of Curriculum Patchogue-Medford and South Huntington, Building Principals, Curriculum Director
Initiate Materials Development based on reviewed/revised School Improvement Plan	March 2015	Project Director, Project Coordinator, Curriculum Director
Create social media spaces for teaching and learning threads: P2P, AE, Curriculum Mapping, etc. space for participants	March 2015	Project Director, Curriculum Director
Conduct Orientation Meeting With 4th and 5th Grade Teams From Treatment Schools. Administer Teacher survey and rubric	March - May 2015	Project Director, Project Coordinator, Curriculum Director
Review, prepare and print Summer Institute Materials	June 2015	Project Director, Project Coordinator, Curriculum Director, Administrative Secretary

Activity	Date	Personnel
Conduct Four Day Summer Institute For 4th and 5th Grade Teams. Review schedule, responsibilities; pair teaching artists with school residencies	June-July 2015	Project Director, Project Coordinator, Teaching Artists, Curriculum Director
Present Evaluation Findings	September 2015	Evaluators, Project Director, Project Coordinator, Curriculum Director, Asst. Supt Curriculum & Instruction; Team Leaders
Conduct first of 3 annual Peer to Peer (P2P) sessions, one with 4th Grade and one with 5th Grade Teams. Plan for first Integrated Project; establish instructional criteria, vocabulary, curriculum mapping, etc. Review evaluation data	October 2015	Project Director, Project Coordinator, teaching artists, Curriculum Director, Evaluators
Implementation of Pre-Evaluation Instruments for students	Sept - October 2015	Evaluator, Teachers, Teaching Artists, Students
Teachers and Teaching Artists begin implementation of first unit of study In 4th and 5th Grade Classrooms	October - November 2015	Project Coordinator, Teaching Artist, Teachers
Control and Treatment Schools Experience 1st focus Performance/Exhibit	December 2015 - January 2016	Project Coordinator, Teachers, TAs, students
Attend International Performing Arts for Youth and/or Association of Performing Arts Presenters (APAP) Showcase to preview potential focus works	January 2016	Project Director
Conduct 2nd session Professional Development And Mid-Program Review. Plan for 2nd Integrated Project: Establish instructional criteria, vocabulary, curriculum mapping, etc. Complete Unit Stories. Review evaluation data	February 2016	Curriculum Director, Project Director, Teaching Artist, Project Coordinator, Teachers, Evaluators
Teachers and Teaching Artists begin implementation of 2 nd unit of study in 4th and 5th Grade Classrooms for Project 2	February 2016	Project Coordinator, Teaching Artists, Teachers

Activity	Date	Personnel
Control and Treatment Schools Experience 2nd Focus Art Performance/exhibit	May 2016	Project Coordinator, Teachers, TAs, students
Conduct third P2P session to reflect and compare units of study, instructional processes, student engagement. Complete Unit Stories. Review evaluation data. Complete end of year teacher and student measurement instruments	May 2016	Teaching Artists, Project Coordinator, Teachers, Curriculum Director, Evaluator
Complete end of year teacher and student measurement instruments	May 2016	Project Coordinator, Teachers, Teaching Artists, Students
Conduct Focus Groups	May-June 2016	Evaluators, Teachers, Teaching Artists, Administrators, Students
Meet with Administrators for Annual review; peer process assessment. Review evaluation data. Plan dates for year 2.	June 2016	Project Director, Project Coordinator, Classroom Teachers, Curriculum Coordinator, Evaluator
Implementation of Post-Evaluation Instruments	June 2016	Evaluator, teachers, teaching artists, students
Develop Evaluation Report Year One Activities	June 2016	Project Director, Evaluator
Review, revise summer and P2P materials. Print materials for Summer Institute 2016	June 2016	Project Director, Project Coordinator, Curriculum Director, Team Leaders
Conduct Three Day Summer Institute for 4th and 5th Grade Teams and any new, untrained teachers in Treatment schools. Review schedule, responsibilities, and pair teaching artists w/ school residencies.	June-July 2016	Project Director, Project Coordinator, Teaching Artists, Curriculum Director, Local and Regional Arts and Cultural Education Directors
Present Evaluation Findings	September 2016	Evaluators, Project Director, Project Coordinator, Curriculum Director, Asst. Supt Curriculum & Instruction; Team Leaders

Activity	Date	Personnel
Conduct 1st Peer to Peer (P2P) session with 4th and 5th Grade Teams. Plan for first Integrated Project: Establish instructional criteria, vocabulary, curriculum mapping, etc. Review evaluation data	September-October 2016	Project Director, Project Coordinator, Teaching Artists, Curriculum Director, Evaluators
Implementation of Pre-Evaluation Instruments	October 2016	Evaluator, teachers, teaching artists, students
Teachers and Teaching Artists begin implementation of first unit of study in 4th and 5th Grade Classrooms	October - November 2016	Project Coordinator and Classroom Teachers, Teaching Artists
Control and Treatment Schools Experience 1st Focus Work Performance/Exhibit for Year Two Implementation (4th & 5th grade classes)	December 2016 - January 2017	Project Coordinator, Classroom Teachers, TAs, students
Attend International Performing Arts for Youth and/or Association of Performing Arts Presenters (APAP) Showcase to preview potential focus works	January 2017	Project Director
Conduct second P2P sessions and Mid-Program Review 4th & 5th Grade, Create Unit Stories from Fall residencies, Plan for 2nd Integrated Project: Conduct guided planning for teachers to identify arts and/or cultural organization for 2 nd focus work and TA residency. Establish instructional criteria, vocabulary, curriculum mapping, etc. Review evaluation data.	January - February 2017	Project Director, Teaching Artist, Project Coordinator, Classroom Teachers, Curriculum Director, Evaluator
Teachers and Teaching Artists Begin implementation of second unit of study into the 4th and 5th Grade Classrooms	February - March 2017	Project Coordinator, Teaching Artist, Classroom teachers
Control and Treatment Schools Experience 2nd Focus Art Performance/Exhibit	May 2017	Project Coordinator, Classroom Teachers, TAs, students
Conduct third P2P session to reflect and compare units of study, instructional processes, student engagement. Review evaluation data.	May 2017	Teaching Artist, Project Coordinator, Classroom Teachers, Curriculum Coordinator, Evaluator

Activity	Date	Personnel
Conduct Focus Groups	May-June 2017	Evaluators, Teachers, Teaching Artists, Administrators, Students
Implementation of Post-Evaluation Instruments	June 2017	Evaluator, teachers, teaching artists, students
Review, revise summer and P2P materials. Print materials for Summer Institute 2017.	June 2017	Project Director, Coordinator, Curriculum Director, Team Leaders, Administrative Secretary
Develop Evaluation Report Year Two Activities	June 2017	Project Director, Evaluator
Report Findings at national, regional, local conferences	July 2017	Project Director, Evaluator, Curriculum Director
Conduct Three Day Summer Institute for 4 th and 5 th Grade Teams and any new, untrained teachers. Review schedule, responsibilities; Pair TAs w/ school residencies	June - July 2017	Project Director, Project Coordinator, Teaching Artists, Curriculum Director, Evaluator
Present Evaluation Findings	September 2017	Evaluators, Project Director, Project Coordinator, Curriculum Director, Asst. Supt Curriculum & Instruction; Team Leaders
Conduct first Peer to Peer (P2P) session with 4 th and 5 th Grade Teams. Plan for first Integrated Project: establish instructional criteria, vocabulary, curriculum mapping, etc. Review evaluation data	September - October 2017	Project Director, Project Coordinator, Teachers, Teaching Artists, Curriculum Director, Evaluator
Implementation of Pre-Evaluation Instruments	October 2017	Evaluator, teachers, teaching artists, students
Conduct guided planning for 4 th and 5 th grade teachers to identify arts organization non-grant funded arts related program purchases	Sept - October 2017	Project Director, Project Coordinator, Curriculum Director

Activity	Date	Personnel
Teacher and Teaching Artist begin implementation of first unit of study into the 4th and 5 th Grade Classrooms	October - November 2017	Project Coordinator and Classroom Teachers, Teaching Artists
Control and Treatment Schools Experience 1st Focus Art Performance/Exhibit for grades 4 and 5	Nov – December 2017	Project Coordinator, Classroom Teachers, TAs, students
Conduct second P2P sessions and Mid-Program Review grade 4 and 5. Plan for 2nd Integrated Project. Review evaluation data	February 2018	Project Director, Teaching Artists, Project Coordinator, Classroom Teachers, Curriculum Director, Evaluator
Teachers and Teaching Artists begin implementation of second unit of study in 4 th and 4th Grade Classrooms	Jan-March 2018	Project Coordinator, Teaching Artists, teachers, students
Control and Treatment Schools Experience 2nd Focus Art Performance/exhibit	March -May 2018	Project Coordinator, Classroom Teachers, TAs, students
Conduct Focus Groups	May-June 2018	Evaluators, Teachers, Teaching Artists, Administrators, Students
Conduct Culminating P2P – Program Evaluation; All Teams	June 2018	Teaching Artist, Project Coordinator, Classroom Teachers, Curriculum Coordinator
Implementation of Post-Evaluation Instruments	June 2018	Evaluator, teachers, teaching artists
Develop Evaluation Report for End of Project	June 2018	Project Director, Evaluator
Report Findings at national, regional, local conferences	July 2018	Evaluator, Curriculum Director, Project Director
Compile and Finalize Informational and Training Materials for Project Report	July through September 2018	Project Director, Project Coordinator, Curriculum Director, Administrative Secretary
Convene teachers, teacher artists and all admin participant to share findings and celebrate successes	Sept 2018	All

Ongoing: Evaluator testing and observations; Evaluating and organizing teacher and student work; Blogging; Creating and presenting webinars; Videotaping Coaching networking

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

The Project Director (.2 FTE), Ms. Carol Brown, will have the responsibility of overseeing the project and supervising the management of all project activities, insuring that the project progresses as per the project timeline and within the prescribed budget. She will liaise with the contracted personnel who will conduct training, planning, and evaluation activities and with school district central office administrators to keep them apprised of the progress of the initiative and review plans for the upcoming year. Ms. Brown will also manage the working agreements with the Patchogue-Medford and South Huntington school districts.

The Project Coordinator (.4 FTE), Ms. Lorraine Sopp, will be responsible for the day-to-day supervision of the C³ Squared Project. She will work cooperatively with school district personnel to develop, train, and support teacher teams in each of the treatment sites. She will work cooperatively with the Project Director and Curriculum Coordinator to support the four-day Summer Institute, the three days of professional development for each of the teacher teams, and the cooperative activities between classroom teachers and Teaching Artists focused upon integrating art activities into the classroom curricula. She will also manage the review and modification of the timeline of activities.

The Curriculum Director, Ms. Laura Knieser Reeder, will manage all training events which are focused upon enhancing the cooperative relationship between Teaching Artist and classroom teachers and other educational personnel. Two one-day planning sessions with the

project Steering Committee will be utilized for this purpose. (See itemized services in Contractual line in Budget Narrative.)

SIX MANAGEMENT GOALS

1. MANAGE THE DEVELOPMENT, TRAINING, AND MONITORING OF GRADE LEVEL TEACHER TEAMS THAT WILL IMPLEMENT THE C3 MODEL WITH THEIR STUDENTS.

Following the assignment of school buildings to either the treatment or control conditions, the Project Coordinator—with the assistance of the four treatment school building principals—will begin the development of grade-level teacher teams. In year one, she will develop a 4th and a 5th grade team. Each team will have a designated team leader who will function as the point of contact for the flow of communication between the Project Coordinator and team members. In order to manage team activities the Project Coordinator will develop a team calendar based upon the timeline for the project (see below). Dates will be established for a project overview; the four-day summer institute; three follow-up planning workshops, including peer to peer training for teachers and teaching artists; and two multi-week residency sessions for classroom teachers to work collaboratively with Teaching Artists to develop plans to integrate the arts into the classroom curricula. The Project Coordinator will provide materials to the teachers and monitor fidelity of implementation through the collection of materials developed for the two multi-week teaching artist residencies. The Project Coordinator will manage logistics, travel when necessary, and the acquisition of substitutes when professional development activities are conducted during the school day.

2. MANAGE THE RECRUITMENT, HIRING AND TRAINING OF TEACHING ARTISTS WHO WILL WORK COLLABORATIVELY WITH TEACHERS TO INTEGRATE THE ARTS INTO THE CLASSROOM CURRICULUM.

The AEMDD Curriculum Director will manage the teaching artists who will work collaboratively with classroom teachers. Through her past work with aesthetic education and other arts integration activities, she will, in cooperation with the Project Director, develop and conduct a Teaching Artist Institute in Year 1 to train, recruit, and hire appropriate personnel from the cadre of teaching artists who are affiliated with the ESBOCES Arts in Education program. Once the cadre of teaching artists is established, together they will conduct an orientation and manage logistics for the four-day summer institute and for planning activities. They will work cooperatively with the Project Coordinator to manage and schedule residency sessions in the elementary classrooms. Work records for the teaching artists will be maintained by the Project Director's staff.

3. MANAGE TRAINING AND PROFESSIONAL DEVELOPMENT ACTIVITIES

The Four-Day Summer Institute will be managed by the Project Coordinator with assistance from the Project Director. She will be in charge of obtaining the site, food, assisting with transportation, and scheduling the various presenters who will conduct activities for participants. Logistics and participant attendance for follow-up planning session, peer to peer workshops, and booster sessions will be managed by the Project Coordinator in collaboration with the Curriculum Director.

4. MANAGE THE TWO ONE-DAY WORKSHOPS FOR PROJECT PERSONNEL

This workshop will be managed by the Project Director. Through ongoing contact with project personnel and the Curriculum Director, who will facilitate these events, she will develop the agenda and conduct all pre workshop preparations.

5. MANAGE THE CREATION AND DEVELOPMENT OF MATERIALS TO BE USED FOR THE IMPLEMENTATION AND FUTURE DISSEMINATION/ REPLICATION OF THE C³ SQUARED MODEL.

The Project Director will be responsible for creating and managing a work schedule for personnel to work in teams to develop the various materials needed to implement the C3² model. Materials development to be managed will include: a Four-Day Summer Institute Training Manual with accompanying materials; designs and materials for the follow-up planning sessions for the two multi-week residency sessions, to include lesson plan templates; designs for the planning sessions and peer to peer professional development sessions and related materials; and designs and materials for booster sessions for teachers trained in previous years. Personnel who will manage the day-to-day activities of these teams will be the Project Coordinator for the five-day workshop supported by the Curriculum Director; the Curriculum Director will be responsible for the cooperative planning sessions and peer to peer workshops for the classroom and specialty teachers, teaching artists, and cultural and arts institutions.

The Project Director will be the principal liaison with ESBOCES personnel and private vendors to develop bids and contracts to establish: project web site, web pages with video streaming and webinar capacity to disseminate video examples of best practices and project lessons and presentations, and a project blog to assist in communication between project personnel. In addition she will develop contracts to provide graphic design and printing services for all manuals and other print support materials.

6. MANAGE THE PREPARATION OF EXPERIMENTAL AND CONTROL SCHOOL STUDENTS TO ATTEND PERFORMANCES

The Project Coordinator will have the responsibility of managing these events. She will work cooperatively with building principals, the Project Director, and grade-level team leaders.

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

The primary vehicle for ensuring that there is a continuous improvement process to guide project implementation will be the C³ Squared Steering Committee. This committee will be comprised of the Project Director, Project Coordinator, Curriculum Director, the project evaluator, and on an ad hoc basis, Teaching Artists and representatives from the treatment schools. The permanent members of the Steering Committee have a common history and understanding of the C³ program philosophy and nuts and bolts, as well as the expertise each of them brings to the project, and have been communicating and meeting over the last few months to prepare the grant application. They have all participated from the ground floor, conceptualizing the project's goals and outcomes and developing an implementation design and a timeline of activities (see below) which assigns responsibilities for project managers, consultants, and other collaborating personnel. This spirit of collaborative effort models the relationship they intend to instill and foster between education personnel and Teaching Artists for the project as a whole.

On a monthly basis the Project Director will develop an agenda based upon project activities and events in the timeline which will be the focus for the Steering Committee meeting (Steering Committee members may add other items as they emerge). All persons who are identified as having responsibility for key project tasks will be accountable to the team for reports on status and outcomes. On a twice yearly basis the Curriculum Director will facilitate a planning session with the Steering Committee to review activities and make modifications in activities, objectives, timelines, level of effort, and project methodologies. The members of the Steering Committee will communicate on an ongoing basis through, face to face meetings, email, teleconferences, document transfers, and telephone contacts.

6. QUALITY OF THE PROJECT EVALUATION

This section describes the evaluation plan for the proposed project, including the Metis Associates, an independent research and evaluation consulting firm headquartered in New York City plan's methodological approaches. ESBOCES proposes to retain an external evaluation firm, with extensive experience using experimental, quasi-experimental, and other designs to evaluate academic enrichment programs, arts education programs, and professional development initiatives in school districts around the country. Metis is currently evaluating five AEMDD grant projects, including ESBOCES' first C³ project, Arts Achieve (NYC Department of Education), COBALT (Metropolitan Opera Guild), Tale of Two Cities (Global Writes), and NAIL (Newark Public Schools), all of which use an experimental or quasi-experimental design to compare outcomes for students participating in program activities to those for students in non-participating control groups. The Principal Investigator for this AEMDD evaluation will be Dr. Susanne Harnett, and the Evaluation Manager will be Dr. Marisol Cunnington. As evidenced by their résumés Appendix 2 – pages 20-25, both researchers have extensive experience conducting arts education evaluations, and AEMDD evaluations in particular. A letter of commitment is included in Appendix 3 – page 3.

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

ESBOCES proposes to implement a rigorous evaluation, to include a cluster randomized control trial design component that will result in data that enable robust conclusions to be made about the effectiveness of the C³ Squared project. The evaluation will assess whether implementation of an arts-integration curriculum and professional development program leads to improved educator and student outcomes. The proposed evaluation will be both formative and

summative and will include multiple qualitative and quantitative methods and sources of data.

The table below describes the data sources and evaluation methods that will be used to measure progress toward meeting each of the project’s outcomes.

TABLE 6: *Data Sources and Timeline for Evaluation of Project Outcomes*

Project Outcome	Data Sources	Timeline
Goal #1: To build the capacity of teachers, arts specialists, and teaching artists in the target schools to use collaborative and creative practices to deepen students’ understanding of curriculum content.		
1.1 In each implementation year, all participating teachers, specialists, and teaching artists will develop lesson plans for collaborative units of study addressing NYS/Common Core State Standards and national arts standards and incorporating the cognitive skills of creativity, critical thinking, communication, and collaboration outlined in the Framework for 21st Century Skills.	Project Documentation (Lesson Plans)	Fall & Spring, Years 2-4
1.2 In Year 1 of implementation, at least 75% (85% in Year 2, 90% in Year 3) of participating teachers, specialists, and teaching artists will report increases over baseline in their use and understanding of collaborative pedagogical practices.	Teacher/Specialist/ Teaching Artist Pre-Post Survey	Fall & Spring, Years 2-4
1.3 In Year 1 of implementation, at least 75% of participating teachers (85% in Year 2, 90% in Year 3) will report increases over baseline in their knowledge of arts-integration strategies.	Teacher Pre-Post Survey	Fall & Spring, Years 2-4
1.4 In Year 1 of implementation, at least 75% of participating teachers and specialists (85% in Year 2, 90% in Year 3) will report increases over baseline in their professional satisfaction.	Teacher/Specialist Pre-Post Survey	Fall & Spring, Years 2-4
1.5 In Year 1 of implementation, at least 75% of participating teachers (85% in Year 2, 90% in Year 3) will report increases over baseline in their opportunities to use digital portfolios to reflect on and adjust their pedagogical competencies.	Teacher Pre-Post Survey	Fall & Spring, Years 2-4

Project Outcome	Data Sources	Timeline
1.6 In Year 1 of implementation, at least 75% of participating teachers (85% in Year 2, 90% in Year 3) will report increases over baseline in the 21st Century skills of creativity, critical thinking, communication, and collaboration after one year of implementation.	Locally-developed rubric (developed by the 2010-2014 C ³ project)	Fall & Spring, Years 2-4
1.7 In each implementation year, at least 75% of participating teachers, specialists, and teaching artists will extend and enrich their collaboration through ongoing exchanges of information via digital and social media tools designed to document and share instructional strategies.	Teacher/Specialist/ Teaching Artist Pre-Post Survey Review of social media postings	Fall & Spring, Years 2-4 Spring Years 2-4
Goal #2: To increase student achievement in Common Core and National Coalition for Core Arts Standards (NCCAS) competencies through explicit teaching of the 21st Century Skills of creativity and innovation, critical thinking, communication, and collaboration during C3² arts-integrated lessons.		
2.1 (GPRA) In each implementation year, a significantly greater percentage of students in the treatment group than in the control group will gain proficiency in reading/language arts and mathematics.	Achievement Tests (<i>NYS ELA & NYS Math or PARCC</i>)	Spring, annually
2.2 In each implementation year, gains in treatment students' scores over baseline in reading/language arts and mathematics will significantly exceed those of control students.	Achievement Tests (<i>NYS ELA & NYS Math or PARCC</i>)	Spring, annually
2.3 Among the ELL students and students with disabilities in the treatment group, gains in reading/language arts and mathematics will significantly exceed those of ELL students and students with disabilities in the control group in each implementation year.	Achievement Tests (<i>NYSESLAT, NYS ELA & NYS Math and/or PARCC Assessments</i>)	Spring, annually
2.4 Treatment students' gains in the 21st Century skills of creativity, critical thinking, communication, and collaboration will significantly exceed those of control students in each implementation year.	Locally-developed performance assessment and rubric	Fall & Spring, Years 2-4

Project Outcome	Data Sources	Timeline
2.5 Treatment students' gains in the national arts standards (NCCAS) cross-cutting skills of creating, performing, presenting, producing, responding, and connecting will significantly exceed those of control students.	Locally developed performance assessment and rubric	Fall & Spring, Years 2-4
Goal #3: To increase connections between local cultural arts organizations and schools, thereby increasing the arts resource base for school staff.		
3.1 In each implementation year of the project, treatment school leaders will report greater knowledge of the educational offerings of local cultural arts organizations.	School Leader Pre-Post Survey	Spring, annually
3.2 In each implementation year of the project, cultural arts organizations will report greater awareness of potential school partnership and educational programming opportunities.	Cultural Arts Organization Pre-Post Survey	Spring, annually
Goal #4: To share tools and lessons learned with the local, state, and national education community.		
4.1 By the end of Year 4, a web-based "toolkit" comprised of model lessons, unit plans, and video clips will be publicly accessible via project social media sites.	Project Documentation (Project Social Media Site/Toolkit)	Spring, Year 4
4.2 In Years 3 and 4, the project and evaluation team will submit proposals to present at a minimum of three local, regional and/or national conferences (e.g., ASCD, AERA, AEA, NYS NYSSMA, NAEA) to share the successes and challenges of this project.	Project Documentation (Presentations)	Spring, Years 3 & 4

To assess the outcomes of Goal 1, Metis will review project documentation, including meeting agendas, attendance sheets, and training materials. In addition, Metis will review lesson plans developed by project intervention teams (Outcome 1.1). Metis also will analyze data from pre and post surveys of treatment teachers, arts specialists, and teaching artists to assess changes in their use of the collaborative pedagogical practices promoted by the project, including cooperative lesson planning and co-teaching of lessons. These pre-post surveys also will assess

changes in teachers', specialists', and teaching artists' understanding of collaborative practices as a method for instruction, and their use of such practices (Outcome 1.2). The teacher survey will also assess teachers' perceptions of their knowledge and use of arts teaching strategies to engage their students in classroom lessons and address diverse learning needs (Outcome 1.3), while both the teacher and specialist surveys will assess their professional satisfaction prior to and after project implementation (Outcome 1.4). Teacher surveys also will assess the extent to which teachers report increased opportunities to use digital portfolios to reflect on and adjust their pedagogical competencies (Outcome 1.5).

Surveys will use a combination of Likert scale and open-ended questions to assess perceived enhancements of the knowledge and skills of teachers and teaching artists. Using the data from the surveys, collaborative instructional practice composite measures and professional satisfaction composite measures will be calculated to assess the growth of teachers and specialists in the treatment schools from baseline, as well as relative to that of teachers and specialists in the control schools. Composite measures of teacher knowledge and use of arts teaching strategies and opportunities to use digital portfolios also will be calculated to assess growth in the treatment teachers from baseline, as well as relative to that of teachers and specialists in the control schools. It is expected that teachers and specialists in the treatment schools will obtain higher collaborative instructional practice, professional satisfaction, arts teaching strategy, and digital portfolio scores than teachers and specialists in the control schools, and that these differences will be statistically significant ($p < .05$) and educationally meaningful (Cohen's $d \geq .33$), as measured by appropriate parametric or non-parametric tests of significance. Teachers will also be asked to complete a locally developed rubric designed to assess the 21st Century skills of creativity, innovation, critical thinking, communication, and collaboration, prior

to and after project implementation each year (Outcome 1.6). The rubric was collaboratively developed by Metis evaluators and project staff of the C³ AEMDD project. Incorporating items from published, validated assessments, the rubric was used to assess growth in the 21st Century skills of treatment and control group students and teachers. The rubrics will be administered at both the treatment and control schools in Years 2 through 4 on a pre (fall) and post (spring) basis. It is expected that in each year of the project, teachers in treatment schools will demonstrate statistically significant gains in these areas from pre to post rubric administration and that their gains will be significantly greater than those of teachers in control schools, as measured by appropriate parametric or non-parametric tests of significance.

Furthermore, Metis evaluators will conduct focus groups with treatment school teachers and specialists in spring of each implementation year, as well as with teaching artists, to provide qualitative data about project implementation, including data on program strengths and areas for improvement, and perceptions of project impacts on collaborative instructional practices, use of arts-integration strategies, 21st Century skills, and professional satisfaction. Data from focus groups and open-ended surveys will be summarized and analyzed for trends in responses, and findings will be triangulated with quantitative findings from surveys to provide contextual details to bolster findings.

Finally, documentation of participation in project-specific social media sites will be used to assess the extent to which teachers and teaching artists collaborate and share information online. The extent to which participants find this collaboration useful will also be assessed through annual pre/post surveys (Outcome 1.6).

To assess the outcomes of Goal 2, Metis will review project documentation of residencies, including curriculum units and samples of student work. In addition, Metis will

observe a sample of professional development sessions and treatment school classrooms during residency sessions to learn more about their implementation and to assess the extent to which teachers are able to effectively co-plan and co-teach arts-integrated units with project teaching artists and school arts specialists.

Attending to the Government Performance and Results Act (GPRA) performance measures for this program, student achievement in English language arts (ELA) and mathematics (Outcomes 2.1 and 2.2) will be assessed through scores on the New York State English language arts (NYS ELA) and mathematics (NYS Math) exams. Beginning in spring of 2015, NYS students will take the Partnership for Assessment Readiness for Common Core (PARCC) assessments developed to assess the competencies outlined in the Common Core State Standards (CCSS), implemented in NYS since 2012-2013. It is expected that the PARCC assessments will be criterion-referenced tests that are directly aligned with the CCSS for ELA and math. These tests will be administered each year to students in grades 3 through 8, and are expected to have been proved to be valid and reliable measures of student achievement. Results are expressed in continuous scale scores and performance levels. By the end of each implementation year, it is expected that treatment students will obtain higher mean ELA and mathematics achievement than control students at each target grade level (after statistically controlling for differences in demographic characteristics and pretest scores, where possible), overall and for ELL students and students with disabilities, and that these differences will be statistically significant ($p < .05$) and educationally meaningful (Cohen's $d \geq .33$), as determined by multivariate regression analyses or multilevel modeling, when possible.

Growth in students' 21st Century Skills (Objective 2.3) and the NCCAS skills of creating, performing, presenting, producing, responding, and connecting (Objective 2.4) will be

assessed through administration of a locally-developed performance assessment and completion of an accompanying assessment rubric on a pre-post basis annually. The rubric will assess the extent to which students demonstrate developmentally appropriate evidence of the acquisition of 21st Century and NCCAS skills. For example, assessments of students' critical thinking skills will focus on the extent to which they identify the most important arguments (reasons and claims) to support their points, and the extent to which they analyze and evaluate major alternative points of view. The rubrics and performance assessments will be developed and pilot tested in Year 1 and will be administered at both the treatment and control schools in Years 2 through 4 on a pre (fall) and post (spring) basis. It is expected that in each year of the project, students in treatment schools will demonstrate statistically significant gains in these areas from pre to post assessment administration, and that their gains will be significantly greater than those of students in control schools ($p < .05$) and educationally meaningful (Cohen's $d \geq .33$), as measured by appropriate parametric or non-parametric tests of significance.

To assess the outcomes of Goal 3, Metis will review project documentation, including meeting agendas, attendance sheets, and training materials. School leaders will be surveyed about their awareness of the educational offerings of local cultural arts organizations prior to and after the annual meeting between school staff and cultural partner organizations (Outcome 3.1), and participating staff from local cultural and arts organizations will be surveyed about their awareness of potential school partnership and educational programming opportunities (Outcome 3.2) prior to and after the institutes and workshops for cultural arts organization staff.

One of the main goals of the project will be to share the project curriculum units, professional development materials, and relevant resources with the larger education community (Goal 4). To support achievement of this goal, the evaluator will assist project staff in compiling

and presenting findings related to the implementation and impact of the initiative. Project staff will contribute to the local and national knowledge base by sharing lessons learned through a variety of methods, such as weblogs for educators, administrators, and the general public; presentations at regional and/or national conferences; and the creation of a web-based data bank of materials (i.e., curricular units, examples of Peer to Peer teaching and training, and professional development materials). Beginning in Year 2, the evaluator will review all project records and documentation created towards achieving this goal, including materials posted on the project social media site (Outcome 4.1) and presentations at convenings of cultural arts organizations and school leaders, national and discipline-based conferences, and national evaluation and research conferences (Outcome 4.2). Through the dissemination of evaluation findings, the proposed project will help to ensure that the lessons learned and accomplishments achieved can be shared with and replicated in school districts in New York State and the nation.

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

Results from the evaluation will be used to monitor the project's progress toward meeting its intended outcomes on a regular basis, and will include specific recommendations for program improvement. Formative evaluation findings also will be used to assess the extent to which the project is ensuring relevance of program activities to participants' needs and adherence to the proposed design. Findings from both formative and summative evaluation activities will be communicated to project staff on a regular and as-needed basis through telephone and email communications and through the evaluator's regular participation in the Project Steering Committee meetings and individual meetings with the Project Director.

Both formative and summative evaluation results will be more formally summarized and presented as they are available in annual performance reports and local evaluation reports, which

will be completed at the end of each school year and after the end of the project on the time schedule specified by the USDOE. The evaluator will include a presentation of quantifiable, descriptive, and analytic findings, as well as a narrative explanation of the data and interpretation of findings. Each evaluation report will explore obstacles encountered and strategies to overcome these challenges, as well as detailed recommendations for program improvements and expansion.

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

The project's theory of change, as depicted in the C³ Squared logic model, posits that when teachers and specialists participate in targeted, collaborative professional development, including Peer to Peer professional learning communities, and collaborative planning and implementation of arts-integrated lessons, they will gain additional instructional strategies to address diverse learning needs while teaching Common Core standards. In turn, engaging instruction focused on cross-cutting cognitive skills will lead to improvements in students' achievement in the arts and in their 21st Century Skills, which will, we believe, lead to gains in the core content areas of ELA and math. To test our theory of change, the project evaluation will use a cluster randomized experimental design, whereby schools will be randomly assigned to treatment or control groups. This evaluation design is eligible to meet What Works Clearinghouse most rigorous design standards, which solely views experimental designs as eligible to meet WWC standards without reservation. The proposed evaluation will provide three years of valid and reliable quantitative data on the influence of arts integration and collaborative, 21st Century Skills-focused teaching on teacher competencies and student arts and 21st Century skills, and ELA and math achievement. Therefore, the evaluation will provide evidence of promise, as defined in the AEMDD application.

Eastern Suffolk BOCES Arts-in-Education
Creative Classroom Collaboratives: Creativity – Confidence and Competence.
Memorandum of Understanding

Eastern Suffolk BOCES Arts-in-Education department's project ***Creative Classroom Collaboratives: Creativity – Confidence and Competence*** is designed to enhance, expand, document, evaluate and disseminate a groundbreaking and comprehensive model of arts integration based on research, "best practices," and results from a previous USDOE grant that integrates standards-based arts education and the 21st century skills of creativity, communication, collaboration and critical thinking skills into the core grades 4 and 5 curriculum. The grant application, potentially to be funded by a U.S. Department of Education Arts in Education Model Development and Dissemination (AEMDD) grant program, is a comprehensive arts education initiative that will help schools build school community and creative teachers and students through both teacher professional development and integrated arts experiences.

The grant has several goals to be accomplished through intensive and ongoing Peer to Peer professional development for grades 4 and 5 classroom teachers, specialist teachers (music, art, library, Physical education, and technology), and teaching artists, along with arts residencies for students that revolve around performances and other arts experiences. The focus will be to marry arts integration, 21st century skills and common core standards. Digital technology will be incorporated seamlessly into the teachings and learnings on all levels.

The first year of implementation, which would be the second year of the grant, will use the model of the current grant where, after a one week summer institute, the grant management team selects artwork and teaching artists to bring the goals to the treatment buildings. In the two subsequent years, the teachers will be given more responsibilities through summer institutes that introduce them to the plethora of local arts and cultural organizations and experiences. This will enable the cohort of teachers to sustain the model as they take on more autonomy.

All expenses, including teacher stipends, substitutes on the three days per year that we meet with the teachers during the school day, the arts experiences from the teaching artists and the other arts organizations, busing, etc., will be covered by the grant.

In order to test this theory, the project will be documented and evaluated over the four year period from fall 2014 through spring 2018. Eastern Suffolk BOCES is partnering with Metis Associates, a New York City-headquartered independent research and consulting firm, to conduct the evaluation of the project. In order to provide a meaningful and reliable assessment of the effectiveness of the program for students and teachers, the project evaluation is using a quasi-experimental design in which half of the eligible schools in each district will be selected to participate as treatment schools with the remaining half participating as control schools.

Summary of Obligations of Participating Schools

1. District participants include grade 4 and 5 teachers along with art, music, library, PE and tech teachers as part of the collaborative partnership
2. Teachers will be encouraged to attend the summer seminars and receive a stipend through the grant.
3. Peer to Peer sessions (3 per grade level) will take place during the school day in the school year with the grant covering the cost of the substitutes
4. Principals and central admin would be collaborative partners in the program as well
 - a. Principals will plan to attend an hour of each series of the Peer to Peer meetings to show support for their teachers and keep abreast of the grant activities
 - b. Principals will meet with the grant team to secure dates for the next year's work
5. The district will make student score data and school demographics available to our research team. Please note we strictly abide by and follow the USDOE IRB regulations for human subjects.
6. All teachers and Principals in both the treatment and control schools will complete the program measurement instruments in the beginning and end of each year of implementation

Benefits for schools chosen as treatment schools

- Students in the treatment schools will experience high-quality, arts-integrated teaching through the implementation of at least two arts-integrated units per year.
- During the three years of implementation, classroom teachers in grades four and five (including those working with ELL students and students with special needs), visual arts, music, library, physical education, and technology teachers, and instructional leaders (principals) in each treatment school will be provided with an ongoing professional development sequence. They will also receive supports for program implementation including teaching artist residencies, arts integration modeling, authentic relationships between arts learning and common core requirements, and regular Peer to Peer meetings. Together, these activities will support the effective implementation of the units of study, assessment of student learning and related extension activities (e.g., parent/family activities) in the treatment schools.
- Classroom teachers will understand how arts integration and 21st century skills curriculum as both a vehicle for interdisciplinary connections and for the development of discipline-based skills and content knowledge that enables students to meet NYS Learning standards. Furthermore, they will develop their understanding of curricular and instructional strategies for the upper elementary curriculum; learn effective ways to collect artifacts for their Annual Professional Review; and build skills in all areas of 21st century skills and accompanying digital literacy.

III. Agreements & Signatures

Signed for on behalf of School:

Representing Patchogue-medford (School District)

Address 291 South Ocean Ave.

Office Phone 631-687-6380 Fax 631-687-6389

Administrator's Signature [Signature] Date 4.22.14

Signed for on behalf of Eastern Suffolk BOCES:

Name: Kate Davern Title: Director of EISS
Education and Information Support Services

Signature: [Signature] Date: 4/23/14

Eastern Suffolk BOCES Arts-in-Education
Creative Classroom Collaboratives: Creativity – Confidence and Competence.
Memorandum of Understanding

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 - a. Principals will plan to attend an hour of each series of the Peer to Peer meetings to show support for their teachers and keep abreast of the grant activities
 - b. Principals will meet with the grant team to secure dates for the next year's work
5. The district will make student score data and school demographics available to our research team. Please note we strictly abide by and follow the USDOE IRB regulations for human subjects.
6. All teachers and Principals in both the treatment and control schools will complete the program measurement instruments in the beginning and end of each year of implementation

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- Students in the treatment schools will experience high-quality, arts-integrated teaching through the implementation of at least two arts-integrated units per year.
- During the three years of implementation, classroom teachers in grades four and five (including those working with ELL students and students with special needs), visual arts, music, library, physical education, and technology teachers, and instructional leaders (principals) in each treatment school will be provided with an ongoing professional development sequence. They will also receive supports for program implementation including teaching artist residencies, arts integration modeling, authentic relationships between arts learning and common core requirements, and regular Peer to Peer meetings. Together, these activities will support the effective implementation of the units of study, assessment of student learning and related extension activities (e.g., parent/family activities) in the treatment schools.
- Classroom teachers will understand how arts integration and 21st century skills curriculum as both a vehicle for interdisciplinary connections and for the development of discipline-based skills and content knowledge that enables students to meet NYS Learning standards. Furthermore, they will develop their understanding of curricular and instructional strategies for the upper elementary curriculum; learn effective ways to collect artifacts for their Annual Professional Review; and build skills in all areas of 21st century skills and accompanying digital literacy.

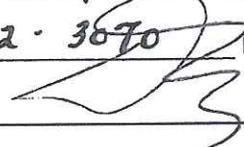
III. Agreements & Signatures

Signed for on behalf of School:

Representing South Huntington U.F.S.D. (School District)

Address 60 Weston St, Huntington Sta., NY 11746

Office Phone 631.812.3070 Fax 631.812.3075

Administrator's Signature  Date 4/11/14

Signed for on behalf of Eastern Suffolk BOCES:

Name: Kate Davern Title: Director of FISS
Education and Information Support Services

Signature: Kate Davern Date: 4/23/14

Carol D. Brown
18 Tappen Drive
Melville, NY 11747
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Profile

Global outlook for increasing student achievement by teaching to the whole child:

- originates multi-curricular programs, articulating and reinforcing all learning standards areas through partnering with cultural and science/environmental organizations, museums, and more (i.e. charter member/executive board member of Social Emotional Literacy Forum; President of the Board of the NYS Alliance for Arts Education; member of NYS Council of Educational Associations; Co-chair of the NYS BOCES Arts in Education Network)

Creatively incorporates 21st C skills:

- establishes innovative programs and professional development incorporating the 4Cs -- creativity, collaboration, communication and critical thinking -- into all curriculum areas

General understanding of special education and what non-Special Education educators need to know:

- provides workshops to arts educators on teaching to all children in the inclusion classroom

Gathers data to drive student and educator services:

- examines areas of need in student learning based on test analysis, district report cards and school improvement plans; initiates programs offering varied entry points for student understanding and engagement; Project Director for USDOE AEMDD grant: Creative Classroom Collaboratives (C³)

Evaluates and organizes office systems to be user-friendly for staff and clients:

- collaborates with agency webmaster and programming consultant using the latest online and database programs; trains staff in the most current data and office systems

Communicates effectively with stakeholders:

- writes monthly online newsletters; manages active listserv, website and quarterly meetings

Skills and Accomplishments

- Managing \$4.5 million annual budget
- Writing and winning several \$1 million dollar grants (US Dept of Education, NYS Quality Bond Act)
- Presenting at local, state and national conferences on integrated curriculum
- Organizing and managing education related associations for student engagement and achievement
- Initiating problem-based programs and training for students and educators
- Supervising educators in formal and informal educational settings
- Understanding technology and technology solutions for teacher and student achievement

Eastern Suffolk BOCES, Bellport, NY

Administrative Coordinator, Arts in Education and Exploratory Enrichment

July 2002 - present

Nassau BOCES

Distance Learning Coordinator

August 1999 - July 2002

Long Island Children's Museum, Garden City, NY

Director of Education and Programs

PR/Award # U351D140037

January 1996 - August 1999

Suffolk County Vanderbilt Museum

Curriculum Coordinator, Museum Accreditation Application Editor, Centerport, NY
October 1994 – June 1995

BOCES III (Western Suffolk BOCES), Smithtown, NY

Historic Site Director, Marion Carll Farm, and Outdoor Learning Lab Instructor
January 1991 – January 1996

The Nature Conservancy, Cold Spring Harbor, NY

Naturalist, Educator, Master Plan Writer
June 1977 - September 1981

Growth through Art and Museum Experiences, (Children's Museum of Manhattan), New York, NY

Teacher Liaison, Student Teacher Coordinator
September 1975 - October 1979

Publications

- Brown, C. and Neale, S. (2004-14) *Star Newsletter*. New York, Eastern Suffolk BOCES
Brown, C. (2005) *Creatively Speaking*. Washington, DC, Museum Education Roundtable:
Brown, C. (2002; 2003; 2004; 2005; 2006; 2007; 2008; 2009) *Arts In Education Program and Evaluation Guides*. New York, Eastern Suffolk BOCES
Brown, C. & Alesi, L. (2000; 2001). *Videoconferencing program guide*. New York: Nassau BOCES.
Brown, C. (1996). *R.A.D. history: Reading archival documents*. Albany, NY: NYS Archives and Records Administration
Brown, C. (1990). *Field guide to Long Island preserves*. Cold Spring Harbor, NY: Nature Conservancy.
Brown, C. & Horenstein, S. (1978). *Nature in the City*. NY: American Museum of Natural History.

Professional Associations (information on request)

New York State Education Certification

School District Administrator, 2000
School Administrator and Supervisor, 2000
Elementary Education (Common Branches), 1975

Education

Dowling College

P.D. 2000 School of Education, Department of Educational Leadership and Technology. Professional Diploma (post-Masters certification):
School District Administrator and School Administrator and Supervisor

Queens College

M.S. Ed. 1977 School of Education. Masters of Science in Education.
Focus: Environmental Education

B.A. 1975 School of Education. Bachelor of Arts in Elementary Education.
School of Arts and Sciences, Bachelor of Arts in English Literature
Minor in American History. Cum Laude

References

- Ms. Mary Daley, Director of New York State Summer School for the Arts, retired, NYSED
Mr. Marc Greene, President Elect, New York State Council of Educational Associations
Ms. Debra Kennedy, Divisional Administrator, Western Suffolk BOCES
Dr. Kim Lowenborg-Coyne, Director of Fine and Performing Arts, North Babylon Schools
Dr. Bette Schneiderman, Director of Electronic Village, LIU at CW Post
Dr. Candace White-Ciraco, Director of Planning and Research, Eastern Suffolk BOCES



Lorraine Sopp

23 Willyn Road, Blue Point, New York 11715
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Objective

From 2010 to the present I have had the opportunity to serve as the Project Coordinator for the AEMDD grant, Creative Classroom Collaboratives. During this time, I have observed the powerful connection between the arts and academics resulting in a formidable effect on student achievement. Through an arts integrated approach to education, students' 21st Century Skills and the Common Core Standards have been developed and enhanced. This arts integrated methodology has been grounded in specific objectives that met the curricula needs of individual schools. This is a most worthy undertaking that still needs further exploration, especially with the ongoing challenges that face underserved districts. It is my great hope to further this endeavor by helping students and staff achieve academic excellence through an arts integrated curriculum.

Experience

AEMDD C³Project Coordinator **2010 - Present**

Responsible for the day-to-day supervision of the Creative Classroom Collaboratives Project. Worked collaboratively with school personnel to develop, train and support teacher teams in each of the experimental sites. Worked cooperatively with the Project Director and Curriculum Coordinator to support the Five Day Summer Institute, the four days of professional development for teacher teams and the cooperative activities between classroom teachers and Teaching Artists focused upon integrating art activities into the classroom curricula.

Brentwood Public Schools 1979 – 2010

2002 – 2010

Coordinator of Art, K-12

- Promoted NYS Standards for the Arts through staff supervision
- Supervised the art education program and promotion of curricular development.
- Worked to provide professional development and in-service course offerings.
- Encouraged growth and development of teaching staff by providing evaluation and a broad supervisory program
- Promoted and maintained student participation in art competitions county and statewide.
- Melded all phases of the district art program into a cohesive program. Coordinated curricula and maintained progressive course work that met NYS guidelines for graduation requirements. Worked to promote technological enhancements of all phases of educational expansion throughout eleven elementary, four middle schools, the Freshman Center and Brentwood High schools: Sonderling and Ross Centers, especially in the area of the Broadcast TV Studio through inventory, maintenance and upkeep of specialized equipment and software applications updates.
- Worked to install and maintain murals throughout the district and responsible for the installation of Public Art sculptures district-wide.
- Prepared and submitted district and school wide art budgets, which mirrored the needs of all areas of the district's art program within district guidelines.



Experience cont....

- Maintained district art staffing, scheduling, and coordinated efforts with central administration.
- Promoted good public relations with school employees, students, parents, and community members through district-wide secondary and elementary art shows.
- Assisted in the establishment and coordination of the Careers and Technical Education (CTE) program on the high school level through the adoption of college-accredited, high school coursework, internships and the creation of art centered, course strands in compliance with the Carl Perkins Grant.

1996 - 2002 East Middle School, Assistant Principal

- Responsible for all phases of building management
- Assisted in test scheduling and programs
- Maintained a direct line of communication with building principal and administrative colleagues in the implementation of curriculum development and student management programs
- PTA administrative liaison
- Member School Improvement Team
- Member School Beautification Committee

Art Teacher on the Secondary and Elementary Levels from 1976 – 1996.

1994 – 1996	Sonderling High School,
1991 – 1994	Twin Pines/North Elementary Schools, East Kindergarten
1989 – 1991	Grace Lutheran Day/Play School, Lead Teacher
Leave BUFSD	Feb. 1988 - Sept. 1991
1986 – 1988	Northwest 10 th grade Center
1985 – 1982	Sonderling High School
1982 – 1985	Laurel Park Elementary
1980 – 1982	Pine Pak Elementary
1979 - 1980	Village School
1976 - 1979	Pine Park Elementary

Education

Long Island University
Brentwood, NY 11717

- ❖ Professional Diploma in Educational Administration 1996
- ❖ School District Administrator, Control number: 682259961, February 1, 1996
- ❖ School Administrator/Supervisor, Permanent, Control number: 000609001, September 1, 1998

Hofstra University
Hempstead, NY

- ❖ Master of Arts, Secondary Education, 1980

Pratt Institute
Brooklyn, NY

- ❖ Bachelor of Fine Arts, Art Education, with Honors, 1976

State Education Department
Public School Teaching Certificate

- ❖ Permanent Art Certification, K-12, September 1, 1980
- ❖ Training in Identification and Reporting of Child Abuse and Maltreatment Certificate of Completion, October 24, 1995, Certificate number: 684582



Professional Organizations

Art League of Long Island
Americans for the Arts
School Leadership 2.0
Partnership for 21st Century Skills
2009 - 2006 Suffolk County Art Leaders Association, Vice- President
2006 - 2002 Suffolk County Art Leaders Association, Co-Chair Professional Development

Published Articles

Arts and Activities Magazine
October, 1996 Gravestone Graphics
October, 1995 Giant Animated Animal Skeletons
January, 1994 Ancient Carvings (cover)

Exhibitions

2012 Anti-Fracking Exhibit/Auction, Stoneridge, NY, Drawing
2011 From the Ashes, Gallery on the Hill, Brookhaven Amphitheatre, Ceramic
2011 B.J. Spoke Gallery, Huntington, NY, Ceramic
1986 Public Image Gallery, Manhattan, NY, Drawing
1980 Hofstra University, Hempstead, NY, Ceramics
1976 Pratt Institute, Brooklyn, NY, Lithography
1975 Pratt Institute Brooklyn, NY, Intaglio
1975 Pratt Institute Brooklyn, NY, Sculpture

Professional Work

1990 Created set designs for the Malverne Middle School production of "OZ".
1984 Johnson and Johnson, Illustration Pamphlet
1982 King Features Syndicate, Sculpture Popeye
1985 – 1972 Designed prototypes for plaster craft and chocolate mold products.

References

Available upon request.



Laura Knieser Reeder

Assistant Professor of Art Education

Massachusetts College of Art and Design
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Research Interests

Artist Teacher Professional Development; New Literacies in Arts & Education; Social Justice Arts Engagement

Current Projects

Massachusetts College of Art & Design Art Education Youth Programs – Director/Curriculum Supervisor

I supervise graduate and undergraduate artist teachers in “Saturday Studios” pre-practicum studio teaching with 200 K-12 community students each year in this 75 year-old legacy program. For “Artward Bound”, the high-school youth program, I coordinate implementation of curriculum and assessment. Sustaining relationships with Boston area teachers, families, and cultural partners is essential to success of these programs as well as coordinating staff who manage evaluation, resource-development, registration, studios, exhibits, and marketing.

US Department of Education “C3” AEMDD Study – Curriculum Coordinator

In this federal creativity research project with Eastern Suffolk BOCES, I help teachers and teaching artists to align 21st century teaching and learning methods in high-poverty elementary schools. A \$1.25 million AEMDD grant (Arts Education Model Development & Dissemination), ensures that policymakers can make use of findings.

Teaching Artistry as a *Critical Community of Practice* – Dissertation Research

My study investigates resistance by teaching artists in the United States to policy recommendations for formal credentialing of the work that they do. Narratives from contemporary teaching artists on the international ALT/space (*Teaching Artist Journal*) blog site reveal that they are deeply invested in critical pedagogical practices with their students. These practices are recognized, yet controversial, in current arts education policy.

New Literacies for Arts & Education – Certification Officer

As faculty in charge of credentialing and accreditation for future teachers at MassArt, I meet with federal, state, and local education leaders to shape and disseminate current teacher preparation policies in our program, schools, and cultural organizations. My personal interest in this work centers on expanding contemporary definitions of literacy to make education more relevant for all learners.

Education

- Ph.D. candidate** **Syracuse University** Arts Education/Teaching & Leadership - 2014 (defense scheduled)
Dissertation: *Teaching Artistry as a Critical Community of Practice*
Concentrations: Arts-Based Research, Artist-Teacher Preparation
Advisors: Dr. James Rolling, Dr. Sharif Bey, Dr. Mara Sapon-Shevin
- M.F.A.** **Boston University** Art Education - 1989
Concentrations: K-12 Art Education, Museum Education, Early Childhood
Thesis: Pedagogy of Artistic Engagement for Higher Order Thinking
Advisor: Dr. Judith Burton
- B.F.A.** **Syracuse University** Visual Communication - 1986
Major: Illustration

Academic Positions

- 2012 - present **Massachusetts College of Art & Design** (MassArt), Boston, MA
Assistant Professor, Art Education
Director of Saturday Studios, Pre-service Supervisor, Artward Bound Curriculum Coordinator
- 2008 - 2012 **Syracuse University**, Syracuse, NY
Instructor, Student Teaching Supervisor, & Graduate Assistant
School of Education/College of Visual and Performing Arts
- 2010 **Cazenovia College**, Cazenovia, NY
Adjunct Instructor
Studio Art and Arts Management Programs
- 2000 - 2009 **Onondaga Community College**, Syracuse, NY
Tenured Adjunct Instructor and Student Field Study Supervisor
Human Services and Cultural Foundations/Teacher Education
- 2000 - 2007 **State University of New York at Oswego**, Oswego, NY
Adjunct Instructor
Graduate Instruction with the Institute for Aesthetic Education
- 2002 **Syracuse University**, Syracuse, NY
Adjunct Instructor
Child and Family Studies in the College of Human Ecology
- 1989-90 **Lesley University**, Boston, MA
Adjunct Instructor
Creative Arts for Educators at Lesley College

Professional Practice

- 2000 - present **Arts Education Consultant and Resource Development Specialist**
Clients include: schools, arts/cultural organizations, higher education, and foundations. I have raised and managed over \$7,000,000 in public/private program support.
- 2005 – 2011 **Teaching Artist Journal**, Columbia College, IL
Associate Editor for *ALTspace* (print and online)
- 2000 - 2010 **Partners for Arts Education**, Syracuse, NY
Founding Executive Director
Arts education resource agency for schools and cultural partners in New York State
- 1995 - 2000 **Syracuse City Schools**, Syracuse, NY
K-6 Art Teacher
Huntington K-8 School
- 1990 - 2001 **Central New York Institute for Aesthetic Education**, Syracuse, NY
Artistic Director and Teaching Artist with K-12 schools in a 9-county region
- 1987 - 1990 **Boston Museum of Fine Arts**, Boston, MA
Museum Educator
Early Childhood/Parent, School-Age, and Adult Education Programs
- 1987 - 1990 **Boston Public Schools**, Boston, MA
Itinerant K-12 Art Educator with Boston MFA Education Programs

Leadership and Advisory Positions

- 2014 *Art Education: Journal of the National Art Education Association*, Instructional Resources Coordinator.
- 2013-present *Public! A Journal of Imagining America*, Peer Reviewer.
- 2012-present *Journal of Social Theory in Art Education*, Peer Reviewer.
- 2011-present *Teaching Artist Journal*, Editorial Board
- 2011 **National Art Education Association**, Teaching artist position statement committee
- 2008-2010 **Americans for the Arts**, National Council for Arts Education, (Elected)
- 2000-2010 **CommonGround - New York State Arts Education Conference**, Director
- 2007-2009 **New York State Alliance of Arts Organizations**, Central New York Representative
- 2003-2009 **Empire State Partnerships Summer Seminar**, Leadership Team
- 2003-2009 **Arts and Culture Leadership Alliance of Central New York**, President (2 years), Vice President (2 years), member (2 years)
- 2009 **National Performing Arts Convention**, Education Advisory Board
- 2000-2009 **New York State Council on the Arts**, Grant panelist for Arts Education.

Lectures, Seminars, and Workshops (selection)

- 2014 **American Education Research Association Annual Meeting**. *Arts Integration for 21st-Century Learning*, with Marisol Cunnington and Carol Brown. Philadelphia, PA.
- 2014 **National Art Education Association**. *What's My Line? Research Session with Kate Thomas and Jaimeson Daley*. San Diego, CA.
- 2014 **New England Conservatory – Guest Faculty** for Sistema Fellows seminar on “Becoming Comfortable with Being Uncomfortable: Artist Teacher Identity Issues” – Boston, MA.
- 2013 **Habla: Center for Language and Culture – Workshop leader** for “The Architecture of Wonder” teaching institute – Merida, Yucatan.
- 2013 **Palm Beach County School District Art Education Revolution – Keynote** on “Wideawakeness” in artistic literacies and mapping arts integration partnerships.
- 2013 **American Education Research Association Annual Meeting**. *Pedagogy of Collaboration: Confronting Poverties of Creativity in Schools*, with Andrea Kantrowitz, Elizabeth Hallmark, Marisol Cunnington, Shyla Sharada Rao. San Francisco, CA.
- 2013 Seminar for Research in Art Education: Marilyn Zurmuehlen Working Papers. *Teaching Artistry as a Critical Community of Practice*. NAEA Conference, Fort Worth, TX.
- 2013 **Kennedy Center Alliance for Arts Education - Annual Meeting Facilitator** for peer-professional exchanges among state and national arts education organization leaders.
- 2013 **National Art Education Association - Panel Participant** for *The Journal of Social Theory and Art Education* annual review of critical issues in art education.

- 2012 **National Art Education Association.** *ALTR'd Spaces of Praxis*, Research Lecture. NY, NY.
- 2012 **National Art Education Association.** *Team Teaching and Collective Mentorship*, with Dr. Sharif Bey. Best Practice Lecture. New York, NY.
- 2012 **ESBOCES Teaching Artist Institute - Facilitator and Curriculum Designer** for Long Island teaching artists forming a regional professional network.
- 2011 **Hartford Public Schools/Greater Hartford Arts Council – Artist Leader** for *Hartford Performs* a citywide arts integration program.
- 2011 **America's Imag'nation Summit a project of Lincoln Center Institute – Invited Participant**, international exchange on imagination, creativity, and innovation leadership.
- 2011 **Perpich Center for Arts Education – Panel Participant** for *Teaching Artist Journal* Resource Exchange with book and paper artist, Dr. Mary Hark and colleagues in Ghana.
- 2009 **Mott Philanthropic and Linde Family Foundation – Speaker** for urban arts education leaders on national trends in teaching artist professional development. Boston, MA.
- 2009 **New York State Art Teachers Association Conference.** *When the Arts Rule the School – Leadership Lessons in Whole School Planning.* Rye, NY.
- 2008 **Columbia College Chicago – Speaker** on *Teaching Artistry and U.S. Professional Development Dana Foundation Survey – Project AIM* with Cynthia Weiss, Chicago, IL.
- 2008 **Indiana University of Pennsylvania – Speaker** on *Teaching Artistry in the 21st Century – ArtsPath* professional consortium of the Pennsylvania Council on the Arts, Indiana, PA.
- 2008 **Americans for the Arts Annual Convention - Workshop Leader** *Survey of National Teaching Artist Professional Development* with the Dana Foundation. Philadelphia, PA.
- 2007 **Guggenheim Museum of Art - Panel Designer and Moderator** for *A Year with Children, Teaching Artistry* with Pablo Helguera, Susan Mayr, Faith Ringgold, and Lynne Yamamoto, NY.
- 2007 **Dia Gallery of Modern Art – Speaker** *Constructing Arts Education Roundtables.* Beacon, NY.
- 2007 **Governor & First Lady Spitzer - “Firestarter” Workshop Leader** on *The Arts as a Catalyst for Economic Growth - State University of New York, Cortland, NY.*
- 2007 **Lesley University, Cultivating the Field Institute – Speaker** on *Teaching Artistry in the Wide, Wide, World: teaching artist professional identities*, Boston, MA.

Publications (selection)

Reeder, L. (2014) Conspiracy Theories at the Normal School, *ALT/space blog*:
<http://tajaltspace.com/post/75747336346/conspiracy-theories-at-the-normal-school-laura>

Reeder, L. (2014) Exquisite Corps(e), *ALT/space blog*:
<http://tajaltspace.com/post/69632071057/exquisite-corps-e-laura-reeder>.

Reeder, L. (2013) The opposite of anesthetic, *ALT/space blog*:
<http://tajaltspace.com/post/67012627798/the-opposite-of-anesthetic-laura-reeder>.

Rolling, J. H. (2012). *Arts-Based Research Primer*. L. K. Reeder - Research brief in Chapter 3: Arts-Based Research as Analytic Research Practice, (pp. 67-72). Peter Lang: NY.

- Reeder, L. (2012) Hyphenated Artists: A Body of Potential. *The Journal of Social Theory and Art Education*, 32.
- Reeder, L. (2012) Reform Dynamics: Seymourofus. *Teaching Artist Journal*,10(1), 43-53.
- Reeder, L. (2009) Hurry Up and Wait: A national scan of teaching artist research and professional development. *Teaching Artist Journal*, 7(1), 14-22.
- Reeder, L. (2007) Teaching Artistry. *Teaching Artist Journal*, 5(1), 15-21.
- Reeder, L. (2010, November) Teaching Artists as Advocates: The Power of Mixing Messages. *TRIAD, Ohio Music Educators Journal*, OMEA/MENC, OH.
- Reeder, L. (2008, July). Arts, Education, and Leadership: Powerful Network or Tangled Web? *Arts Education Information Quarterly*. Americans for the Arts, DC. Retrieved from http://www.artsusa.org/pdf/networks/arts_education/aeiq/reederartseducationaeiq.pdf
- Reeder, L. (2008, June). Survey Savvy – Monkeying Around with Arts Data. *ArtsBlog*. Americans for the Arts, Washington, DC. Retrieved from <http://blog.artsusa.org/2008/06/18/survey-savvy-monkeying-around-with-arts-data/>.
- Reeder, L. (2008, June). Who Says that National Arts Education Policy is not Fun? *ArtsBlog*. Americans for the Arts, Washington, DC. Retrieved from <http://blog.artsusa.org/2008/06/20/who-says-that-national-arts-education-policy-is-not-fun/>.

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Educational Experience

1981-1982 Queens College Environmental Studies
1979-1980 LIU-CW Post MS Ed Admin
1972-1973 Belfer Graduate Institute of Science
1966-1970 SUNY at Stony Brook BS Physics

New York Certifications

School District Administrator
School Building Administrator (eligible)
Physics and General Science (7-12)
NYC General Science and Physics

1985 – Present New York Institute of Technology

1993 – Present Director of Technology Based Learning Systems

Bell Atlantic ADSL Research Lab
Science Technology Entry Program
Director Educational Enterprise Zone
Nassau BOCES – Distance Learning Advisory Committee
Chair NYS Teacher Center Technology Committee

1995 – Present Chair of the Online Distance Learning Program

1986 – 1993 Director Academic Computing

21 Labs (Mac.IBM)
Developed Telecommunications Network for NYIT and the State Education Dept.
Created Distance Learning Model and Programs
NYIT Campus (Manhattan, OW, Islip)
Korea, New Jersey, Florida, Chile, etc.
Faculty and Staff Training
Budgeting and Administration

1989 – Present Associate Professor School of Education

Developed Computers in Education Certificate
Developed Distance Learning Certificate
Developed Multimedia Certificate
Staff development and curriculum development
Tenured 1996

Grants

NSF Discovery Lab Project (1985 - 1988)

Conceptual and program design

Science and Technology Entry program (1988 – Present)

Director

Curriculum design and implementation

Dwight D. Eisenhower – Computer As a Learning Integrator (CALI) Project (1988-96)

Director

Curriculum design and implementation

New York City Housing Authority – Hope 6 (1998-Present)

Design Classroom of the future

Develop training model

Teacher Center Technology Grant (1987-Present)

Staff development plan (121 Centers)

Technology integration in curriculum

Technology support substance abuse and

Developed vendor partnerships

InterCounty Teacher Center Grant (1984-Present)

Chair

Wrote original grant proposal

Created consortia of 9 school districts and 3 private schools (2000 Teachers)

NYNEX ONLINE Program for Education 1997

NYNEX ISDN Research Lab (1996-Present)

Designed and Developed Video Conferencing Lab

BELL ATLANTIC ADSL Research Lab (1997-Present)

ADSL and ATM Educational Applications

NYSED Title III LI GRANT – Educational Enterprise Zone (1998-Present)

Developed Concept

Technology Consultant

Bell Atlantic-Museum capital learner program (1998-Present)

Hitachi Foundation Grant – 1998-2000

Roosevelt Schools Thin Client Project 1999

Related Activities

New York City Housing Authority

Designed and implement Electronic Classroom DL program

Nassau BOCES

Instructional Technology research and development

Title II LI

Instructional Technology research and development

Suffolk County Martin Luther King Commission

Vice President

Co-chair Education Committee

Developer and organizer K-6 Contest

New York State Education Department

Chair of Intercounty Teacher Center (2000 teachers)

Chair Statewide Teacher Center Technology Committee

TRC Evaluation Committee

TRC Planning Committee

Frameworks Design Team (MST)

Science Subcommittee

Technology Subcommittee

Exemplar Development Committee

Title III and Erate Implementation Committee

Regents Advisory Committee

Congress of the United States – Office of Technology Assessment

Consultant: Power On

Consultant: Linking for Learning

Whitehouse, US Department of Education, TechCorps

Designed content for CyberED project

Trained Instructors for CyberED project

Delivered Content

- 1997 - Educational Enterprise Zone
- 1997 - Natural Partners Smithsonian Institute
- 1997 - NAPE Advisory Panel
- 1996 - Advisory Board Global Knowledge Exchange
- 1996 - WNET Futures Committee
- 1996 - Board Member Saxophone (International Video Conferencing Organization)
- 1990 - Suffolk County Martin Luther King Commission
- 1980-1994 President of NIMBL (National Institute for Microcomputer Based Learning)

1979-1982 Vice President Long island Pet Computer Society
 1982-1984 Consultant to Electronic Learning
 1983 Consultant Ministry of Education – Bermuda
 1983-1984 National Science Board Subcommittee on Science, Math and Computers
 1983-1989 Board of Directors Playing to Win
 1983 Consultant to Peanut Magazine
 1982-1983 Consultant to Instructor Magazine
 1968-1987 American Association of Physics Teachers
 1983-1991 Leadership Training Institute
 1985- Consultant to numerous school districts
 1980-1983 Explorer Scout Leader

1983-1984 Compu-Tech, Inc.
 Director of Education Technology
 Developed national staff development program
 Developed Computer curriculum for 50,000 students (grades 3-12)
 Developed a home computer parent network

1971-1983 Hempstead Public Schools
 Physics/Gen Sci Teacher
 Coordinator and Creator Minority Engineering Program
 Coordinator of Enrichment Programs
 Director Alternative Program
 District Computer Coordinator
 Developed Integrated Science Curriculum (k-12)

Honors

1996 - Martin Luther King President’s Award
 1995 – NYIT’s Presidential Service Award
 1993 – Suffolk County martin Luther King Commission’s President Award
 1983 – Certificate of Merit-Educator of the Year – Electronic Learning
 1974 – Teacher of the Year – Hempstead Public Schools

Publications, papers and invited speeches

“Choosing Hardware” Planning and Evaluating Computer Education Programs
 Merrill Publishing 1987

Fifth World Conference on Computers in Education 1990
 Sydney Australia “The Electronic Classroom”

The Ninth International Conference on Technology Education 1992
 Paris, France “The Computer as a Learning Integrator”

The Tenth International Conference on Technology and Education 1993 MIT

“Teachers and the Toolbox: Technology in Hand”

National Educational Computer Conference 1988

Pre-Conference Workshop on Construction set software

National Educational Computer Conference 1993

“The Computer as a Learning Integrator: Toolbox for Lifelong

National Educational Computer Conference 1994

“Distance Learning: A Smorgasbord of Options-Phone Line to DS3”

National Educational Computer Conference 1995

“Phase transition from 20th Century to 21st Century Schools”

Eleventh International Conference on Technology and Education 1994 London, England

“A Phase Transition Plan for Schools to Bridge the 20th and 21st Centuries: Integration of Computer Technologies Today for Tomorrow’s Needs”

New York State Association for Computers and Technologies in Education 1994

Thresholds

“Multimedia Pre-conference”

“Distance Learning Pre-conference”

“Multimedia-Ready set go!”

NYSATE Computer Coordinators SIG Meeting 1994

“Multimedia in Your Classroom”

NYS Teacher Center, Winter, Spring and Summer Conferences 1989-1994

Nassau County Secondary School Administration Association 1/95

“Distance Learning”

NYS Distance Learning Association 1/95

“Interactive Distance Learning”

North Bellmore Union Free School District

Keynote: “Applications of Instructional Technology”

Board of Cooperative Education of Nassau BOCES 12/95

Keynote: “Interactive Classrooms”

Brookhaven National Labs “Math Science and Technology-Keeping it Cool” July 1995

National Educational Computing Conference 1995

“Phase transition from 20th Century to 21st Century Schools”

NYSED Teacher Center Summer Institute July 1995

“Techside Story” – Keynote
“Multimedia-Ready Set Go!”
“Distance Learning Out of the Box”
“Distance Learning Staff Development Issues”

National Information Infrastructure Conference Taiwan (1995)

“Distance Education – Concepts and Implementation”

APEC Experts Preconference Meeting Hawaii (1995)

“Sustained Economic Development Training Needs”

Legislative School 1/96

“Interactive Technologies”

Forum on Universal Access (Regents NYS) 2/96

“Network-based educational resources”

STARS 97 4/96

“Educational Enterprise Zone”

National Center for Disability 5/96

“Enabling Instructional Technologies”

ANYSEED’S Collaborative Conference March 1996

Keynote – “Technology: bringing Students and Their Teachers into The 21st Century”

NYNEX Legislative School May 1996

“Interactive Distance Learning Technologies”

Power of Telecommunications – NYNEX September 96

“Instructional Technologies for the Classroom”

Buffalo Computer and Business Show Oct 1996

“Video Conferencing”

Nassau Suffolk Schools Boards – August 8, 1996

“Fiber to Phone lines”

Principal’s Center-Princeton NJ August 12, 1996

“Technology Plan vs. Teaching Plan”

Beijing Electrical Power Dec 4, 1996

Keynote “Distance Learning and the Global Economy”

Superintendent's Round Table Jan 1997

Keynote – “Technology the Promise and the Reality”

Martin Luther King Day Jan 1997

“The Dream a Call to Action”

Principal's Center – Princeton NJ May 2, 1997

“Telecommunications as an Enabler of Learning”

NYNEX Corporate Breakfast May 1997

Keynote “Emerging Technologies”

Fulton-Montgomery Education Initiative August 1997

“The Power of Technology”

Congressional Black Caucus September 1997

“Educational Enterprise Zone”

United States Senate Democratic Caucus Oct 1997

“Video Conferencing Applications”

School Boards Association Oct 1997

“Distance Learning”

Natural Partners Meeting Smithsonian Institute Oct 1997

“Where the Technology is Taking Us”

**Planning and Financing the Technology Infrastructure for Educational Facilities
Oct 1987**

Keynote – “Vision for the Future”

**Board of Cooperative Educational Services – Department of Career Education
Nov 1997**

Keynote – “Videoconferencing to Support School to Work applications”

NYSCATES Nov 1997

Fireside Chat – Universal Service

“Distance Learning Technologies – Bell Atlantic”

National Alliance for Partners in Education Nov 1997

Expert's session

Nassau Tract Nov 1997

“Video conferencing and School to Work”

National Educational Computing Conference June 1997

“Using Videoconferencing to Connect Schools to the Workplace”

ICTE 98

“Using Videoconferencing to Create an Enterprise Zone for Teaching and Learning”

Westchester Educational Coordinating Council 4-98

“Technology and Standards: Bridging the Gap Between Schools and Business”

“Videoconferencing in the Classroom: The Range of Possibilities to Connect Teachers and Students to Each Other, Experts, and Mentors.”

American Association of Museums 4-98

“Technology and Learning in Museums”

Museum Distance Learning Round Table 4-98

“Distance Learning and Museums”

Westchester Education Coalition March 1998

“Educational Enterprise Zone”

Suffolk School Librarians (Keynote) 5-98

“Librarians Role in Distance Learning”

Natural Partners Smithsonian Ball State 5/9-98

Technology Strand Discussion leader

College Advisors Meeting NYC Board of Education 4/98

“Technology at the New York Institute of Technology”

Globus June – 98

“Technology at the New York Institute of Technology”

Westchester Educational Summit June -98

“Educational Enterprise Zone”

Synergy Conference June 98

“Educational Enterprise Zone”

National Educational Computing Conference June 98

“The Educational Enterprise Zone”

“Where will content come from?”

“Building an EEZ”

Teaching Internet through Distance Learning”

EdNet 98 Sept. 98

Education Executives Advisory Board

Technology Fair – Rockville Center

Keynote

SchoolTech March 99

Featured Speaker – The EEZ – Where will Content come from?
Museums Online

Museum Educators of Southern California April 99

Keynote “Videoconferencing and Museums: “Opening Windows to the World”

National Educational Computing Conference June 99

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“The Ups and Downs of Online Education”
“Building an Educational Enterprise Zone”

Alumni Day June 99

Designs and Products

ISDN Distance Learning Gateway

Videos

“Educational Enterprise Zone” June 99
“TechCorps – WebTeacher”

Susanne Harnett, Ph.D.

Managing Senior Associate

Summary Dr. Harnett has more than 15 years of experience with program evaluation, research design, sampling methodology, field research, qualitative and quantitative methodology, statistical analysis, data maintenance, and technical writing. Since joining Metis in 1999, she has been the principal researcher on the evaluation of several large-scale educational initiatives in New York City (NYC) and other urban school districts around the country, including arts education, literacy, mathematics, school counseling, civic education, high school reform, childhood resiliency, teacher professional development, and after-school programs.

Knowledge and Skills Managing large-scale evaluations; designing and conducting qualitative and quantitative research, including quasi-experimental and experimental designs; conducting fieldwork; analyzing data; summarizing and reporting results, including presenting findings to stakeholders and varied audiences; grant writing

Education Ph.D., Educational Psychology, University of Virginia
M.Ed., Educational Psychology, University of Virginia
B.A., Psychology, James Madison University

Experience Program Evaluation

Arts Education Programs

Dr. Harnett has a substantial profile of arts education evaluation projects including the following current and recent projects:

- Currently evaluating Arts Achieve, a 5-year U.S. Department of Education Investing in Innovations (i3) grant. Studio in a School is the lead partner in this ambitious project, which includes a close partnership between the NYC Department of Education, Studio, and four other of the city's premier cultural organizations. The project aims to improve student arts achievement through the development and implementation of performance-based arts assessments and targeted professional development for arts educators in the use of data to guide their instruction. The evaluation uses a cluster randomized design and examines changes in art teachers' instructional practices and students' arts and literacy achievement.
- Currently evaluating four 3-year U.S. Department of Education-funded AEMDD programs for school districts and arts providers that work with public schools in NYC and the metropolitan area, including the following projects: Framing Student Success (Studio in a School), ArtsAchieve (NYC DOE), Creative Community Collaborations (Eastern Suffolk BOCES), and Tale of Two Cities (Global Writes). The evaluations all use randomized designs, such that participating schools are randomly assigned to the treatment or control condition. Outcomes to be examined include program impact on arts and classroom teacher skills; and on student skills, including arts. academic achievement, and 21st Century learning skills or habits of mind.
- Evaluated a U.S. Department of Education-funded Arts in Education Model and Dissemination (AEMDD) program in NYC's Community School District 10. The program used a quasi-experimental design, and achievement and attitude outcomes – as measured by performance on standardized tests – and responses to locally developed surveys were compared for students in the treatment and comparison groups.

Experimental and Quasi-Experimental Designs

In additional to the project described above, Dr. Harnett has substantial experience in designing and implementing randomized and quasi-experimental research designs in a variety of educational domains, including:

- Currently evaluating the Bard High School Early College (BHSEC) Model. This project uses a quasi-experimental design to examine impacts of the BHSEC Model on students' success in high school, college, and beyond. BHSEC students are matched to similarly situated students using a rigorous propensity score matching (PSM) procedure. Outcomes such as high school credit accumulation and graduation, college application and enrollment, college persistence and completion, and post graduate plans are examined for the BHSEC and the matched comparison students.
- Designed and recently completed an experimental research project funded by the Fetzer Institute to examine the impact of the Inner Resilience Program on NYC teachers and students. The Inner Resilience Program offers school staff and parents transformative professional development that equips them with the tools, skills, and personal development necessary to strengthen their inner resiliency, and to model these ways of being for the children in their care. In the evaluation, teachers of Grades 3–5 from schools located in lower Manhattan were randomly assigned to treatment and delayed treatment cohorts. The evaluation examined differences between the initial and delayed treatment cohorts of teachers and their students. Additionally, the study examined the nature of classroom changes and the relationship between individual teacher and student factors and the degree of program impact.

Before joining Metis, Dr. Harnett evaluated the Bronx Book Buddies program, a volunteer literacy tutoring program created through the Curry School of the University of Virginia. She also designed and implemented a range of research projects, including computer teacher training models, substance abuse programs for college athletes, and student study habits indices as a predictor of course grades. In these roles, she provided grant writing, evaluation design, field research, data analysis, and technical writing services. She has taught college courses in child development, educational psychology, learning and behavior, and human development.

Work History	2010-Present	Managing Senior Associate, Metis Associates
	2006–2010	Senior Associate, Metis Associates
	2001–2006	Senior Research Associate, Metis Associates
	1999–2001	Research Associate, Metis Associates
	1998–1999	Research Associate, University of Virginia
	1992–1998	Research Assistant/Teaching Assistant, University of Virginia
	1991–1992	Teaching Assistant, Allegro School
	1990–1991	Recreational Counselor, Devereux Deerhaven

Marisol Cunnington

Research Associate

Summary Dr. Cunnington has more than ten years of experience conducting and managing program evaluations and policy research studies at the local and national levels. Her professional experience, largely focused on PreK-12 education, includes work with non-profit research organizations, community-based organizations, foundations, and the N.Y.C. and U.S. Departments of Education. Since joining Metis, she has managed numerous evaluations of educational and social services programs and provided technical assistance and proposal development services for community-based organizations and government agencies.

Skills Managing large-scale evaluations; designing and conducting qualitative and quantitative research, including quasi-experimental and experimental designs; designing instruments; conducting fieldwork; analyzing qualitative and quantitative data; summarizing and reporting results, including presenting findings to stakeholders and varied audiences; and proposal development and grant writing.

Education Ed.D., Sociology and Education, Teachers College, Columbia University
M.P.A., Economic and Statistical Analysis, Columbia University
M.A., Developmental Psychology, Teachers College, Columbia University
B.A., Psychology, University of California, Santa Cruz

Experience Program Evaluation

New York City Department of Education (NYC DOE) Race To The Top

Dr. Cunnington is currently evaluating a NYCDOE Race To The Top initiative to improve student achievement and enhance college and career readiness. Dr. Cunnington is managing the sub-study of the implementation and integration of the Common Core Learning Standards (CCLS) in NYC schools, which is designed to assess the implementation and impact of CCLS professional development and school support efforts. The mixed-method study includes case studies of schools implementing the CCLS to varying extents; interviews, focus groups, and surveys of school-based, network, and DOE staff; a meta-analysis of data from multiple evaluations; and analyses of available secondary data, including NYC School Surveys, the NYC Progress Reports, and feedback forms from professional development sessions.

Lehman College Noyce Science, Technology, Engineering, and Mathematics for English Language Learners (STEMELL)

Funded by the National Science Foundation, the purpose of the STEMELL project is to prepare highly-qualified science and mathematics teachers (Noyce Scholars) for high-need middle and high schools by providing extensive support at both undergraduate and graduate levels with a special focus on teaching to English language learners (ELLs) in mainstream mathematics and science classrooms. Dr. Cunnington is managing the evaluation of the implementation and impact of the STEMELL program. Implementation activities will track the extent to which grant activities are being carried out as planned and provide formative data to inform project management about the quality of implementation, identify problems needing immediate attention, and generate recommendations for program improvement. Outcome activities will examine the extent to which the program has met desired outcomes, including the

Experience Program Evaluation cont.

summative information about the academic and professional development of Noyce Scholars and the academic performance of the students they teach.

Jersey City Public Schools (JCPS) After School Programs

Dr. Cunningham is engaged in evaluating the after school programs provided by JCPS elementary schools. The evaluation, designed to document program implementation and assess impact, includes observations of program activities, interviews with program staff, and analysis of student achievement data.

Dr. Cunningham has also conducted evaluations of educational and antipoverty initiatives and school improvement programs including:

- NYC Department of Education, Evaluation of the Implementation and Impact of the Core Mathematics Curriculum
- NYC Department of Education, American Reinvestment and Recovery Act Enhancing Education Through Technology evaluations (Common Core Pilot Initiative, School of One, and Personalized Learning Systems)
- CUNY E-Textbook pilot program
- NYC Center for Economic Opportunity RN Nursing Career Ladder program
- NYC Center for Economic Opportunity Getting Out and Staying Out program
- NYC Center for Economic Opportunity Scholars at Work program
- NYC Center for Economic Opportunity Young Men's Initiative
- Lakewood, NJ Board of Education Title I and IDEIA education programs
- College Board Small Schools and Excelsior schools
- DreamYard Bronx Arts Learning Community
- Mitte Foundation Academic Giving Program

Experimental and Quasi-Experimental Design Studies

Bard High School Early College

Dr. Cunningham is currently managing the evaluation of the Bard High School Early College (BHSEC) program, operated by Bard College. The quasi-experimental study is using propensity score matching to identify closely matched comparison students in two groups: those who attended other specialized or selective New York City high schools and those who attended traditional high schools. Impacts will be assessed overall, as well as by student characteristics, such as gender, race/ethnicity, and socio-economic status. Additionally, a cost benefit analysis will be conducted to identify potential cost benefits of the BHSEC program. By the end of the three-year study, outcomes will be assessed for cohorts of students graduating high school in 2010, 2012, and 2013. The study results will be disseminated through presentations at local and national conferences, including a national forum on early college models organized by Bard College and BHSEC.

Creative Classroom Collaboratives (C3) Arts in Education Model Development and Dissemination (AEMDD) project

Dr. Cunningham is currently evaluating a three-year U.S. Department of Education-funded AEMDD program for the Board of Cooperative Educational Services in Eastern Suffolk, NY. Using a quasi-experimental design, the evaluation is studying the impacts of collaboratively-developed, cross-disciplinary, arts-integrated instruction on students and staff in the four C3 project schools by comparing their outcomes to students and staff in three schools not participating in the project. Specifically, the evaluation aims to assess the impact of the C3 project on students' 21st Century skills

and achievement in the core academic subjects of English language arts and math. Impacts on the collaboration skills and attitudes of teachers and school arts and media specialists are also being studied. Evaluation findings on project impacts and implementation best practices will be broadly disseminated to enable replication in other school districts and states.

Framing Student Success: Connecting Rigorous Visual Arts, Math, and Literacy Learning

Dr. Cunnington managed the evaluation of the Studio in a School AEMDD project, Framing Student Success. As a comprehensive arts education initiative, Framing Student Success aimed to help schools use all five strands of the NYC *Blueprint for Teaching and Learning in Arts* to integrate high-quality visual arts education activities and embedded assessments into their curriculum. The project targeted students in grades 3-5 in three high-need NYC public schools, and provided professional development for classroom teachers, visual arts teachers, and school-based administrators. The evaluation used an experimental design (whereby six eligible schools were randomly assigned to treatment or control conditions) to examine the impact of the initiative on student achievement in English language arts, mathematics, and their studio habits of mind (e.g. engaging and persisting, stretching and exploring, observing, reflecting, and envisioning).

Grant Development and Technical Assistance

Dr. Cunnington has developed grant proposals and provided technical assistance for clients including:

- Child Development Support Corporation Early Head Start and Head Start proposal to the U.S. Department of Health and Human Services
- NYC Department of Education Office of Early Childhood Education, Universal Prekindergarten proposal review process technical assistance
- NYC Department of Education Magnet Schools Assistance Program proposal to the U.S. Department of Education
- READ Alliance Investing in Innovation proposal to the U.S. Department of Education

Prior Experience

Prior to joining Metis Associates, Dr. Cunnington oversaw evaluations of college readiness and early childhood teacher professional development programs at the U.S. Department of Education, monitored educational funding initiatives for a private foundation, collected data for evaluations of early childhood programs, and engaged in policy research on topics including early childhood education, secondary school size, and home language exposure of English Language Learners. For her doctoral dissertation, she used multilevel modeling of national longitudinal data from the Early Childhood Longitudinal Study, Kindergarten Cohort, to study the influence of school organizational culture on instruction and literacy and math learning in kindergarten.

Work History 2008-present, Research Associate, Metis Associates
2006-2008, Program Officer, The Picower Foundation
2005-2006, Presidential Management Fellow, U.S. Department of Education
2005 Special Assistant to the Regional Superintendent, NYC Department of Education
2002-2004, Graduate Research Fellow, National Center for Children and Families
2001-2002, After School Program Coordinator, California Institute on Human Services
2001 Mental Health Worker, Opal Cliffs Social Rehabilitation Services

Lorraine Sopp

23 Willyn Road • Blue Point, NY • Phone: (631) 363-8321 • Cell: (516) 317-3172
E-Mail: Lsmart@optonline.net



Date: April 14, 2014

Ms. Carol Brown
Coordinator, Arts-in-Education
Eastern Suffolk BOCES
350 Martha Avenue,
Bellport, NY 11713

Dear Ms. Brown:

As the present Project Coordinator of the Creative Classroom Collaboratives, July 2010 – June 2014, it has been my great honor to assist in bringing a deeper understanding and appreciation of the arts to students, staff and administrators. Please consider my full cooperation and involvement as the Project Coordinator for the Creative Classroom Collaboratives, AEMMD 2, whose intent is to go deeper and farther to not only bring a meaningful understanding of the arts to young students, but to empower teachers and administrators to sustain these efforts in the future.

As the Project Coordinator, I will assist in the day-to day coordination, of all phases, of the grant. This includes, but is not limited to, daily/monthly communication with staff and administration, assistance and coordination of performances, daily/monthly scheduling of teaching artists and Peer-to-Peer meetings with targeted staff, preparation and distribution of workshop materials, maintenance and support of communication technology and coordination of teaching artist workshops. In addition, I will assist in any and all phases of the grant and trouble-shoot issues, as needed.

As the past Project Coordinator, I have supported all of the aforementioned items and have ensured the smooth operational implementation of the grant, which has been vitally essential for successful district partnerships. The purpose of this grant will be to go deeper and farther and empower teachers and administrators to willingly maintain the place of the arts in the curriculum and it is my honor to be part of this most important endeavor.

Sincerely,

Lorraine Sopp

C^o Project Coordinator

April 14, 2014

To Whom It May Concern:

I look forward to continued participation in the Creative Classroom Collaborative (C3) project with Eastern Suffolk BOCES, South Huntington Union Free School District, Patchogue-Medford Union Free School District, and Metis Associates. I understand that this project will require my commitment as Curriculum Director from 2014-2019.

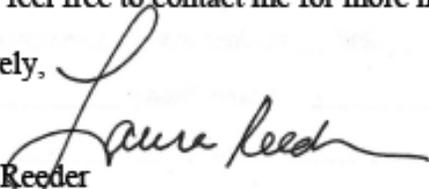
My responsibilities will include development of arts-integrated curriculum criteria based on previous findings from our AEMDD study, which emphasized increased 21st century learning skills with students from ongoing peer-professional development with teachers and teaching artists. Responsibilities specific to the new C3 project will include: development of arts-based curriculum, coordination and direction of professional development and curriculum planning, ongoing assessment of curriculum outcomes, documentation and evaluation of study products, and dissemination of study findings.

For this project, my fees will be aligned with the proposed application budget. The hourly rate for materials preparation and planning is \$75 per hour. Leadership of professional development or planning meetings is \$1000 per day. Travel and lodging associated with the project will be reimbursed at approximately \$300 round-trip per trip between Long Island and Boston or Syracuse.

My experience as an arts education curriculum designer and professional development specialist is well established with the educational and cultural organizations in New York State and across the U.S. My passion for expanding artistic learning in public education continues to drive my practices as a teacher-educator, a researcher, and as an artist. The C3 project brings all of these passions together in a meaningful and rigorous direction.

Please feel free to contact me for more information.

Sincerely,


Laura Reeder
Assistant Professor of Art Education
617-879-7518 / lreeder@massart.edu



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making a meaningful difference

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April 14, 2014

Carol Brown
Eastern Suffolk County Board of Cooperative Education Services (BOCES)
350 Martha Avenue
Bellport, NY 11713

Re: Letter of Support for Eastern Suffolk BOCE's AEMDD Proposal

Dear Ms. Brown:

Metis Associates would like to offer its strong support for your application to the U.S. Department of Education's *Arts in Education Model Development and Dissemination* (AEMDD) grant program. We have reviewed your proposal, *Creative Classroom Collaboratives (C³): Creativity – Confidence & Competence*, and find that it offers a promising response to the priorities specified in the authorizing statute.

As you know, Metis Associates has a well-established reputation for providing quality educational research and evaluation services. We were originally founded in 1977 to provide staff support to a commission appointed by the New York State Board of Regents to address a range of issues affecting the quality of education in the New York City (NYC) Public Schools, and our roots remain in public education. Metis currently provides evaluation and related services nationally and is well established in NYC and surrounding states. In Long Island, we are currently working in the William Floyd and Riverhead Central school districts.

Should your proposal to the Department of Education be awarded, we look forward to continuing our collaboration with you and would be pleased to apply our evaluation services to this ambitious effort. Our involvement will include working with you and your staff on the experimental design and execution of an implementation/impact evaluation of this arts education initiative. Data from the evaluation will be used to share the lessons learned and accomplishments achieved so that your program model can be replicated in other school districts in the nation. We propose to provide you with evaluation services at a cost of \$65,000 per year in years 1 and 4 and \$60,000 per year in years 2 and 3. A breakdown of these costs is provided below.

We wish you the best of luck with your proposal.

Sincerely,

Susanne Harnett, Ph.D.
Managing Senior Associate

Metis Associates is an employee-owned company

PR/Award # U351D140037

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[P] 516 224-1730
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April 9, 2014

Ms. Carol Brown
Arts-in-Education Coordinator
Eastern Suffolk BOCES
350 Martha Avenue
Bellport, NY 11713

Dear Ms. Brown:

As Regent for the Tenth Judicial District to the New York State Education Department, I heartily lend support to the Creative Classroom Collaboratives (C³): Creativity – Confidence and Competence model for development and implementation with Eastern Suffolk BOCES and the Patchogue-Medford and South Huntington Schools.

This project addresses a critical need for underserved students to participate in the arts in a deep and meaningful way. It supports this objective through student engagement that integrates 21st Century and artistic practices into classroom academic curricula. In addition, it addresses student and teacher assessment of achievement in 21st Century and artistic practices, professional development in 21st Century and artistic practices for classroom and arts teachers in partnership with teaching artists and finally, professional development to promote curriculum collaboration among classroom and arts teachers, teaching artists, and community arts partners.

In these times, it is especially important that the Creative Classroom Collaboratives (C³): Creativity – Confidence and Competence model for development and implementation is considered along with the Common Core initiative. This project has great promise for fulfilling a vast need in the national arts education continuum and I am delighted to support it.

Sincerely,



Roger Tilles



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Room 318 EB
Albany, New York 12234
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www.p12.nysed.gov/ciai

April 11, 2014

Ms. Asheley McBride
Management and Program Analyst
U.S. Department of Education, OII
Improvement Programs
Lyndon Baines Johnson Department of Education Building
400 Maryland Ave. S.W., Rm. 4W210
Washington, DC 20202-5950

Dear Ms. McBride:

This letter indicates my support for the proposed *Creative Classroom Collaboratives: Creativity – Confidence and Competence* project by Eastern Suffolk BOCES Arts-in-Education department to help schools build school community as well as creative teachers and students through both teacher professional development and integrated arts experiences.

I applaud the proposed comprehensive arts education initiative which will support the necessary professional development of teachers and principals involved in arts integration as well as enable LEAs and organizations with arts expertise to further create and develop materials for the replication or adaptation of current comprehensive approaches for integrating any of the arts disciplines into the elementary and middle school curricula. By partnering with Metis Associates, an independent research and consulting firm, to conduct the evaluation of the project we will gain a clearer picture of what arts integration can achieve in our schools. The resulting information will benefit our students and their teachers as we continue to develop strong arts integration programs across the state.

If I can answer any questions or provide additional information, please do not hesitate to contact me.

Sincerely,

Leslie Yolen
Associate in Visual Arts Education

TIMOTHY H. BISHOP
1ST DISTRICT, NEW YORK

COMMITTEE ON EDUCATION
AND THE WORKFORCE

COMMITTEE ON TRANSPORTATION
AND INFRASTRUCTURE

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April 16, 2014

Ms. Carol Brown
Arts-in-Education Coordinator
Eastern Suffolk BOCES
350 Martha Avenue
Bellport, NY 11713

Dear Ms. Brown:

As the representative for New York's First Congressional District, I lend full support to the Creative Classroom Collaboratives: *Creativity – Confidence and Competence* model for development and implementation with Eastern Suffolk BOCES and the Patchogue-Medford and South Huntington Schools.

As a member of the House Committee on Education, I endorse Eastern Suffolk BOCES' efforts on this initiative. District partners will enrich and strengthen their language arts, math and science curricula with the goal of improving student achievement. This collaborative prepares students to be successful in the 21st Century by providing professional development and curriculum that includes 21st Century Skills and objectives that focus on creativity, innovation, critical thinking and problem solving, communication and collaboration, with a particular emphasis on technology, to further these goals. In addition, this project supports Teaching Artists, cultural organizations and schools, within the region, with a program that gives teachers and students a distinctive opportunity to learn in a unique way.

I welcome the opportunity to support this new initiative. Our students will not only develop a deeper appreciation of the arts, but also the critical thinking skills necessary to acquire more advanced skills in literacy and other core subject areas.

Sincerely,



Tim Bishop
Member of Congress

RESOURCES

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Supovitz, J. A., & Christman, J. B. (2003). Developing communities of instructional practice: Lessons from Cincinnati and Philadelphia. *CPRE Policy Briefs*, #RB-39.

Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). *The Qualities of Quality: Understanding Excellence in Arts Education*. Harvard Graduate School of Education: Cambridge, MA.

Tishman, S., MacGillivray, D., & Palmer, P. (2002). "Investigating the Educational Impact and Potential of the Museum of Modern Art's Visual Thinking Curriculum: Final Report." In R. Deasy (Ed.), *Critical Links: Learning in the Arts and Student Achievement and Social Development*. Washington, DC: AEP.

Other Attachment File(s)

* **Mandatory Other Attachment Filename:**

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

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant * b. Program/Project

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

17. Proposed Project:

* a. Start Date: * b. End Date:

18. Estimated Funding (\$):

* a. Federal	<input type="text" value="373,080.00"/>
* 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="373,080.00"/>

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

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

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

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

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

Yes No

If "Yes", provide explanation and attach

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

** I AGREE

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

Authorized Representative:

Prefix: * First Name:

Middle Name:

* Last Name:

Suffix:

* Title:

* Telephone Number: Fax Number:

* Email:

* Signature of Authorized Representative: * Date Signed:

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:

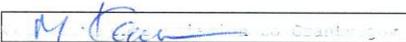
1. Has the legal authority to apply for Federal assistance and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project cost) to ensure proper planning, management and completion of the project described in this application.
2. Will give 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.

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Prescribed by OMB Circular A-102

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 	TITLE Director, Business Services
APPLICANT ORGANIZATION Eastern Suffolk Board of Cooperative Educational Services	DATE SUBMITTED 4/17/14

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

1. * Type of Federal Action: <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	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
4. Name and Address of Reporting Entity: <input checked="" type="checkbox"/> Prime <input type="checkbox"/> SubAwardee * Name: Eastern Suffolk BOCES * Street 1: 201 Sunrise Highway Street 2: _____ * City: Patchogue State: NY: New York Zip: 11772 Congressional District, if known: 001		
5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime: 		
6. * Federal Department/Agency: USDOE	7. * Federal Program Name/Description: Arts in Education CFDA Number, if applicable: 84.351	
8. Federal Action Number, if known: _____	9. Award Amount, if known: \$ _____	
10. a. Name and Address of Lobbying Registrant: Prefix _____ * First Name n/a Middle Name _____ * Last Name n/a Suffix _____ * Street 1 _____ Street 2 _____ * City _____ State _____ Zip _____		
b. Individual Performing Services (including address if different from No. 10a) Prefix _____ * First Name n/a Middle Name _____ * Last Name n/a Suffix _____ * Street 1 _____ Street 2 _____ * City _____ State _____ Zip _____		
11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.		
* Signature:  * Name: Prefix _____ * First Name Maureen Middle Name _____ * Last Name Kaelin Suffix _____ Title: Director, Business Services Telephone No.: 631-687-3134 Date: 4/17/14		
Federal Use Only:		Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)

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.

* APPLICANT'S ORGANIZATION Eastern Suffolk Board of Cooperative Educational Services	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: Ms.	* First Name: Maureen Middle Name:
* Last Name: Kaelin	Suffix:
* Title: Director, Business Services	
* SIGNATURE: 	* DATE: 4/17/14

cc: M. Miller ✓



THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234

GRANTS FINANCE
Room 510W, Education Building
Tel. (518) 474-4815
Fax (518) 486-4899
E-mail: GRANTSWEB@MAIL.NYSED.GOV

July 2013



589100000000
Eastern Suffolk BOCES
201 Sunrise Hwy
Patchogue, NY 11772

Dear Chief Administrative Officer:

The State Education Department has calculated indirect cost rates for the 2013-2014 program year in accordance with the regulations found in United States Education Department General Administrative Regulations (EDGAR) 34 CFR parts 75.560-75.564 and 76.560-76.569 and United States Department of Education guidance.

Federal regulations require the use of restricted indirect cost rates for grant programs that prohibit supplanting. The rates for your agency are as follows:

RESTRICTED RATE: 2.8% UNRESTRICTED RATE: 8.2%

Consistent with Department policy, the restricted rates will be used for all categorical grant programs allowing indirect costs. Program specific requirements may further limit indirect cost recovery. The unrestricted rate is used for school food service programs and certain direct funded Federal programs.

These rates are established for a one-year period for 2013-2014. Using the data submitted by your agency on its SA-111 Annual Financial Report for the School Year Ending June 30, 2012, the new rates were calculated according to the methodology approved by the US Department of Education - Indirect Cost Group.

Costs considered to be indirect for purposes of calculating your restricted rate are limited to the following SA-111 account codes:

- 1310.000 Central Support
- 1480.000 Planning
- 1490.000 Other Activities
- 9500.920 Transfer to Other Funds
- 9500.950 Transfer Charges from Operation and Maintenance of Plant
- 9500.960 Transfer Charges from Other Service Program

The maximum dollar amount of indirect costs allowable under a grant can be determined by multiplying the restricted indirect cost rate by the modified total indirect cost base (MTDC) of the grant. MTDC is computed as total direct costs less equipment, alterations and renovations, the portion of each subcontract exceeding \$25,000 and any flow through funds.

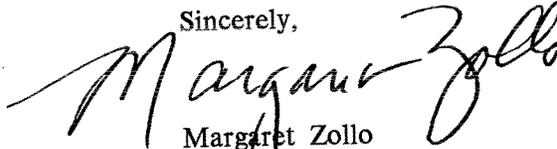
(OVER)

Types of costs that are not treated as indirect in calculating your rate may be allowable direct charges in grant programs, subject to the approval of New York State Education Department program managers. To be approvable, such costs must be:

- Allowable per program specific regulation and policy.
- Reasonable and necessary.
- Allocable. Grantees must maintain documentation or methodologies that demonstrate that the costs were incurred for grant purposes.
- Supplementary. Costs are considered to supplement and not supplant local effort, if such costs would not be incurred in the absence of the grant funds.

If you have any questions concerning indirect cost rates, please contact Grants Finance via the above email or call (518) 474-4815. Your agency is encouraged to visit the Grants Finance website at <http://www.oms.nysed.gov/cafe/> for the most updated information and guidance regarding indirect costs and other fiscally related information.

Sincerely,



Margaret Zollo
Assistant Director of
Financial Administration

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

[Delete Mandatory Budget Narrative](#)

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

[Add Optional Budget Narrative](#)

[Delete Optional Budget Narrative](#)

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BUDGET JUSTIFICATION

Eastern Suffolk Board of Cooperative Educational Services
Creative Classroom Collaboratives: Creativity-Competence and Confidence – C³Squared
 Arts in Education Model Development and Dissemination Program

	<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>	<u>Year 4</u>
1. Personnel	\$74,900	\$75,050	\$75,300	\$75,600
Title				
A. Project Director	\$30,000	\$30,000	\$30,000	\$30,000
The Project Director will work approximately .2 FTE on the project and have the responsibility of overseeing the project and supervising the management of all project activities. She will liaison with the contracted personnel who will conduct training, planning and evaluation. She will be liaison to the district and building administrators. She will facilitate planning and workshops as needed. She will insure that the project progresses as per the project timeline and within the prescribed budget and act as the point of contact to United States Department of Education				
B. Project Coordinator	\$30,000	\$30,000	\$30,000	\$30,000
The project coordinator will work .4 FTE on the project and be responsible for the day to day supervision of the Creative Classroom Collaboratives Project. She will work cooperatively with school district personnel to develop, train and support teacher teams in each of the experimental sites. She will work cooperatively with the Project Director and Curriculum Director to develop the Summer Institutes, the three days of professional development for teacher teams and the cooperative activities between classroom and specialty teachers and Teaching Artists focused upon integrating art activities in to the classroom curricula.				
C. Admin. Account				
Clerk/Typist Secretary	\$14,900	\$15,050	\$15,300	\$15,600
To coordinate with and support the Project Coordinator and Project Director 0.4 FTE.				

2. Fringe	\$18,614	\$18,660	\$18,736	\$18,828
A. Project Director	\$10,293	\$10,293	\$10,293	\$10,293
Teacher retirement, Medicare, FICA, Health, Life, Dental, Disability, Unemployment, Workman's Comp				

B. Project Coordinator	\$3,780	\$3,780	\$3,780	\$3,780
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Personnel who work less than .5 FTE for the organization are not eligible for fringe benefits as per agreements through union contracts. This figure reflects only social security and unemployment insurance.

C. Admin Secretary	\$4,541	\$4,587	\$4,663	\$4,755
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Our agency does not pay health insurance benefits to employees who work less than 0.5 FTE. Fringe includes Employee Retirement, Medicare, FICA, Disability, Unemployment, Workman's Comp,

3. Travel	\$7,510	\$50,710	\$50,710	\$43,510
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A. Project Director & Coordinator	\$1,960	\$1,960	\$1,960	\$1,960
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This is the cost of automobile travel of the Project Director and Coordinator to control and experimental sites and to attend training events

$$3,500 \text{ miles automobile travel per year} \times 56 \text{ per mile} = \$1960$$

B. Student Transportation	\$0	\$36,000	\$36,000	\$36,000
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This is the cost of bussing students from the control schools and the experimental schools to attend performances at regional performing arts centers and/or cultural and arts institutions

In years two through four, 3000 students will attend performances and/or exhibits at regional performing arts centers or arts-cultural institutions; At 50 students pr bus we will need, 60 buses each of years two through four.

$$30 \text{ buses} \times \$600 \text{ per bus} = \$36,000 \text{ in year two}$$

$$60 \text{ buses} \times \$600 \text{ per bus} = \$36,000 \text{ in year three}$$

$$60 \text{ buses} \times \$600 \text{ per bus} = \$36,000 \text{ in year four}$$

C. Technical Assistance Meeting in Washington DC	\$3,050	\$3,050	\$3,050	\$3,050
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This is the cost of sending a project director and the project evaluator to a two-day technical assistance meeting in Washington, DC, in each year of the project period.

2 personnel x 1 round trip air to Washington DC @ \$500 per trip	\$ 1,000
2 personnel x 3 days lodging x \$229	\$ 1,374
2 personnel x 3days x \$71 Per Diem*	\$ 426
2 personnel x 1 round trip ground transportation x \$125	\$ 250
<i>Sub-total =</i>	\$ 3,050

*Figures were derived from the U.S. General Services Administration FY 2014 Per Diem Rates for the District of Columbia (September 1 – June 30)

D. APAP and/or IPAY Conference

Attendance	\$2500	\$2500	\$2500	\$2500
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This includes transportation, registration, lodging, Per Diem and ground transportation.

E. Transportation for Teacher Summer

Institute visits to regional cultural institutions Year 2 and 3	\$7,200	\$7,200		
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Two Coach buses per day @ \$900 each per day for 4 days per year

4. Equipment	\$ 0.00	\$ 0.00	\$ 0.00	\$0.00
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There is no equipment to be purchased for the project.

5. Supplies	\$13,150	\$19,250	\$19,250	\$19,250
--------------------	-----------------	-----------------	-----------------	-----------------

A. General Supplies	\$1750	\$1750	\$1750	\$1750
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This is the cost of general supplies; paper, pens, presentation boards, name tags, folders
Printer supplies

B. Arts supplies	\$ 5,000	\$17,500	\$17,500	\$17,500
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This is the projected costs of arts supplies a laptop , mouse and case for Project Coordinator. Year one only cost

C. Chromebooks \$ 5,400 \$0.00 \$0.00 \$0.00
 Two Chromebooks for each grade level/school maintaining digital and social media tools, video and photo artifacts at \$300/unit as well as one each for Project Director and Coordinator (18 units total) to document and monitor instructional progress.

D. Laser Printer \$ 1,000 \$ 0.00 \$ 0.00 \$0.00
 Color Laser printer for office with 4 year warranty - \$1000

6. Contractual \$171,040 \$216,840 \$219,240 \$227,540

A. Evaluator \$60,000 \$50,000 \$50,000 \$60,000
 This is the cost of an evaluator to develop and conduct a quasi-experimental research design to determine the efficacy of The Creative Classroom Collaboratives Project. Eastern Suffolk BOCES is requesting funds to support one primary sub-contract with Metis Associates, which will be engaged to conduct a formative and summative evaluation of the project. Through this engagement, Metis will serve as a participant on the Creative Classroom Collaboratives project steering committee, develop and pilot-test evaluation instruments, conduct fieldwork, gather and analyze data, and provide comprehensive annual evaluation reports, along with data for US DOE Annual Performance Review reports.

B. Teaching Artists & Focus Artworks \$18,800 \$121,300 \$123,700 \$122,000

ACTIVITY
Year 1 (7/1/14 - 6/30/15)

COST

BREAKDOWN

Teaching Artist Institute, Winter 2015	\$ 5,400.00	4 artists at \$450/day x 3 days
Arts/Cultural Institution Institute, Winter 2015	\$ 5,400.00	4 artists at \$450/day x 3 days
Teacher Summer Seminar	\$ 5,000.00	4 artists @ \$250/day x 5 days
Summer Seminar Focus Work	\$ 3,000.00	artists fees
TOTAL YEAR ONE	\$ 18,800.00	

Year 2 (7/1/15 - 6/30/16)

Peer to Peer workshops	\$ 6,000.00	4 artists @ \$250/day 6 days
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TA residencies	\$	47,200.00	10 residency days + 2 planning days @ \$450/day plus 2 performance @ \$250/day for 8 grade levels
Teacher Summer Seminar	\$	5,000.00	4 artists @ \$250/day x 5 days
Student attendance at performance 1	\$	26,000.00	2500 students + 100 chaperones @ \$10/person
Student attendance at performance 2	\$	26,000.00	2500 students + 100 chaperones @ \$10/person
Teacher Arts Institution Visits	\$	3,600.00	\$10/person, 4 days x 90 teachers
TA participation at Summer Seminar	\$	7,500.00	6 artists @ \$250/day x 5 days
TOTAL YEAR 2	\$	121,300.00	

Year 3 (7/1/16 - 6/30/17)

Peer to Peer workshops	\$	6,000.00	4 artists @ \$250/day 6 days
TA residencies	\$	49,600.00	10 residency days + 2 planning days @ \$475/day plus 2 performance @ \$250/day for 8 grade levels
Teacher Summer Seminar	\$	5,000.00	4 artists @ \$250/day x 5 days
Student attendance at performance 1	\$	26,000.00	2500 students + 100 chaperones @ \$10/person
Student attendance at performance 2	\$	26,000.00	2500 students + 100 chaperones @ \$10/person
Teacher Arts Institution Visits	\$	3,600.00	\$10/person, 4 days x 90 teachers
TA participation at Summer Seminar	\$	7,500.00	6 artists @ \$250/day x 5 days
TOTAL YEAR 3	\$	123,700.00	

Year 4 (7/1/17 - 6/30/18)

Peer to Peer workshops	\$	6,000.00	4 artists @ \$250/day 6 days
TA residencies	\$	52,000.00	10 residency days + 2 planning days @ \$500/day plus 2 performance @ \$250/day for 8 grade levels
Student attendance at performance 1	\$	26,000.00	2500 students + 100 chaperones @ \$10/person

Student attendance at performance 2	\$	26,000.00	2500 students + 100 chaperones @ \$10/person
Culmination Activities	\$	12,000.00	8 artists @\$500/day x 3 days
TOTAL YEAR 4	\$	122,000.00	

C. Curriculum Coordinator \$23,800 \$22,100 \$22,100 \$22,100
This is the itemized cost for this consultant for each year of the project.

YEAR ONE

- One week implementation of summer seminar = \$3500*
- One Week (total) implementation of Teaching Artist and Arts/Cultural Institution Institutes \$3500*
- Three Annual Peer to Peer meetings (6hr days) with teachers/artists = \$3600*
- Twice yearly planning meetings (2 6hr days) with project personnel = \$1800*
- Planning, development, assessment strategies (approximately 3hrs week for 40 weeks per project year)= \$9,000*
- Travel @ 8 (SYR or BOS to LI) x \$300 = \$2400*

TOTAL: \$23,800

YEAR TWO

- One week implementation of summer seminar = \$3500*
- Three Peer to Peer meetings (6- 6hr days) with teachers/artists = \$5400*
- Twice yearly planning meetings (2 6hr days) with project personnel = \$1800*
- Planning, development, assessment strategies (approximately 3hrs week for 40 weeks per project year)= \$9,000*
- Travel @ 8 (SYR/BOS to LI) x \$300 = \$2400*

TOTAL: \$22,100

YEAR THREE

- One week implementation of summer seminar = \$3500*
- Three Peer to Peer meetings (6- 6hr days) with teachers/artists = \$5400*
- Twice yearly planning meetings (2 6hr days) with project personnel = \$1800*
- Planning, development, assessment strategies (approximately 3hrs week for 40 weeks per project year)= \$9,000*
- Travel @ 8 (SYR/BOS to LI) x \$300 = \$2400*

TOTAL: \$22,100

YEAR FOUR

Three Peer to Peer meetings (6- 6hr days) with teachers/artists = \$5400

End of project event planning, design, implementation = \$3500

Twice yearly planning meetings (2 6hr days) with project personnel = \$1800

Planning, development, assessment strategies (approximately 3hrs week for 40 weeks per project year)= \$9,000

Travel @ 8 (SYR to LI) x \$300 = \$2400

TOTAL: \$22,100

D. Materials Development \$25,000 \$0 \$0 \$0

This cost will be put out on bid. This is the cost of developing and producing materials to conduct the project and for potential dissemination and replication. They will include such items as Implementation Manuals to guide research and facilitate training and planning and for the development of integrated projects, Lesson Plan Templates, Teacher Workbooks, Teaching Artist Workbooks and Informational brochures. This is a year one expense only.

E. Web Development \$30,000 \$10,000 \$10,000 \$10,000

This includes the development, on the Eastern Suffolk BOCES Arts-in-Education website, user-friendly, searchable components of the project. This site will have video streaming and webinar capacity to disseminate video examples of best practices for the project lessons and portions of the workshops developed into webinars. A blog for building educators, teaching artists and the project administration to have ongoing threads of knowledge and process will also be started in year 1 and continue throughout the project. This contract will include webmaster services for the duration of the grant. Includes maintenance and technology upgrades annually, after year 1.

F. Technology Coordinator \$13,440 \$13,440 \$13,440 \$13,440

5 hours/week. 40 weeks/year @ \$60/hr = \$12,000
plus 4 days of Professional Development/year (6 hrs/day=24 hours) = \$1440

7. Construction \$0 \$0 \$0 \$ 0

There will not be any construction associated with this project

8. Other **\$24,750** **\$24,750** **\$24,750**

A. Substitute Pay

This is the cost of substitutes to cover teachers' classes when they attend project training and planning events during the school day

75 Substitutes X 3 Days x \$110 Per day = \$24,750 Year Two
75 Substitutes X 3 Days x \$110 Per day = \$24,750 Year Three
75 Substitutes X 3 Days x \$110 Per day = \$24,750 Year Four

9. Total Direct Costs **\$285,214** **\$405,260** **\$407,986** **\$409,478**

10. Indirect Costs **\$6,866** **\$10,368** **\$10,444** **\$10,346**

Year one = \$285,214 - \$40,000 overage on maximum of \$25,000 per contractor for indirect costs= \$245,214 x .028 = \$6866

Year Two=\$405,260 - \$35,000 overage on maximum of \$25,000 per contractor for indirect costs= \$370,260 x .028=\$10,368

Year Three \$407,986 - \$35,000 overage on maximum of \$25,000 per contractor for indirect costs= \$372,986 x .028=\$10,444

Year Four \$409,478 - \$40,000 overage on maximum of \$25,000 per contractor for indirect costs= 369,478 x .028=\$10,346

Indirect costs are calculated at the rate of 2.8%. This is the New York State 2013-2014 approved restricted rate for Eastern Suffolk BOCES. A copy of Indirect Cost Rate Determination Letter from NYSED appears as **Attachment 3A** of the Mandatory Attachments filed electronically.

11. Training Stipends **\$81,000** **\$65,750** **\$65,750** **\$5000**

This is the cost of Training Stipends for teachers to attend the three summer institutes.

*75 4th, 5th, and specialty teachers X 4 Days x \$36 per hour x 6 hours per day= \$64,800 Year one plus benefits at 25%/year
 Plus benefits (approx. 25%)= \$20,250*
*75 4th, 5th, and specialty teachers X 3 Days x \$36 per hour x 6 hours per day = \$48,600 Year two
 Plus benefits (approx. 25%)=\$ 12,150*
75 4th, 5th, and specialty teachers X 3 Days x \$36 per hour x 6 hours per day = \$48,600 Year three

Lead Teacher Stipend: \$500/2 grade levels/4 building/year starting year 1: \$4,000/year
 Plus benefits (approx. 25%)= \$12,150
 Plus benefits (approx. 25%)= \$ 1,000

12. Total Costs	\$373,080	\$481,378	\$484,180	\$424,824
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cc: M. Miller ✓



THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234

GRANTS FINANCE
Room 510W, Education Building
Tel. (518) 474-4815
Fax (518) 486-4899
E-mail: GRANTSWEB@MAIL.NYSED.GOV

July 2013



589100000000
Eastern Suffolk BOCES
201 Sunrise Hwy
Patchogue, NY 11772

Dear Chief Administrative Officer:

The State Education Department has calculated indirect cost rates for the 2013-2014 program year in accordance with the regulations found in United States Education Department General Administrative Regulations (EDGAR) 34 CFR parts 75.560-75.564 and 76.560-76.569 and United States Department of Education guidance.

Federal regulations require the use of restricted indirect cost rates for grant programs that prohibit supplanting. The rates for your agency are as follows:

RESTRICTED RATE: 2.8% UNRESTRICTED RATE: 8.2%

Consistent with Department policy, the restricted rates will be used for all categorical grant programs allowing indirect costs. Program specific requirements may further limit indirect cost recovery. The unrestricted rate is used for school food service programs and certain direct funded Federal programs.

These rates are established for a one-year period for 2013-2014. Using the data submitted by your agency on its SA-111 Annual Financial Report for the School Year Ending June 30, 2012, the new rates were calculated according to the methodology approved by the US Department of Education - Indirect Cost Group.

Costs considered to be indirect for purposes of calculating your restricted rate are limited to the following SA-111 account codes:

- 1310.000 Central Support
- 1480.000 Planning
- 1490.000 Other Activities
- 9500.920 Transfer to Other Funds
- 9500.950 Transfer Charges from Operation and Maintenance of Plant
- 9500.960 Transfer Charges from Other Service Program

The maximum dollar amount of indirect costs allowable under a grant can be determined by multiplying the restricted indirect cost rate by the modified total indirect cost base (MTDC) of the grant. MTDC is computed as total direct costs less equipment, alterations and renovations, the portion of each subcontract exceeding \$25,000 and any flow through funds.

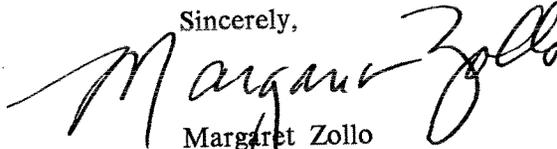
(OVER)

Types of costs that are not treated as indirect in calculating your rate may be allowable direct charges in grant programs, subject to the approval of New York State Education Department program managers. To be approvable, such costs must be:

- Allowable per program specific regulation and policy.
- Reasonable and necessary.
- Allocable. Grantees must maintain documentation or methodologies that demonstrate that the costs were incurred for grant purposes.
- Supplementary. Costs are considered to supplement and not supplant local effort, if such costs would not be incurred in the absence of the grant funds.

If you have any questions concerning indirect cost rates, please contact Grants Finance via the above email or call (518) 474-4815. Your agency is encouraged to visit the Grants Finance website at <http://www.oms.nysed.gov/cafe/> for the most updated information and guidance regarding indirect costs and other fiscally related information.

Sincerely,



Margaret Zollo
Assistant Director of
Financial Administration

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

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

Name of Institution/Organization

Eastern Suffolk Board of Cooperative Educational Services

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	74,900.00	75,050.00	75,300.00	75,600.00		300,850.00
2. Fringe Benefits	18,614.00	18,660.00	18,736.00	18,828.00		74,838.00
3. Travel	7,510.00	50,710.00	50,710.00	43,510.00		152,440.00
4. Equipment	0.00	0.00	0.00	0.00		0.00
5. Supplies	13,150.00	19,250.00	19,250.00	19,250.00		70,900.00
6. Contractual	171,040.00	216,840.00	219,240.00	227,540.00		834,660.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other		24,750.00	24,750.00	24,750.00		74,250.00
9. Total Direct Costs (lines 1-8)	285,214.00	405,260.00	407,986.00	409,478.00		1,507,938.00
10. Indirect Costs*	6,866.00	10,368.00	10,444.00	10,346.00		38,024.00
11. Training Stipends	81,000.00	65,750.00	65,750.00	5,000.00		217,500.00
12. Total Costs (lines 9-11)	373,080.00	481,378.00	484,180.00	424,824.00		1,763,462.00

***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 Eastern Suffolk Board of Cooperative Educational Services	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
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**SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS**

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

SECTION C - BUDGET NARRATIVE (see instructions)

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

1. Project Director:

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
	Carol		Brown	

Address:

Street1:	BTC
Street2:	350 Martha Avenue
City:	Bellport
County:	
State:	NY: New York
Zip Code:	11713
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
631-286-6989	631-286-6989

Email Address:

cbrown@esbooces.org

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.

	Add Attachment	Delete Attachment	View Attachment
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