

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

APPLICATION FOR GRANTS
UNDER THE

Office of Elementary and Secondary Education (OESE) Assistance for Arts Education (AAE) Program

CFDA # 84.351A

PR/Award # S351A210022

Grants.gov Tracking#: GRANT13334167

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210022

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

Application for Federal Assistance SF-424

* 1. Type of Submission:

- ☐ Preapplication
☒ Application
☐ Changed/Corrected Application

* 2. Type of Application:

- ☒ New
☐ Continuation
☐ Revision

* If Revision, select appropriate letter(s):

* Other (Specify):

* 3. Date Received:

04/02/2021

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name: University of Kansas Center for Research, Inc.

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

██████████

* c. Organizational DUNS:

██████████

d. Address:

* Street1: 2385 Irving Hill Road

Street2:

* City: Lawrence

County/Parish:

Douglas

* State: KS: Kansas

Province:

* Country: USA: UNITED STATES

* Zip / Postal Code: 66045-7568

e. Organizational Unit:

Department Name:

Spencer Museum of Art

Division Name:

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

Prefix:

* First Name:

Alicia

Middle Name:

M.

* Last Name:

Reed

Suffix:

Title: Director, Research Administration

Organizational Affiliation:

University of Kansas Center for Research, Inc.

* Telephone Number:

Fax Number:

* Email:

PR/Award # S351A210022

Page e3

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):

University Affiliated Non-Prof

* 10. Name of Federal Agency:

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

* 12. Funding Opportunity Number:

ED-GRANTS-011521-003

* Title:

Office of Elementary and Secondary Education (OESE): Assistance for Arts Education (AAE) Program Assistance Listing Number 84.351A

13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

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

1237-Areas_Affected_by_the_Project.pdf

Add Attachment

Delete Attachment

View Attachment

* 15. Descriptive Title of Applicant's Project:

PEAK: Partners in Education Across Kansas

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

* b. Applicant

* c. State

* d. Local

* e. Other

* f. Program Income

* g. TOTAL

*** 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:

Spencer Museum of Art: Areas Affected by the Project

State:

1. Kansas

Counties:

1. Douglas
2. Jefferson
3. Shawnee
4. Saline

Cities:

1. Lawrence
2. McLouth
3. Topeka
4. Salina

Additional List of Program/Project Congressional Districts

KS-001

NOTICE TO ALL APPLICANTS

OMB Number: 1894-0005
Expiration Date: 04/30/2020

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.
- (4) An applicant that proposes a project to increase school safety might describe the special efforts it will take to address concern of lesbian, gay, bisexual, and transgender students, and efforts to reach out to and involve the families of LGBT students.

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.

1236-GEPA_Statement.pdf

Add Attachment

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View Attachment

Spencer Museum of Art GEPA 427 Statement

The Spencer Museum of Art (Spencer) staff are very cognizant of issues surrounding accessibility and inclusion and will utilize their strong history of accessibility actions at the museum and their recent equity trainings to support the outreach, selection, and implementation of the PEAK program. Spencer staff will address barriers in the following ways:

Gender – The Spencer staff will take actions to mitigate real and perceived gender-based barriers to application or implementation. Staff will request this demographic data (optionally) in the application process. Most educators in Kansas self-identify as women, so outreach materials will encourage educators identifying as men or non-binary through examples, in order to bring as much balance to the communities of practice as applications allow.

Age - Spencer staff do not believe age will be a barrier in application or implementation. They will ensure that applications can be submitted through the mail to not discourage older educators who might be less comfortable with technology from participating in the communities of practice. Staff will also provide additional support and training on technology to increase community of practice members' comfort attending virtual meetings and workshops. For older participants and others who will benefit, the Spencer will provide large-print options, audio supports, and other accommodations that will be solicited through application materials.

Race, National Origin, and Color – Spencer staff will apply their recent trainings on equity practices to facilitate outreach and recruitment of staff and participants to ensure that educators

from underrepresented identities (racial, nationality, or color) are informed and encouraged to apply, and able to participate safely and fully. Specifically, staff will lead participating educators in co-creating community guidelines to foster safe collaborative environments. For outreach and recruitment of educators, contracted professionals, and new staff hired, Spencer staff will apply skills learned about language and communication, dissemination of information, and selection questions and processes. In addition, Spencer staff will use recent trainings on unconscious bias to be aware of microaggressions, strategies for bystander intervention, and other activities to foster a more equitable professional development environment for all participants.

Disability - Spencer staff commit to working with project participants to assess the physical, programming, and intellectual accessibility of community locations, resources, and activities. Recruitment materials will actively encourage applications from educators with disabilities by noting types of accommodations that can be available by request and the Spencer's willingness to provide additional accommodations as needed to allow them to fully participate in PEAK.

Accommodations can include closed-captioning for virtual activities, CART (Communication Access Real-Time Translation) and audio looping for in-person activities, and/or transcription and subtitles for video recordings. Each of these accommodations are regularly provided by the Spencer. A portable audio looping system extends this accessibility to other programming spaces and will be transported to PEAK schools and partner locations for site meetings and workshops as needed. Participants using T-coil or telecoil hearing aids or cochlear implants can access this system. Participants with other hearing devices may request a headset to access the system.

The grant leadership team will encourage the development of resources, specifically instructional materials that are accessible and inclusive. The project directors are trained in audio description to expand access to people with low vision and blindness, and they continue to develop audio descriptions for works of art in the Spencer's collection. The Spencer offers tactile tours for individuals with low vision or blindness and also provide a Braille gallery map.

The Spencer Museum, located on the Lawrence campus of the University of Kansas, provides accessible parking and barrier-free entrances equipped with power-assist doors. The museum is accessible to wheelchair users and individuals who need to avoid using stairs. A limited number of wheelchairs and rollators are available to borrow. Seating for wheelchairs at programs and events may be reserved. Chairs and stools are available for use in the galleries. Wheelchair-accessible restrooms with directional signage and water fountains are available.

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

University of Kansas Center for Research, Inc.

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

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

* SIGNATURE:

* DATE:

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

OMB Number: 1894-0007
Expiration Date: 09/30/2020

1. Project Director:

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
<input type="text"/>	Amanda	<input type="text"/>	Martin-Harmon	<input type="text"/>

Address:

Street1:	1301 Mississippi Sreet
Street2:	<input type="text"/>
City:	Lawrence
County:	<input type="text"/>
State:	KS: Kansas
Zip Code:	66045-7595
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
<input type="text"/>	<input type="text"/>

Email Address:

2. Novice Applicant:

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

☐ Yes ☐ No ☒ Not applicable to this program

3. Human Subjects Research:

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

☐ Yes ☒ No

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

☐ Yes Provide Exemption(s) #: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6

☐ No Provide Assurance #, if available:

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

<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
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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:

[Add Attachment](#)

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[View Attachment](#)

Abstract

The Spencer Museum of Art at the University of Kansas is partnering with the Topeka Public Schools, McLouth Public Schools, and the Salina Public Schools to implement the Partners in Education Across Kansas (PEAK) program. The PEAK program will engage at least 50 educators (arts teachers, classroom teachers, school counselors and school-based art therapists), in addition to museums and arts and cultural organization professionals in communities of practice around arts integration and social emotional learning (SEL). Together these educators and arts organizations will co-develop and implement accessible and replicable instructional materials and resources. Many resources will be freely available online to educators nationwide and the Spencer Museum of Art's online K-12 lesson plan database will disseminate original lessons and adaptations by other subject areas.

The goals of the PEAK program are to 1) provide educators content, skills, and strategies needed for quality arts integration, especially in social emotional wellbeing, to increase their comfort with 2) implementing these practices in classrooms and community and 3) advocating for them in their schools, districts, and professional organizations. To achieve these goals, PEAK will accomplish the following objectives:

- 1) Increase educators' knowledge and skills in implementation of arts integration, especially the integration through direct experiences with the visual and performing arts.
- 2) Increase resources available to teachers for arts integration and SEL across multiple disciplines.
- 3) Increase the social emotional wellbeing of educators and students through arts integration and SEL.
- 4) Increase educators' arts integration self-efficacy and leadership skills.

Each new community of practice will participate in reciprocal professional development on arts integration, art therapy (**Invitational Priority**), and the museum pedagogical practices of place-based and object-based learning through workshops, classroom visits, site meetings, and self-care sessions. Each local community will use the flexible and engaging learning environments of arts and cultural organizations, the experience and knowledge of cohort educators and art therapists, and a variety of local community resources and digital resources to explore, experiment, and demonstrate how arts integration knowledge, skills, and strategies can be applied to the classroom environment to increase the social emotional well-being of students. Then participants will share their knowledge with others by inviting colleagues to join the community of practice or by presenting at building or district professional development sessions; school board meetings; or at state, regional, or national conferences.

The expected outcomes of the PEAK program are:

- 1) 80% of educators increase their knowledge of arts integration.
- 2) 80% of educators develop arts integration resources with an SEL emphasis or approach.
- 3) 40% of resources developed support arts integration with an SEL emphasis or approach.
- 4) 80% of educators will collaboratively develop and implement arts integration resources with an SEL emphasis or approach.
- 5) 80% of educators increase their self-efficacy.
- 6) 80% of educators increase their social emotional competencies.
- 7) 50% of educators advocate for arts integration.

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

A. Quality of the Project Design

Introduction: The Spencer Museum of Art at the University of Kansas is a vibrant cultural center that sparks curiosity, inspires creativity, and creates connections among people through art. With a global collection of more than 45,000 objects, the Spencer is the only comprehensive art museum in Kansas. The Spencer engages students with its collections through classroom visits with docents, field trips to the galleries, and educational resources co-created with teachers. Resources include The Look Book (a guide to basic art concepts and terms), a traveling Classroom Collection (art that can be borrowed for use in schools), and Collection Cards (a series of printed trading cards featuring collection objects). The museum makes images and resources related to its collection available to educators through an online collection database, a database for K-12 object-based lesson plans, instructions for art-making activities, virtual gallery tours, video interviews with artists, and a Collection Cards website.

Since 2017, the Spencer has piloted the Partners in Education Across Kansas (PEAK) program through a communities of practice approach with workshops on arts integration, and recently introducing social emotional learning through the arts. Educators in the Kansas City region co-created and modeled lessons that integrate museum objects and visual and performing arts across elementary and secondary subjects.

(1) Specific and Measurable Goals, Objectives, and Outcomes

The Spencer proposes to enhance and expand the PEAK program by establishing and nurturing educator communities of practice throughout the state. The goals of this program are to 1) provide educators content, skills, and strategies needed for quality arts integration, especially in social emotional wellbeing, to increase their comfort with 2) implementing these practices in classrooms and community and 3) advocating for them in their schools, districts, and

professional organizations. To achieve these goals, PEAK will accomplish the following objectives:

- 1) Increase educators' knowledge and skills in implementation of arts integration, especially the integration with social emotional learning (SEL) through direct arts experiences.
- 2) Increase resources available to teachers for arts integration and SEL across multiple disciplines.
- 3) Increase the social emotional wellbeing of educators and students through arts integration and SEL.
- 4) Increase educators' arts integration self-efficacy and leadership skills.

The expected outcomes of this program are:

- 1) 80% of educators increase their knowledge of arts integration.
- 2) 80% of educators develop new arts integration resources with SEL emphasis or approach.
- 3) 40% of resources developed support arts integration with an SEL emphasis or approach.
- 4) 80% of educators collaboratively develop and implement arts integration resources with an SEL emphasis or approach.
- 5) 80% of educators increase their self-efficacy.
- 6) 80% of educators increase their social emotional competencies.
- 7) 50% of educators advocate for arts integration.

Project directors will quantitatively measure these outcomes using pre- and post-assessments, pre- and post-surveys, and classroom observation rubrics. They will qualitatively evaluate outcomes using one-on-one structured interviews, semi-structured focus groups, and self-reflections. (See Evaluation and Logic Model for outcome indicator details.)

(2) Appropriate Design for the Needs of the Target Population

Kansas is an expansive, predominantly rural state with a majority white, but increasingly diverse population. Recent growth rates for minority populations have been highest in rural counties (63.8%) due to employers inviting a more diverse workforce into Kansas (Hunt and Panas, 2018). Poverty is significant among urban and rural schools, and 45.7% of Kansas students are eligible for the federal free and reduced cost lunch (FRL) program (Kansas State Department of Education, 2019). Spencer Director Saralyn Reece Hardy, Deputy Director Celka Straughn, and educators Amanda Martin-Hamon and Kristina Walker (all members of the PEAK leadership team) have discussed this project with the school districts listed in **Table 1**, including conversations with art teachers, classroom teachers, counselors, administrators, and art therapists (see letters of commitment). Additional school districts will be invited for subsequent cohorts.

Table 1: 2021 Enrollment and Demographic Data from the Kansas Department of Education					
District	Students	FRL	Diversity	Rurality	Location
Kansas	476,435	46.1%	37.1%	Statewide	Statewide
Topeka USD 501	12,439	76.7%	64.7%	Urban	Eastern
McLouth USD 342	454	39.7%	15.4%	Rural	Eastern
Salina USD 305	6,941	57.1%	41.1%	Rural	Central

Educators in Kansas (and nationwide) are experiencing an increasing standardization of curriculum and requisite assessment and accountability measures, which in turn direct a school-sponsored professional development designed to safeguard standardized test scores. Traditional professional development opportunities also typically end at the conclusion of a workshop, do not extend into the classroom, and are rarely tailored to the unique needs of individual educators. As a result, many teachers turn to professional learning opportunities outside of school and district trainings, especially those offered by museums (Gates, 2018).

While museum-provided professional development has often been taught from a one-directional deficit model (Mayer, 2019 and Robinson, 2019), the PEAK co-directors Martin-Hamon and Walker recognize educators possess valuable individual knowledge and skills. The PEAK program uses communities of practice (CPs) with teacher-directed and co-created professional development, the efficacy of which is supported in research on K-12 and museum education (Cochran-Smith & Lytle, 2009; Gates, 2018; Mayer, 2018).

(3) Replicability Based on Effectiveness of the Project Approach

PEAK will establish an arts integration model that local communities of practice can adapt to fit their own local needs. Project co-directors Martin-Hamon and Walker will provide a roadmap (instructional materials, videos, documentation) that enables communities across Kansas and beyond to replicate the implementation. The implementation approach is designed for flexibility in populations, locations, and available resources. Geographically specific CPs allow participants to learn about and from their peers' strengths and needs. Educators in each CP will collaboratively develop resources that reflect their community and environment. Workshops, classroom visits, and site meetings will allow educators opportunities to practice, model, and evaluate arts integration lessons and co-developed resources. Implementing the model with a new CP each school year will allow the PEAK leadership team to refine and adapt curriculum and activities as they assess how components translate to new cohorts that have different characteristics (rural/urban, small/large, diverse/homogenous populations), strengths (communities with many arts resources), and challenges (those with only a few local resources).

Existing CP teacher leaders will act as PEAK ambassadors to cultivate new CPs. Teacher leaders will be trained and guided in collecting and evaluating data. Data collection instruments will include satisfaction surveys and assessments after workshops, classroom observation

rubrics, feedback and strategic planning sessions during site meetings, and interviews at the end of each school year. Participating educators will share data about their implementation process and the impact of their lessons on their students' academic achievement, SEL, and self-efficacy.

To determine effectiveness, the PEAK leadership team will assess the professional development materials and activities, partner relationships, educational resources, and project implementation. All evaluations will include both quantitative and qualitative methods allowing the project to pivot and respond to the constantly evolving educational environment.

(4) Exceptional Approach for Meeting Statutory Purposes and Requirements

The PEAK program comprehensively meets the statutory purposes and requirements of the Assistance for Arts Education Program. This program will promote arts education for all students, including disadvantaged students and students with disabilities, by ensuring educators in their schools 1) know how to integrate arts with other subjects and social emotional learning; 2) have access to instructional materials relevant to their classroom needs; and 3) are supported by partnerships in their community to sustain professional development and integration activities.

Professional Development - Professional development through PEAK meets the needs of arts teachers, classroom teachers, school counselors, and school-based art therapists. A common challenge for these professionals is how the silo in which they work limits their colleagues' understandings of their expertise. The communities of practice approach provides all participants opportunities to 1) address their unique teaching challenges and environments, and understand those of their peers, 2) develop trusting and supportive peer relationships, and 3) build collaborative solutions that sustain professional development in each educational environment (Danker, 2018). The collaborative design is a hallmark of PEAK, creating an approach that is

flexible enough to be responsive to the unique requirements of each community.

Accessible Instructional Materials and Arts-Based Educational Programming – Spencer educators and members of each CP will co-develop accessible and replicable instructional materials and resources for arts integration and social emotional learning. These materials may include lesson plans and associated activity kits, collection cards, high-resolution 3D scans of objects for download and use with 3D printers, poster-sized prints of collection objects, additions to the Spencer’s traveling Classroom Collection, highly produced as well as more informal videos, and virtual tours and activities. Physical materials will be disseminated to schools, arts organizations, art centers, etc., and within PEAK CPs, and many resources will be freely available online to educators nationwide. Each CP will develop, use, and adapt lessons based on its unique environment and learning. The Spencer’s online K-12 lesson plan database will disseminate original lessons, as well as adaptations to other subject areas.

Outreach Activities that Strengthen and Expand Partnerships – The Spencer has developed the PEAK program through years of smaller pilot programs and iterations with schools and community partners. Project co-director Martin-Hamon has a robust network of arts and education organizations, such as the Kansas Department of Education, Kansas Creative Arts Industries Commission, Kansas Alliance for the Arts in Education, and KS/MO Kennedy Center Partners in Education. These organizations are influential advocates for arts in K-12 education and will promote PEAK through their relationships with educational institutions, arts and culture institutions, and artists (see letters of commitment). Project co-directors will disseminate information about PEAK through state and national conferences and peer-reviewed journals.

(5) Demonstrates Rationale

PEAK activities are based on research findings that show them to be effective at

producing outcomes relevant to this project. The PEAK program begins with the evidence-based practice of arts integration to ensure all students encounter the arts and have enriched academic studies. Arts integration positively affects students' outcomes in academic achievement, attitudes toward the arts, social emotional learning, and attendance (Ludwig, Boyle, and Lindsay, 2017).

The PEAK program also uses communities of practice to ensure high-quality and sustainable professional development. Communities of practice (CPs) increase teacher content knowledge, pedagogical practice, and comfort in implementing new concepts and skills (Lave & Wenger, 1991; Wenger, 1998; Wenger, McDermott, & Snyder, 2002). In PEAK's CPs, personnel from art museums and other arts organizations that support empathy and tolerance and art therapy experts (in response to the invitational priority) guide educators on the integration of the arts with social emotional learning. PEAK also builds sustainability and dissemination by cultivating self-efficacy and leadership in participants.

Based on individual interviews and informal conversations, co-directors Martin-Hamon and Walker added a project emphasis on self-care and social emotional learning (SEL). Self-care and SEL activities will include identity exploration, mindfulness, and empathy. Social emotional skills have been tied to educational attainment and mental health outcomes in children (Jones, Greenber, & Crowley, 2015). Engagement in the arts increases empathy and tolerance, which are key social emotional skills for children (Greene, Kisida, & Bowen, 2014; Merritt, 2017).

Social emotional learning is further advanced through PEAK's engagement of art therapists, who are able to provide educators safe and effective strategies for integrating components of SEL with art activities as well as professional development to address their own self-care. When educators can manage their stress and regulate their own emotions, they experience greater enjoyment of teaching and greater resilience (Gu & Day, 2007; Jennings et al,

2017). Teachers have stress levels on par with those of nurses and physicians (Jennings et al, 2017). This stress not only impacts the attrition of teachers, but also the quality of education, student behavior, and student achievement (Greenberg, Brown, & Abenavoli, 2016; Hoglund, Klinge, & Hosan, 2015).

B. Quality of Project Services

Strategies for Ensuring Equal Access and Treatment for Underrepresented Groups

In 2020, the Spencer implemented an institution-wide effort to strengthen all staff's skills and knowledge related to diversity, equity, inclusion, and accessibility. The staff has had more than 13 hours of focused trainings on equity topics, including hiring and recruitment. Staff are already applying skills learned about language, disseminating job postings, and selection questions and processes to recent and current staff searches. These skills will also be applied to the recruiting process for the communities of practice to ensure equal access.

Currently, Spencer educators have a tactile tour for visitors with low vision or blindness, as well as a Braille gallery map. Martin-Hamon and Walker continue to develop audio descriptions for works of art in the Spencer's collection specifically for people with low vision and blindness. Audio looping has been installed to improve the experiences of people with hearing impairments at gallery talks, performances, and other programs. Visitors using telecoil hearing aids or cochlear implants can access this system. Visitors with other hearing devices may request a headset at the welcome desk to access the system. A portable audio looping system extends this accessibility to other programming spaces and will be transported to PEAK schools and partner locations for site meetings and workshops as needed.

The museum provides accessible parking and barrier-free entrances on two floors, and the main entrance is equipped with power-assist doors. The museum is accessible to wheelchair

users and visitors who need to avoid using stairs. A limited number of wheelchairs and rollators are available to borrow. Seating for wheelchairs at programs and events may be reserved. Chairs and stools are available for use in the galleries. Wheelchair-accessible restrooms with directional signage and water fountains are available adjacent to the entry lobby.

The Spencer also commits to working with project participants to assess the physical, programming, and intellectual accessibility of community locations. Recruitment materials will specifically point out that the program will work with underrepresented groups, including individuals who may need accommodations, to allow them to fully participate in the program.

(1) Sufficient Quality, Intensity, and Duration of Professional Development Services

PEAK professional development will occur through communities of practice composed of educators, counselors, and arts organizations. Key characteristics benefiting teachers and students include collaboration, specific expertise support, student aspiration focus, sustained activities, and connecting theory to practice (Centre for the Use of Research Evidence in Education, 2015).

Quality – Each community of practice will determine the content, skills, and strategies of its professional learning, creating an environment of reciprocal professional development. These CPs will leverage a) the multi-disciplinary, collaborative nature of arts integration; b) the flexible and engaging learning environments of museums and arts and cultural organizations; c) the experience and knowledge of cohort educators; and d) the variety of local community resources and digital resources to a) create an environment of peer-mentoring and support; b) explore and experiment with new arts integration knowledge, skills, and strategies; and c) demonstrate how arts integration knowledge, skills, and strategies can be applied to the classroom environment.

The Spencer will train teacher leaders and educators at arts organizations to facilitate the

communities of practice. Professional development on arts integration, social emotional learning, and the museum pedagogical practices of place-based and object-based learning will draw on research while also encouraging participants to implement and adapt practices to work in their own unique environments with their own target populations and needs.

Intensity and Duration - PEAK uses a three-year cycle that begins with learning about art integration, then progresses to experimenting with implementation, and finally supports long-term sustainability by cultivating leadership. In each year, PEAK participants will engage in workshops, classroom visits, site meetings, and optional self-care sessions.

Workshops (7 hours each, 3 times in year one, 4 times in years two and three) will provide professional development on arts integration with museum and arts and cultural organizations; object-based learning; the culture, mission, expectations, and challenges of the museum environment; content knowledge, skills, and strategies that transcend the curriculum; and social emotional learning and competencies. In the first year for a new CP, an introductory workshop will also be provided to allow the participants time to get to know one another and introduce museum pedagogy and practices, arts integration, and social emotional learning integration. Every summer, educators in all active CPs will come together for a two-day institute for instruction in object-based learning and social emotional learning strategies. These institutes will be hosted by the arts and culture organizations in each CP, beginning with the Spencer Museum in year 1 of the grant, to a) elevate the local resources in each community and b) advance shared authority and position each CP as a leader as they host educators from other communities of practice across Kansas.

Classroom visits (120 minutes per classroom, each CP visited 4 times per year) will allow project co-directors, PEAK teacher leaders, and/or educators from local arts and cultural

organizations to visit an educator's classroom to observe and meet with the educator afterward to learn about the culture, policies, expectations, resources, and challenges of their educational environment. Site meetings (60-90 minutes, 8 times per year – 4 virtual and 4 on-site) will each be hosted by a different educator in the CP who will lead sessions on art making, educational content and strategies, resource development, and its CP's planning and assessment. With PEAK's focus on SEL, the CPs will have optional self-care sessions (60 minutes, 6 times a year) involving direct experiences with art while learning about social emotional wellbeing.

In a CP's second year, the professional development will be dependent on the interests and needs of the CP participants. Professional development will focus on translating learning into lesson plans and then implementing lesson plans in classrooms. In year three, each CP will share their knowledge with others. This dissemination may include invitations for others from their school, district, or community to join their community of practice or participants may speak at school or district professional development sessions; school board meetings; or at state, regional, or national conferences. Participants will develop their leadership skills through presentations at site visits, mentoring new participants, and leading new PEAK CPs.

These core professional development activities will be provided to a primary cohort (Tier I) of 10-15 participants (PK-12, university, and arts/culture educators; school counselors; and arts therapists) over a 12-month period (typically June-May). Each CP will be made up of at least an arts teacher, a classroom teacher, a counselor, and an arts and cultural professional or museum educator. This primary cohort will participate in at least 75% of the required activities, will receive a stipend for their participation, and will participate in data collection for three years and follow-up data collection for the life of the grant. For participants who cannot commit to the Tier I level of participation, a secondary group (Tier II) will participate in 50-75% of workshops, site

meetings, and self-care sessions. They will be provided a smaller stipend for their participation and data collection. A tertiary group of participants (Tier III) will be allowed to attend workshops and self-care sessions as they are able. No stipend will be provided, but their attendance will be tracked, and data will be collected to note differences in understanding and implementation. New CPs will commence during years one through four.

(2) Improvements in Student Achievement as Measured by Academic Standards

Students are PEAK's secondary beneficiaries as recipients of the participating educators' lessons. Content taught using arts integration strategies has been found to increase student achievement, attendance, social emotional learning, and positive attitudes toward the arts. In addition, when educators have greater self-efficacy, students are more likely to have greater academic achievement (Shahzad and Naureen, 2017).

The 2015 Every Student Succeeds Act requires schools to use their federal funds to support evidence-based interventions. Evidence-based is defined as demonstrating a statistically significant effect on improving student outcomes from strong evidence to promising evidence (Tier I-III). Ten arts integration interventions met this standard in What Works Clearinghouse and another thirty-four demonstrated a rationale that an intervention was likely to improve student outcomes based on research and is coupled with ongoing efforts to examine the effects of the intervention (Tier IV). Based on the average effect of the Tier I-III designs, the average student could expect to gain four percentile points in achievement as a result of an arts integration intervention (Ludwig, Boyle, and Lindsay, 2017). PEAK seeks to show this level of effect in academic achievement and other relevant outcomes.

(3) Impact of Services on Intended Recipients

The primary beneficiaries of PEAK are the members of the communities of practice. The

most significant impact on their professional development will be an increase in knowledge, skills, and comfort with implementing arts integration strategies with students. As shown in the attached logic model and in the evaluation section below, this increase will be measured through a pre- and post-assessment of their knowledge; observation of their skills in the classroom; and the evidence-based Teacher Self-Efficacy Scale (Bandura, 1997) to measure comfort with implementation, including resources and instruction, and generating a positive school climate.

More broadly, PEAK will be a model that educators and communities across the United States can replicate. Through PEAK's communities of practice, educators have a space where they can learn, experiment with new strategies with the support of colleagues, and be encouraged to assume positions of leadership so the approach is sustained and disseminated.

(4) Collaboration of Partners to Maximize Project Services' Effectiveness

The PEAK leadership team believes collaboration is vital to the success of this project. Collaboration will occur first among the myriad of participants in the project from arts teachers, general education teachers, counselors, and local arts and cultural organizations, teaching artists, and art therapists. School and district administrators are also important partners; they will empower educators to develop and implement new lessons, integrate interdisciplinary lessons with colleagues, and allow members of PEAK to observe classroom teaching.

Additional outreach partners are the Kansas Department of Education (KSDE), Kansas Alliance for the Arts in Education (KSAAE), Kansas Creative Arts Industries Commission (KCAIC), and KS/MO Kennedy Center Partners in Education (KS/MO-KCPE). They will help create connections and build relationships in communities that need arts and culture partners or that are seeking to expand PEAK within their community. They will also ensure that underrepresented populations are prioritized and benefit from PEAK.

The PEAK program will also partner with Cara Weeks Neuburger, a registered art therapist, to provide professional development on safe and effective strategies for integrating components of social emotional learning (SEL) with arts integration activities (*supporting the art therapy invitational priority*). These SEL components could include self-awareness, emotion identification, coping skills, mindfulness skills, emotional self-regulation, social/relationship skills, problem-solving/decision making, setting goals, and communication skills. Weeks Neuburger will also help co-create the self-care sessions with museum educators and strategies for group facilitation by teacher leaders (see appended letter of commitment). She will work with co-directors Martin-Hamon and Walker to develop materials for a workshop on social emotional learning and integrating it with the arts that each community of practice will take. Weeks Neuburger will also help recruit local art therapists to participate in each CP. She brings training in cultural competency and cultural factors that interact with wellness practices, trauma-informed practices, strategies for creating a safe space for addressing difficult topics, and methods for addressing emotional distress and recognizing when to refer individuals for additional supports. The Kansas Department of Education will assist with alignment of activities to the Kansas Social, Emotional, and Character Development Standards, which provide a framework for students' social emotional learning (Kansas Department of Education, 2018).

C. Quality of Project Personnel

(1) Encouraging Employment Applications from Traditionally Underrepresented Individuals

As a premier research university, the University of Kansas (KU) is committed to an open, diverse, and inclusive learning and working environment that nurtures growth and development for all. KU holds steadfast in the belief that an array of values, interests, experiences, and intellectual and cultural viewpoints enrich learning and the workplace. Employment applications

are encouraged from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability.

As mentioned above, the Spencer recently received training on equitable hiring and recruitment practices from a diversity, equity, accessibility, and inclusion consultant. The skills learned will be applied to the search for the PEAK Coordinator. Staff approach writing job descriptions by beginning with a job analysis to identify clear and realistic requirements for skills and knowledge to mitigate biases and privilege that can shape required qualifications. In advertising positions, the museum is posting to list-servs and platforms that are more likely to reach people of color, such as Museum Hue and Women of Color in the Arts. Staff have a greater understanding now of how to show candidates from marginalized identities that they would be entering a safe and respectful workplace. Interviews are a space to demonstrate inclusivity and share relevant information about the Spencer's environment and culture.

(2) Qualifications, Training, and Experience of Key Project Personnel

The PEAK program is co-directed by Amanda Martin-Hamon and Kristina Walker. Martin-Hamon has worked with K-12 teachers and students as an educator in the Spencer for 18 years. As the Associate Director of K-12 Engagement, she has been a leader in the development of the Spencer's professional development services for K-12 educators and co-created PEAK with schoolteachers in northeast Kansas over the past four years. She has conceptualized and co-developed PEAK's curriculum with educator partners, designed its structure based on years of feedback from teachers, and built and sustained relationships with individual educators and districts across Kansas. She is a former president of the Kansas Alliance for the Arts in Education and previously worked as Assistant Director and Interim Director of the Mulvane Art Museum in Topeka, Kansas. She holds a Master of Arts degree in Art History and Art Museum

Education from the University of Kansas and is pursuing her doctorate in Museum Education and Visitor-Centered Curation from Florida State University.

Martin-Hamon's supervisor and the Spencer's Director of Education and Interpretation Kristina Walker co-developed PEAK and will be responsible for the program's development of accessible instructional materials, digital resources, and distance learning aspects. Walker has worked at the Spencer since 1997 and plays a critical role expanding the museum's digital resources by co-creating virtual content, tools, and programs. She will also supervise the PEAK coordinator; oversee evaluation activities; and participate in partnership meetings, workshops, and site visits. She recently co-authored the chapter, "Self-Care is Key: Sparking Innovation in Museum/K-12 Programs and Resources" in the forthcoming book *Creating Meaningful Museum Experiences for K-12 Audiences for Museum Education: How to Connect with Teachers and Engage Students*. She holds a Bachelor of Fine Arts degree in Art History and a Master of Arts degree in Visual Art Education and Art Museum Education from the University of Kansas.

The co-directors will be supported by a PEAK coordinator fully dedicated to this project. The coordinator must have at least a bachelor's degree and at least one year of related experience. The coordinator must have project management experience, high level organization skills, and demonstrated experience working collaboratively. The coordinator will be a key point of contact for PEAK participants and provide critical support for the coordination of all project activities and for production and dissemination of instructional materials.

The third project area, expanding partnerships, will be supported by Dr. Celka Straughn, the Deputy Director for Public Practice, Curatorial, and Research, and Saralyn Reece Hardy, the Marilyn Stokstad Director of the Spencer. Dr. Straughn will provide leadership for community-engaged practices, facilitate object-based pedagogy sessions, and provide guidance and oversight

for all activities. She served as co-director of the Spencer's national educator workshops in 2016. Supported by the National Endowment for the Humanities, these workshops focused on strategies for using museum collections, archival materials, and historic sites in educators' localities to teach about the experiences of Native American and African American students in U.S. education. Dr. Straughn is a founding organizer of the Resources for Academic Art Museum Professionals, a digital repository of resources for university museum educators.

Director Reece Hardy will support the development of partnerships with new communities across Kansas, especially with school district leadership and arts and culture institutions. She will actively participate in cultivating educators' leadership skills as part of PEAK's third-year curriculum. She will be ultimately responsible for the execution of all project activities and oversight of all key staff. She is a former director of Museums and Visual Arts at the National Endowment for the Arts and was previously the director of the Salina Art Center, where she developed a reciprocal traveling exhibition program with arts organizations across Kansas that continued for ten years. Reece Hardy's extensive statewide network will facilitate the expansion of PEAK to new communities of practice.

D. Quality of the Management Plan

(1) Adequacy of the Management Plan to Achieve the Objectives on Time and Within Budget

The Spencer staff will ensure the PEAK program achieves its grant-related objectives on time and within budget. Additional members of the project leadership will include individuals who are not members of the Spencer staff, but who have committed to partner on this project, including educators and teacher leaders Jessica Sadler and Megan Johnson (see letters of commitment) and art therapist Cara Weeks Neuburger (grant leadership team). This team will lead and guide the development and implementation of the PEAK model.

Because the grant will start mid-school year, the Museum will begin working with the first CPs in McLouth and Topeka and provide their introductory trainings during summer 2021. Both communities are eager to participate in PEAK, as are partners in Salina (see letters of commitment from district leaders and arts organizations).

Table 2: Timeline of the Communities of Practice Cohorts					
Community	Year 1	Year 2	Year 3	Year 4	Year 5
CP 1 (Topeka) & CP2 (McLouth)	Yr 1-Learn	Yr 2-Do	Yr 3-Lead		
CP 3 (Salina)		Yr 1-Learn	Yr 2-Do	Yr 3-Lead	
CP 4 (TBD)			Yr 1-Learn	Yr 2-Do	Yr 3-Lead
CP5 (TBD)				Yr 1-Learn	Yr 2-Do

Table 3 below provides grant-specific and objective-specific tasks and the timeline to complete the tasks to ensure quality project management.

Table 3: Timeline and Milestones of the Tasks and Persons Responsible
<p><i>Key for Persons Responsible</i></p> <p>PD = Project Directors: Amanda Martin-Hamon and Kristina Walker</p> <p>PC = Project Coordinator / PEAK Coordinator to be hired</p> <p>TL = Teacher Leaders (Megan Johnson and Jessica Sadler for Years 1 and 2)</p> <p>D = Developer Ryan Thorup</p> <p>GLT = grant leadership team: PD, PC, TL, Museum Director Saralyn Reece Hardy, Deputy Director Celka Straughn, and Registered Art Therapist Cara Weeks Neuburger</p> <p>PPT = Peak Partnership Team: GLT and KSAAE, KSDE, KCAIC, KS/MO PCPE</p>

Time	Tasks (Milestones shaded)	Responsible
Year 1 Tasks	Advertise, review applications, interview, & hire PEAK Coordinator	PD
	Train/onboard PEAK Coordinator	PD
	Integration of art therapy principles into PEAK curriculum	GLT
	Create evaluation tools and activities	GLT
	Create PEAK webpage, including educator recruitment page	D
	Develop educator recruitment protocols	GLT, PPT
Annual Tasks: Oct. – Dec.	Train two new Teacher Leaders (Years 1, 3, 4, and 5)	PD
	Create training plan, activities, & handouts for virtual workshop	PD, TL
	Mail/deliver fall workshop materials to each active CP	PD
	Host 1 virtual workshop for active CPs	PD
	Host 2 virtual site meetings with each active CP	PD, TL
	Host 2 in-person site meetings with each active CP	PD, TL
	Conduct 2 classroom observation visits in each active CP	PD, TL
	Host 3 optional virtual self-care sessions for active CPs	PD
	Analyze fall activities; refine plans for following year	GLT
	Relationship building/planning visits to prospective CP (Years 1-3)	GLT
	Confirm incoming CP (Years 1-3)	GLT
	Recruit 10+ educators for incoming CP	GLT, PPT
Annual Tasks:	Co-develop analog and digital instructional resources with CPs	PD, D
	Produce analogue instructional resources with CPs	PD, PC
	Disseminate analogue instructional resources to CPs	PC
	Create training plan, activities, & handouts for virtual workshop	PD, PC, TL

Jan. –	Mail/deliver spring workshop materials to each active CP	PC
May	Host 1 virtual workshop for active CPs	PD
	Host 2 virtual site meetings with each active CP	PD, TL
	Host 2 in-person site meetings with each active CP	PD, TL
	Conduct 2 classroom observation visits in each active CP	PD, TL
	Host 3 optional virtual self-care sessions for active CPs	PD
	Conduct surveys/interviews with CPs about year's activities	TL
	Analyze data for year's activities; refine plans for following year	GLT
	Conduct pre-survey with incoming CP educators	TL
	Train organizational partner in incoming CP (Years 1-3)	PD
Annual Tasks: June – Sept.	Email preparatory info about introductory workshop to incoming CP	PC
	Conduct introductory workshop with incoming CP	PD, TL, PC
	Assess introductory workshop through survey	TL
	Analysis of introductory workshop, discuss future modifications	GLT
	Email summer workshop preparatory information to CPs	PC
	Conduct summer institute and strategic planning with all CPs	GLT
	Conduct surveys with summer workshop participants	TL
	Analyze workshop data; strategic planning meetings for next year	GLT
	Co-create instructional videos with PEAK educators	PD
	Add co-developed lesson plans to Spencer's lesson plan database	PC, D
	Engage teaching artists; plan their activities for next school year	PD, PC
	Begin recruiting CP4 and CP5 (Years 1-2)	GLT, PPT
	Disseminate information about PEAK at conferences (Years 3-5)	PD, TL

(2) Procedures for Ensuring Feedback and Continuous Improvement

PEAK is based on a model of shared authority, and as such the program has been co-developed with educators and in response to their feedback during pilot years (2017-2021). Ongoing refinement using participant feedback is an inherent aspect of PEAK. Surveys using a Likert scale will allow for feedback after workshops. All site meetings and workshops will also be structured to facilitate open dialogue about ways the program can adapt to better address educators' and students' needs. A PEAK webpage embedded in the Spencer's website will serve as an online community where each CP can share feedback, ideas, and challenges with their peers. The grant leadership team will meet monthly to review assessment data, which will be used to improve the curriculum content, the materials presented and disseminated, and external factors like the speaker, room, location, and technology. Every summer institute will be followed by a debrief session to analyze data and observations from the entire school year and prepare for each CP's annual strategic planning meetings in August and inform activities and instructional materials to be developed during the next school year.

(3) Mechanisms for Ensuring High-Quality Products and Services

The PEAK program will create professional development materials about arts integration, art therapy, social emotional learning, and self-care; lesson plans for educators to use in their classroom or in informal learning settings; and digital resources to use with lesson plans. Program leadership will ensure the quality of professional development materials by interviewing educators about students' engagement with materials and how those materials supported student learning.

The quality of the lesson plans will be ensured by an iterative approach. CP members will first model lessons with peers during site meetings (and potentially refine lessons based on peer

feedback), then implement the lessons in classrooms and report back at subsequent site meetings. The grant leadership team will also examine implementation through classroom observations to assess impact on students' knowledge, attitudes, or behaviors using an observation rubric developed with the CP. Multiple educators will implement the same lessons. Other educators will easily modify high-quality lesson plans for their own grade level, subject area, and/or local resources. Lessons successfully implemented more than once and discussed by the CP will be placed in the Spencer's online database, which is searchable by grade, subject area, keywords, and state curriculum standard.

Staff at the Spencer will ensure the quality of the digital resources by co-developing an evaluation rubric. This rubric will assess 1) user orientation, or how well the resources prompt user engagement and motivation; 2) the characteristics of the digital resource, or its possibilities and limitations, especially regarding physical and intellectual accessibility; and 3) the academic and educational orientation, which looks at resource adaptability, connections to curriculum, etc. Members of the CPs will provide feedback about the success or pitfalls of the digital resources through surveys and interviews.

(4) Ensuring a Diversity of Perspectives

In addition to collecting feedback from CP participants, the Spencer will develop a mechanism for feedback collection through its lesson plan database to learn from local, regional, and national community educators who apply PEAK lessons and/or resources in their classrooms. Videos uploaded to YouTube or similar sites will have comments enabled and reactions tracked so anyone directed to the site can provide their perspective on the resources, lessons, and information. The Spencer will ask members of arts advocacy email lists (e.g., those of the Kansas Alliance for the Arts in Education) to complete a survey to share their perspectives

on PEAK resources and services. These and members of the PEAK partnership team will help identify two additional CPs to engage based in part on diversity of the community and student population. The project directors will gather testimonials and reflections from educators and arts organizations who receive professional development through Tiers I and II through one-on-one conversations, email communication, and discussion at site meetings.

Educators will give voluntary surveys with no identifying information to students after they implement a new lesson using the arts integration and art therapy strategies in class. These surveys will ask students whether they liked the lesson, whether these activities were easy to complete and whether they would like more lessons like these in the future.

E. Quality of the Project Evaluation

(1) Thorough, Feasible and Appropriate Methods of Evaluation

As shown in the logic model attached, the Spencer has taken a comprehensive approach to the PEAK program examining the creation of the professional development materials for quality, their effectiveness at increasing educators' knowledge and skills, and the model's effectiveness at changing teacher practice and self-efficacy and increasing teacher and student social emotional wellbeing. Over the course of the grant period, the Spencer will measure whether participants reach a level of practice and comfort in which they apply leadership skills to advocate for arts integration to other educators and schools.

The methods of evaluation are feasible for the Spencer to complete because they will use instruments created by the leadership team while conducting pilot studies. The methods are appropriate because they align to the goals, objectives, and outcomes as shown in the logic model, including both quantitative and qualitative evaluation measures. They are also common methods of evaluation completed by educators.

(2) Methods of Evaluation including Objective Performance Measures for Intended Outcomes

As shown in the logic model attached, PEAK will use a variety of objective performance measures to produce quantitative and qualitative data on the intended outcomes. **Table 4** shows the alignment between the outcomes and their associated performance measures, which will also be used to measure 1) the number of accessible, arts-based instructional materials developed; 2) the percentage of AAE participants (Tier I participants of the communities of practice) who complete 75 percent or more of the total hours of professional development offered; and 3) the percentage of outcome indicators listed below that are attained or exceeded.

Table 4: Alignment of Performance Measures to Intended Outcomes	
Outcome	Performance Measures
80% of educators increase their knowledge of arts integration and SEL.	Pre- and post-workshop assessments, lesson plan rubric (quantitative-QT); Educator interviews, focus groups, and self-reflections (qualitative-QL)
80% of educators create arts integration and SEL resources.	Resources measured by an arts integration & SEL resource rubric (QT); educator self-reflections (QL)
80% of educators collaboratively implement SEL informed arts integration.	Lesson plan rubric, classroom observation rubric; (QT); educator self-reflections (QL)
80% of educators improve their SEL well-being & competencies.	Pre- and post-self-care sessions and annual surveys (QT); educator interviews, focus groups, and self-reflections (QL)
50% of educators advocate for arts integration.	Invitations, new participants to the CP; presentations to peers; presentations to community leaders (i.e.,

	school boards) (QT); educator self-reflections (QL)
80% of Tier I CP educators increase their self-efficacy.	Bandura’s Teacher Self-Efficacy Scale (QT); interviews, focus groups, and self-reflections (QL)

(3) Evaluation Methods Provide Valid and Reliable Performance Data on Relevant Outcomes

As shown in **Table 4** above, the PEAK program will use quantitative evaluation methods like pre- and post-assessments to measure increased knowledge tied directly to the content of the work. Resources, lesson plans, and classroom implementation will be measured quantitatively by rubrics created and implemented by other members of the CP, especially art therapists. These rubrics will be tied to specific behaviors to measure the increased skills and implementation the professional development seeks to advance (Gronlund, 2006). The creation and implementation of these rubrics will also contribute to the project’s leadership objective. Teachers will self-report how they feel about their own social emotional wellbeing, self-efficacy, and leadership using pre- and post-surveys and the Teacher Self-Efficacy Scale. The quantitative data will be supplemented with qualitative data such as evaluator self-reflections and feedback sessions to capture evidence of achievement more informally. This qualitative data will explore the gap between what educators learned and what happened in their classrooms.

The quantitative assessment methods will be used consistently across each community of practice to produce reliable performance data. The grant leadership team will also examine the quantitative data of participants across Tiers I, II, and III to determine the extent to which the level of professional development and the CP impacts the usage of arts integration with SEL in the classroom. Findings will be used when recommending future studies and dissemination of information about the program and its effectiveness.

Other Attachment File(s)

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Logic Model – Spencer Museum of Art, PEAK Program

PEAK Partners in Education Across Kansas

Grant Leadership Team (GLT): Spencer Museum Staff, Art Therapist, Teacher Leader

PEAK Partnership Team (PPT): Kansas Alliance for the Arts in Education (KSAAE), Kansas Department of Education (KSDE), Kansas Creative Arts Industry Commission (KCAIC), KS/MO Kennedy Center Partners in Education

CP Communities of Practice

CP Management Team (CPMT): Grant Leadership Team; Teaching Artists; each CP's Cultural Organization Educators, Lead K-12 Educator, and local Art Therapist

CP Educators (CPE)

Resources: instructional materials for CP and for the classroom, lesson plans, activities, projects, videos, handouts, PowerPoint and recorded presentations, Collection Cards, Classroom Collection objects, and props

AMB: As measured by

Goals	Objectives	Inputs	Activities	Outputs	Short-Term Outcomes	Medium-Term Outcomes	Long-Term Outcomes
Purpose: Develop and evaluate the K-12 educator professional development model							
Educators will have the knowledge, skills, and abilities to implement SEL informed arts integration in the classroom.	1) Increase educators' knowledge & skills in implementation of arts integration, especially the integration with social emotional learning (SEL) through direct	-CPMT, PPT, CPE -Spencer art collections -Spencer analog and digital resources -Community resources in each CP	-Develop CP resources, activities, online communication platform and evaluation and assessment tools -Implement PEAK activities and online communication platform	Create 140 instructional materials and resources: Year 1 – 20 Year 2 – 30 Year 3 – 40 Year 4 – 30 Year 5 – 20	-80% of educators will increase their knowledge of arts integration and SEL and will have the ability to create resources. AMB: pre-and post-assessments and	-80% of educators will increase their self-efficacy in developing arts integration resources with SEL AMB Bandura's Instrument	

	<p>experiences with the arts.</p> <p>2) Increase educators' positive attitudes about the value of arts integration with a SEL emphasis.</p> <p>3) Increase resources available for arts integration & SEL.</p>	<p>-KSDE curriculum standards</p> <p>-School curriculum</p>	<p>-Develop SEL arts integration and CP model</p> <p>- Create revised, new, and collaborative resources</p>		<p>lesson plan rubric</p> <p>-80% of educators will create arts integration and SEL resources</p> <p>AMB: resources developed</p>	Teacher Self-Efficacy Scale.	
Purpose: Measure the effectiveness of the implementation on educators and students							
Educators will successfully and comfortably implement arts integration strategies in their classrooms.	<p>1) Increase educators' implementation of arts integration with an emphasis on SEL.</p> <p>2) Increase educators' arts integration implementation self-efficacy</p> <p>3) Increase the social emotional wellbeing of educators through arts</p>	<p>-CPMT, CPE</p> <p>-Spencer collections</p> <p>-Spencer analog and digital resources</p> <p>-Community resources</p> <p>-KSDE curriculum standards</p> <p>-School curriculum</p>	<p>-PEAK activities, online communication and information platform, classroom visits, journaling</p> <p>-Implementation of arts integration resources</p>	140 resources created	<p>-80% of educators will implement SEL informed arts integration resources</p> <p>AMB surveys and classroom observations rubric</p> <p>-80% of educators will improve their SEL well-being and competencies, improving</p>	<p>-80% of educators will collaboratively implement SEL informed arts integration</p> <p>AMB a classroom observation rubric.</p> <p>-80% of educators will increase their self-efficacy, contributing to a positive school climate</p> <p>AMB</p>	Educators apply their knowledge of SEL competencies to improve school climate

	integration and SEL 4. Increase the social emotional wellbeing of students through arts integration and SEL.				instructional self-efficacy AMB Bandura's Instrument Teacher Self-Efficacy Scale and AMB surveys	Bandura's Instrument Teacher Self-Efficacy Scale. -80% of educators believe that student social emotional wellbeing has improved due to PEAK AMB surveys	
Purpose: Measure the effectiveness of the model's ability to grow leaders able to disseminate the model and be self-sustaining							
Educators will advocate for arts integration practices with colleagues, schools, districts, and professional organizations.	Increase educators' arts integration leadership skills. Increase educators' arts integration self-efficacy.	GLT, CPMT,	-Develop train-the-trainer materials -Train teacher leaders & arts organization leaders to be leaders of CP -Model leadership, sustainability strategies and advocacy during PEAK activities -Classroom visits -Co-training and co-presenting activities	-Train-the-trainer materials -Presentation resources -40 invitations to colleagues to participate in PEAK activities -25 trainings in schools and districts -25 presentations to community and school leaders or professional conferences	-80% of educators invite school and arts organization colleagues to participate in PEAK activities. -80% of educators increase their self-efficacy in influencing decision making AMB Bandura's Instrument Teacher Self-Efficacy Scale	-50% of educators advocate for arts integration by leading school or district training sessions, projects, or initiatives or presenting to school or community leaders or at professional conferences AMB surveys	New school and/or community educators learn about and begin to experiment with arts integration with an SEL emphasis. Additional CPs formed as a result of dissemination of information AMB survey

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March 5, 2021

Saralyn Reece Hardy
Spencer Museum of Art
1301 Mississippi St.
Lawrence, KS 66045

Dear Director Reece Hardy,

Thank you for inviting the Topeka Public Schools to participate in the PEAK Program, for which you are seeking funding support from the Department of Education's Assistance for Arts Education program. Topeka Public Schools (USD 501) serve a student population of about 12,400 in Kansas' capital city, about 30 minutes west of the Spencer Museum of Art. We serve a primarily urban population. Over 75% of students qualify for the federal free or reduced lunch program, nearly 65% of our students are from minority backgrounds (17.8% African American, 31.7% Hispanic, and 11.7% multi-ethnic), and 21% receive special education services.

Arts are a very important part of our district, and the concept of an arts integration professional development program is very appealing for district, both teachers and students alike. A community of practice in which we can engage resources from our city as well as statewide resources from places like the Spencer Museum of Art is appreciated, as are the stipends for our educators. As we emerge from the challenges of the COVID-19 pandemic, resources to address the social emotional needs of our students and the mental health needs of our staff will be more important than ever. We look forward to PEAK's professional development and resources the community of practice will develop for arts integration and social emotional learning.

We understand a Tier I commitment to this program would include our educators attending at least 75% of the sessions, full participation in the development of the community of practice, and the development of lesson plans and resources which would be implemented in our classrooms. We understand that our educators will be providing data on their experience with these lessons and resources and will be encouraging greater participation in arts integration over time by district personnel. We appreciate the opportunity to partner with you to develop this supportive arts integration and social emotional learning model.

Sincerely,

Mrs. Dime Wallace
Assistant Superintendent of Topeka Public Schools



McLouth Unified Schools

McLouth Elementary • District No. 342

Jerome Johnson, Principal

217 Summit Street

McLouth, KS 66054



March 2, 2021

Saralyn Reece Hardy Marilyn Stokstad Director Spencer Museum of Art
1301 Mississippi St.
Lawrence, KS 66045

Dear Director Reece Hardy,

Thank you for inviting us to participate in the PEAK Program for the Department of Education's Assistance for Arts Education grant program.

The McLouth Unified School District (USD 342) is a small rural school district halfway between the capital city of Topeka and the greater Kansas City metropolitan area in the northeast portion of Kansas. We serve about 530 students between kindergarten through twelfth grade on our campus and almost all of our students are Caucasian. In a typical year, about 40% of our students qualify for the federal free or reduced lunch program.

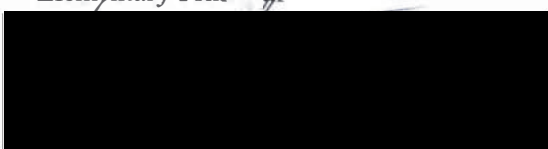
With our close knit community of teachers, the idea of arts integration is very appealing for our educators (including administrators, counselors, and therapists) and students. We appreciate the value you place on the expertise of educators as these communities of practice are being formed, including stipends for our participants, and support to develop a community of practice together. A community of practice which not only supports arts integration, but also the social emotional needs of our educators and the needs of our students will be key, especially coming out of these challenging years of the COVID-19 pandemic. We also value the emphasis on making the program sustainable through the development of leaders from within our community.

We understand a Tier I commitment to this program would include approximately 10 educators attending at least 75% of the sessions, full participation in the development of the community of practice, and resources which would be implemented in our classrooms. We appreciate the opportunity to partner with you to develop this supportive arts integration and social emotional learning model.

Sincerely,

Jerome Johnson
Elementary Prin

al



Together, we learn in a community that promotes academic excellence,
respect, lifelong learning, and responsible citizenship.

PR/Award # S351A210022



March 5, 2021

Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St.
Lawrence, KS 66045

Dear Director Reece Hardy:

Thank you for inviting us to participate in the PEAK Program for the Department of Education's Assistance for Arts Education grant program. Salina Public Schools serves a population of about 7,000 students located in the center of Kansas, approximately two hours west of Lawrence, Kansas where the Spencer Museum of Art is located. We serve a primarily rural population where over 50% of our students qualify for the federal free or reduced lunch program. Our student body is over 40% minority with the majority of those students being Hispanic or multi-ethnic. About one-fifth of our students receive special education services.

While we are a rural district, our community still values the arts, so the idea of arts integration is very appealing for our educators (including administrators, counselors and therapists) and students. A community of practice in which we can include resources from our community and statewide organizations like the Spencer Museum of Art is appreciated, as are the stipends for our educators. As we emerge from the challenges of the COVID-19 pandemic, strategies to address the social-emotional needs of our students and the mental health needs of our staff will be more important than ever. We look forward to the professional development to be received and the lessons the community of practice will develop for arts integration and social-emotional learning.

We understand a Tier I commitment to this program would include participating educators attending at least 75% of the sessions, full participation in the development of the community of practice, and the development of lesson plans and resources which would be implemented in our classrooms. We understand that our educators will be providing data on their experience with these lessons and resources and will be encouraging greater participation in arts integration over time by district personnel. We appreciate the opportunity to partner with you to develop this supportive arts integration and social emotional learning model.

Sincerely,

[Redacted Signature]
Superintendent of Schools



March 10, 2021

Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St.
Lawrence, KS 66045

Dear Director Reece Hardy:

I would be delighted to participate as part of the leadership team in the PEAK Program for the Department of Education's Assistance for Arts Education grant program. The PEAK Program presents an exciting opportunity to apply an art therapy informed approach to cultivating social emotional competencies with K-12 educators and students across the state of Kansas.

As a Licensed Clinical Professional Counselor and Registered Art Therapist, I have over 15 years experience in developing and implementing arts based programming in both mental health and community outreach settings. This experience includes Sunflower Art Therapy, the Expressive Therapies Program at Valeo Behavioral Health Care, and the Creations of Hope Gallery. I also bring experience working with schools, including the Madison Student Support Center in Madison, Illinois, where I developed an art therapy program within the curriculum of an alternative high school/middle school as well as provided individual and group art therapy to adolescents with behavioral and emotional difficulties. Throughout my career, I have drawn on my professional knowledge and clinical experience with diverse populations to create programs that are responsive to the unique needs of individuals and groups by taking into consideration such things as the emotional or healing impact of art, holistic wellness approaches, ethical practices, risk assessment, and strategies of inclusivity.

In my role on the leadership team for the PEAK Program, I will provide guidance on how art therapy informed approaches can fit within arts integration to ensure that approaches developed are clinically sound, paying particular attention to ethical boundaries. For example this would include safe and effective strategies of integrating social and emotional learning components with art activities, strategies of providing therapeutic arts in the classroom that are within the educators' scope of training, and responsive approaches of using art activities with vulnerable populations. As a current board member of the Kansas Art Therapy Association (KATA), I will additionally facilitate connections with Kansas art therapy professionals, many of who have working relationships with schools across Kansas, to further guide clinical practices and collaborations within the PEAK program. Some of the KATA members also hold positions with the American Art Therapy Organization which will assist in building connections as when the PEAK Program expands its network to other states. There will be a mutual benefit for including

art therapists in the PEAK program communities of practice. The participation of art therapists will elevate the understanding of art therapists professional identities as well as connect educators with the unique skills and resources that art therapists bring to the table.

In my role on the leadership team I will assist in the develop of assessments of educator social emotional competencies and needs to aid in identify appropriate art therapy informed approaches to meet educator needs. Further, I will facilitate the collaboration of other art therapists, particularly those with connections in Salina, Topeka, Lawrence, Olathe and McLouth, to conduct trainings with the community of practice cohorts. With the educators, we will co-develop strategies and resources for promoting social emotional learning in the classroom, and follow up with observations and provide feedback to support ongoing self-application of these strategies and resources. Our goal is to provide educators safe and effective strategies for integrating components of social emotional learning with art activities as well as professional development to address their own self-care. Examples of this will include strategies of using art making with the classroom to promote self-awareness, emotion identification, coping skills, emotional self-regulation, enhancing social and communication skills, problem-solving and decision making, and goal setting.

I appreciate the opportunity to pair my expertise in art therapy with the arts integration and social emotional learning model the PEAK program is developing to support educators and students across Kansas.

Sincerely,



Cara Weeks Neuburger, MA, ATR, LCPC





OREGON TRAIL MIDDLE SCHOOL

Be Great. Be a Tiger.

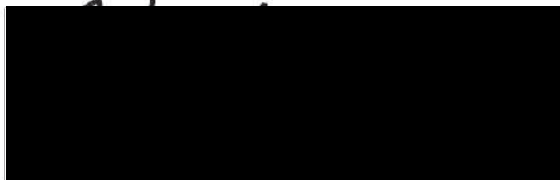
March 10, 2021

Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St.
Lawrence, KS 66045

Dear Director Reece Hardy:

I have just begun working with the PEAK program as a teacher leader and would be thrilled by the prospect of continuing in this capacity if the PEAK program expands across the state of Kansas through funding from the Department of Education's Assistance for Arts Education grant program. My work with the PEAK Program over the past four years has contributed to my knowledge of arts integration, social emotional learning competencies, and the communities of practice model of professional development. As a result of participation in PEAK activities I have developed arts integration lessons using Spencer STEM Collection Cards, worked with another 6th grade science teacher to help our students create plate tectonics and fossil museum exhibitions throughout our two classrooms, transformed the approach to Kansas Corn Commission educational curriculum from STEM to STEAM, and presented at state professional conferences. I would like the opportunity to further share my expertise and experiences with new educators in the PEAK program and contribute my perspectives and knowledge to inform PEAK planning and development.

Sincerely,



Science Teacher
Oregon Trails Middle School
1800 W. Dennis Avenue
Olathe, KS 66061

Olathe Public Schools USD 233

1800 W. Dennis Ave., Olathe

Principal, Mr. Justin Howe | Assistant Principal, Mrs. Denise Herman | Assistant Principal, Dr. Anna-Lynn Morris
Counselor, Ms. Rachel Ilaria | Counselor, Margo Twaddle

PR/Award # S351A210022

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LANSING HIGH SCHOOL

U.S.D. # 469



Rob McKim, Principal
Nick Gray, Asst. Principal
Sandy Van Cise, Asst. Principal
Gary Mattingly, Activities / Athletic Director
Wes Cackler, Counselor
Kristie Wessel, Counselor

March 10, 2021

Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St.
Lawrence, KS 66045

Dear Director Reece Hardy:

I would be very interested in participating as part of the leadership team in the PEAK Program for the Department of Education's Assistance for Arts Education grant program. My work with the PEAK Program over the past four years has contributed to my knowledge of arts integration, social emotional learning competencies, and the communities of practice model of professional development. As a result of participation in PEAK activities I have successfully integrated the arts and social emotional learning strategies in to my classroom and shared these successes and strategies with colleagues in my school and at state education conferences. In the context of reading *The Great Gatsby*, arts integration and social emotional learning competencies have contributed to the incorporation of works of art and a mock debate communications approach to exploring the complex and varied experiences with and interpretation of the American dream. The combination of visual art and storytelling has provided a platform for exploring personal identity and sharing what students' ideas and creations through a school exhibition of their work. I would like the opportunity to further share my expertise and experiences with new educators in the PEAK program and contribute my perspectives and knowledge to inform PEAK planning and development.

Megan Johnson
English Language Arts Teacher
Lansing High School
200 East Mary Street
Lansing, KS 66043



8 March 2021

Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St
Lawrence, KS 66045

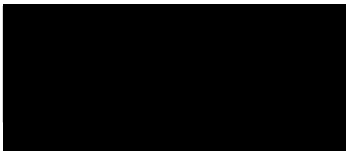
Dear Saralyn,

I am writing to confirm that the Mulvane Art Museum on the campus of Washburn University in Topeka, Kansas, is excited to serve as the arts organization in Topeka for the Spencer Museum's Partners in Education Across Kansas (PEAK) program. We look forward to being the local anchor for the Topeka Community of Practice, beginning in fall 2021. Please consider this a letter of commitment to serve as a space for convening and as an active collaborative arts partner in Topeka, Kansas.

The Mulvane Art Museum has a history of working collaboratively with the Spencer Museum of Art, and we have aspirations to extend that collaboration across the state. A recent virtual program developed by the Mulvane, the Spencer, and two additional Kansas art museums showcases that commitment to collaboration. Over 95 virtual attendees took part in program celebrating the art of language and storytelling.

It is also with special pleasure that I endorse this grant because of our long-term relationship with the Topeka Public Schools. Outreach programs in public schools, and a bus reimbursement program for school trips, allow us to reach and serve more than 3000 students each year. We welcome the opportunity to develop and expand on the impact we can make through this partnership.

Sincerely,



Connie Gibbons, Director



March 9, 2021


Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St
Lawrence, KS 66045

Dear Saralyn,

On behalf of the Salina Art Center in Salina, Kansas, I am pleased to write this letter of support for the Spencer Museum of Art's Partnership in Education Across Kansas (PEAK) program. We welcome the opportunity to collaborate with the Spencer in Year 2 through 4 of the grant as the arts organization for the Salina region and look forward to serving as a center for arts convening.

As a contemporary art and education center whose mission is to create exchanges among art, artists, and audiences that reveal life, it is a pleasure to support a program that centers K-12 educators, arts integration, and social-emotional learning across that state.

The Salina Art Center and Spencer Museum of Art share a long history of collaboration, so it is with great enthusiasm we offer our endorsement of this grant. The PEAK project deepens our partnership with the Spencer and builds on a recent initiative that reached numerous K-12 educators and students and culminated in a shared exhibition of Asian Art. We look forward to beginning this exciting new project with the Spencer.



Executive Director
Salina Art Center



Saralyn Reece Hardy
Spencer Museum of Art

March 5, 2021

Dear Ms. Reece Hardy:

As Kansas Fine Arts Education Consultant through the Kansas Department of Education, I am pleased to write this letter of Commitment in support of the Spencer Museum of Art proposed 2021 DOE Partnership grant "Partners in Education Across Kansas (PEAK) Program" (NEA Grant Proposal).

The Spencer plays a critical role in supporting arts education and arts learning for every student across the state. The efforts made by the Spencer Museum have equipped educators and students with the resources, knowledge, and skills necessary to support equitable access to arts education in all parts of Kansas including rural settings.

As a leading art museum in Kansas, it is vital that the Spencer be supported with a strong network of partners. This working relationship assures educators remain leaders in increasing the knowledge, skills, and implementation of quality arts learning and integration, especially the integration of social emotional learning.

The projects and goals proposed by the Spencer Museum PEAK project show an effective approach to meet multiple needs. Among these are: goals and outcomes suited to today's Kansas climate and needs; on-going professional development of Kansas teachers to empower both knowledge and skills among learners; increased access to K-12 arts education as directed by the Elementary and Secondary Education Act (ESSA).

The Spencer's ongoing dedication to work with KSDE as well as others across the state has had a positive impact on arts education. We value the deep level of expertise expressed through the Spencer.

In conclusion, the Spencer has my commitment in supporting them with the "Partners in Education Across Kansas (PEAK) Program" grant.

Sincerely,

A solid black rectangular box used to redact a signature.

Joyce M. Huser
Kansas Department of Education
Fine Arts Education Consultant



10 March 2021

Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St
Lawrence, KS 66045

Dear Saralyn,

The Kansas Alliance for the Arts in Education (KSAAE) writes this letter to endorse the Spencer Museum of Art's plan for the PEAK program, which will extend the Museum's transformative professional development services for K-12 educators across our state. As a state-wide arts advocacy organization facilitating professional development opportunities, KSAAE would be eager to help connect PEAK's educators versed in arts integration strategies with rural Kansas classrooms desiring professional development opportunities. We view this potential partnership as one that could both act as an economic catalyst for rural Kansas communities, but also craft valuable resources in STEAM education. We would be delighted to recommend PEAK educators statewide and to support the selection of new communities of practice that will benefit diverse populations of teachers and students.

Expanding awareness about PEAK is in keeping with KSAAE's mission to ensure that the arts are an integral part of quality K-12 education to promote students' personal development and academic performance. Your program's application of arts integration advances our common goals to elevate the critical role of the arts in K-12 teacher professional development and curriculum. PEAK's innovative emphasis on social emotional learning and self-care will also have meaningful impact on Kansas students' wellbeing and thus their scholastic achievement.

We look forward to promoting and supporting the PEAK program, and urge the Department of Education to consider the important ramifications of your project for populations across Kansas.

Sincerely,

Executive Director
KSAAE

President
KSAAE

PR/Award # S351A210022

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Department of Commerce
Creative Arts Industries Commission
1000 S.W. Jackson St., Suite 100
Topeka, KS 66612-1354




KansasCommerce.gov

David C. Toland, Secretary

Peter Jasso, Director

Laura Kelly, Governor

10 March 2021

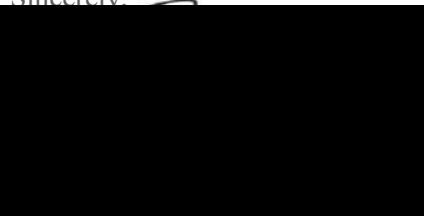
Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St
Lawrence, KS 66045

Dear Director Reece Hardy,

In my role as Director of the Kansas Creative Arts Industries Commission, I am pleased to endorse the Spencer Museum of Art's Partners in Education Across Kansas (PEAK) program for K-12 educators.

Members of my staff and I have been in discussion with PEAK Co-Director Amanda Martin-Hamon about statewide application of the Museum's K-12 professional development programming, which would have tremendous impact for communities across Kansas. If the Department of Education is able to fund this expansion, the Kansas Creative Arts Industries Commission will be an enthusiastic promoter of PEAK.

Sincerely,



Kansas Creative Arts Industries Commission



11 March 2021

Saralyn Reece Hardy
Marilyn Stokstad Director
Spencer Museum of Art
1301 Mississippi St
Lawrence, KS 66045

Dear Saralyn,

We write this letter to endorse the Spencer Museum of Art's plan for the PEAK program, which will extend the Museum's transformative professional development services for K-12 educators across our state. The KS/MO Kennedy Center Partners in Education team would be eager to help promote PEAK activities through the Kansas City Metro Arts Education Network, benefiting diverse populations of teachers and students. We also look forward to supporting PEAK activities through our teaching artist training program, which will increase the number of Kennedy Center-trained teaching artists in Kansas.

Expanding awareness about PEAK is in keeping with KS/MO Kennedy Center Partners in Education's objective to empower K-12 educators to appreciate the arts and integrate them into their curriculum in a meaningful, rigorous, and student-centered way with workshops by arts integration experts along with ongoing peer networking and support. Your program's application of arts integration advances our common goals to elevate the critical role of the arts in K-12 teacher professional development and teaching.

We look forward to promoting and supporting the PEAK program, and urge the Department of Education to consider the important ramifications of your project for populations across Kansas.

Sincerely,

[Redacted Signature]

Kara Armstrong
Arts Education Program Director
KS/MO Kennedy Center Partners in Education
Midwest Trust Center
Johnson County Community College

Amanda Martin-Hamon



EDUCATION & ACADEMIC HONORS

Ph.D., Museum Education and and Visitor-Centered Curation	Florida State University Tallahassee, FL 32306	2020-present
M.A., History of Art Emphasis Art Museum Education	University of Kansas Lawrence, KS 66045	1999
B.A., History of Art	University of Kansas Lawrence, KS 66045	1995
Phi Kappa Phi		1996
Phi Beta Kappa		1995
Golden Key Honor Society		1995

EXPERIENCE

ASSOCIATE DIRECTOR K-12 EDUCATION	2017-present
ASSOCIATE DIRECTOR OF COMMUNITY ENGAGEMENT	2012-2017
DOCENT EDUCATOR	2008-2012
PUBLIC PROGRAMS COORDINATOR	2006-2012
Spencer Museum of Art University of Kansas LAWRENCE, KS 66045	

- Advance museum key values and goals and university strategic initiatives.
- Direct development and implementation of comprehensive strategy for community partnerships and public and educational programs with adults and schools that strengthen the Museum's position as a site for personal learning and civic engagement.
- Ensure that community programs for adults and schools are creative, relevant, intelligent, and accessible.
- Collaborate with KU faculty and students to conceptualize, develop, and implement programs, tours, and curricula that offer meaningful encounters with the Spencer's collection and artistic programs, opportunities for creative expression, and an understanding of ideas and human experience.
- Manage and implement docent and tour program that supports positive volunteer and visitor experiences, fostering an accessible museum learning environment.
- Engage in research and scholarly activities, including collections research, exhibition development, and museum pedagogy.
- Identify funding sources and work with grants team to secure government, foundation, and corporate funding.
- Identify and develop measurable outcomes, success criteria, and assessment tools and implement evaluation.

INTERIM DIRECTOR

2005-2006

Mulvane Art Museum
Washburn University
TOPEKA, KS 66621

- Managed all daily operations, including exhibition and collection planning, project coordination, program design and implementation, promotion and outreach, and resource management and development.
- Supervised museum renovation and associated projects.
- Managed grant timelines, applications, and reporting.
- Supervised a staff of four full-time employees and many part-time workers and volunteers.
- Worked closely with Washburn University Administration and Department of Art, the Friends of Mulvane Board, and the Mulvane Women's Board.
- Worked with Topeka Community Foundation to establish museum as one of the initial members of ArtsConnect (a united arts fund and advocacy organization).

ASSISTANT DIRECTOR

2002-2006

Mulvane Art Museum
Washburn University
Topeka, KS 66621

- Provided strategic focus and tactical direction to the Museum Director regarding exhibition planning, collections management, fundraising, the museum renovation and expansion project, and the cultivation of university and community audiences and partnerships.
- Developed and implemented programs, events, and outreach in order to build museum audiences and university and community partnerships and create an accessible space for personal learning and civic engagement.
- Conceived and implemented public relations and marketing strategies, including television, radio, print, and web.
- Collaborated with Mulvane Friends organization and Washburn University to raise funds and build audiences through marketing, events, and projects, including most notably the Sweet Chair-ity Exhibition and Auction and the annual Mulvane Mountain Plains Art Fair.
- Supervised staff and conducted administrative duties in the Museum Director's absence.
- Participated in university and community committee work as required.

**EDUCATOR, TOURS AND AUDIENCE SERVICES
DOCENT PROGRAM COORDINATOR**

2001-2002

1999-2000

Spencer Museum of Art
University of Kansas
Lawrence, KS 66045

- Managed museum docent and tours program, including development and oversight of the

budget, creation of tour scripts, planning and implementation of docent training, supervision of volunteers, collaboration with area K-12 teachers, and management of the Museum/Schools Program (a multi-decade long partnership with the Lawrence School District). Initiatives included conceptualizing, planning and implementing a university student docent program and docent mentor program.

- Planned and implemented public programs and outreach and developed educational resource for audiences of all ages in order to support accessible and engaging museum experiences and cultivate university and community partnerships.
- Participated in identifying and securing grant and foundation funding.
- Supported museum public relations activities.

TEACHING AND GRADUATE COMMITTEES

Masters Committee, Molly Nevius, Museum Studies, University of Kansas	2021
School of Education Professional Learning Seminar: Elementary, co-instructor, University of Kansas	2020
School of Education Professional Learning Seminar: Secondary, co-instructor, University of Kansas	2020
Department of Museum Studies, affiliate, University of Kansas	2019-present
Masters Committee, Rachel Schreck, Visual Art Education, University of Kansas	2016
Masters Committee, Alissa Meehan, Museum Studies, University of Kansas	2015
University 101, co- instructor, University of Kansas	2013
Introduction to Art online, instructor, Washburn University	2006-2013
Introduction to Art, instructor, Washburn University	2002-2006

EXHIBITIONS

<i>Museum pARTners in Learning</i> , Department of Education, Washington D.C.	2014
<i>Haitian Art from the Hughes Collection</i> , Spencer Museum of Art, Lawrence, KS	2007
<i>Images of Culture</i> , Spencer Museum of Art, Lawrence, KS	2001
<i>Chokwe Arts from the Claude D. Brown Collection</i> , Spencer Museum of Art, Lawrence, KS	1999

AWARD

KAEA Outstanding Art Educator in Museum Education	2001
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Kress Foundation of Art History Amsden Award 1995

Kress Foundation of Art History Amsden Award 1994

SELECT GRANT-FUNDED PROJECTS

Francis Family Foundation, \$45,000: Spencer Museum and Arts Collaborative teacher professional development learning community. 2021-2023

Humphrys Foundation, \$50,000: Collections Across Kansas, Spencer Museum and Arts Collaborative teacher professional development learning community in NE Central Kansas 2020

Francis Family Foundation, \$15,000: Spencer Museum and Arts Collaborative teacher professional development learning community. 2019

Kansas Creative Arts Industry Commission, \$5,000: Spencer Museum and Arts Collaborative teacher professional development learning community. 2018

Francis Family Foundation, \$10,000: Spencer Museum and Arts Collaborative teacher professional development learning community. 2018

Francis Family Foundation, \$15,000: Spencer Museum and Arts Collaborative teacher professional development learning community. 2017

Kansas Creative Arts Industry Commission, \$5000: Detective's Eye Outreach Program and Volume 3 STEM Collection Cards 2016

Kansas Museum Association, \$500: Art Museum Stories: Introduction to the Art Museum, Collection Cards: Story Swap Exhibitions 2016

Target Foundation, \$2500: Art Museum Stories: Introduction to the Art Museum Volume 1: People, Places, Plants, and Animals Collection Cards 2015

Douglas County Community Foundation, \$2500: Art-to-Go: Art Museum Stories: Introduction to the Art Museum; Volume 1: People, Places, Plants, and Animals Collection Cards 2015

Target Foundation, \$2500: Look Book— Art Museum Stories: Introduction to the Art Museum, Museum Schools Partnership for the 21st Century 2013

Douglas County Community Foundation, \$2500: Look Book—Elementary introduction to Art and Museums, Museum Schools Partnership for the 21st Century 2013

PUBLICATIONS

(In Press), "Self Care is Key: Sparking Innovation in Museum/K-12 Programs and Resources," Amanda Martin-Hamon, Rachel Straughn-Navarro, Kristina Walker, and Molly Nevius, *Creating Meaningful Museum Experiences for K-12 Audiences for Museum Education: How to Connect with Teachers and Engage Students*, Tara Young (ed.), Rowman and Littlefield.

(2013). *Look Book*, Amanda Martin-Hamon, Julia Rose-Weston, Debra Nelson, Darin Fischer, and Jessica Sadler, Spencer Museum of Art, University of Kansas.

(2012). "Pharmacy Students in the Art Museum: Lessons from an Unlikely Collaboration," Amanda Martin-Hamon, Barbara Woods, and Pat Villeneuve, *Academic Museums: Exhibitions and Education*. Stefanie Jandl and Mark Gold (eds.), MuseumsEtc., pp. 462-489.

(2007). "At the Heart of It: Museums and Place-Based Study in Rural Communities" Pat Villeneuve and Amanda Martin-Hamon, *Place-Based Education and the Museum*, Guest Eds. Mark A. Graham and Sharon R. Gray, *Journal of Museum Education*, 32 (3).

(2006). "University in the Art Museum: a Model for Museum-Faculty Collaboration" Pat Villeneuve, Amanda Martin-Hamon, and Kristina E. Mitchell, *Art Education*, 59 (1), 12-17.

(2002). "A Choice of Weapons: Photographs of Gordon Parks" Kristina E. Mitchell, Amanda Martin-Hamon, and Elissa Anderson, *Art Education*, 55 (2), 25-32.

(1999). "Narrative Devices in Art" Kristina E. Mitchell, Amanda Martin-Hamon, and Maura Coleman-Murray, *Art Education*, 52 (5), 25-32.

CONFERENCE PRESENTATIONS

"Decanonizing the Gallery: Case Studies from University Museums—
Revisioning the Spencer Museum of Art's Collection Galleries" 2021
College Art Association Annual Conference, Virtual

"Community and Schools Partnerships that Promote Learning and 2019
Leadership," Kansas Art Education Association Annual Conference,
Johnson County Community College, Overland Park, KS

"Building an Art Museum Toolbox for Social Emotional Character 2019
Development (SECD)," Just Add Arts Symposium: Strengthening Social
and Emotional Learning Through Arts Integration, Wichita, KS

"Community and Schools Partnerships that Promote Learning and 2019
Leadership," KU Strategies for Educational Improvement Summer Conference,
KU Edwards Campus, Overland Park, KS

"Curiosity Cabinets in the Information Age: Empowering Student 2017
Learning through Arts Integration," National Art Education
Association Conference, New York City, NY

“Experiential Learning In and Out of the Museum,” Kansas Museum Association Conference, Leavenworth, KS	2016
“Leading Together: Blurring Audience Boundaries through Museum Crossover Programs,” National Art Education Association Conference, Chicago, IL	2016
“Art Assessment: Measuring Student Growth,” Kansas Art Education Association Conference, Pittsburg, KS	2015
“Inserting Community Culture into Your Curriculum,” Kansas Art Education Association Conference: Russell, KS	2014
(Invited) “Elementary / Teaching for Understanding: The What? Where? and How? of Presenting,” National Art Education Association / New Visual Art Standards: Instructional, Assessable, and Aspirational: Virtual	2014
“Uncovering the Power of STEAM,” Moving from STEM to STEAM: Strategies for Educational Improvement, KU School of Education Professional Development Conference: Lawrence, KS	2014
“Gallery Interpretives in the 21st Century Museum,” National Art Education Association Convention: New York City, NY	2012
“Maximizing the Multi-disciplinary, Collaborative Potential of the Museum/Schools Program,” National Art Education Association Convention: New York City, NY	2012
“Ear for Art: Cell Phone Audio Tours In and Outside the Museum,” National Art Education Association Convention: Seattle, WA	2011
“Contributing to the Creative Campus: The Role of University Museums and Art Departments,” National Art Education Association Convention: Seattle, WA	2011
“Issues Forum: Action Research,” National Art Education Association Convention: Baltimore, MD	2010
“Time at the Spencer,” Kansas Art Education Association, Lawrence, KS	2008
“University in the Art Museum: A Faculty-Training Model,” “Reaching Out from Your Museum’s Website,” National Art Education Association 43 rd Annual Convention: Minneapolis, MN	2003

“Creating an Online Teacher Resource,” National Art Education Association 42 nd Annual Convention; Miami Beach, FL	2002
“Museums as Educational Resources,” Kansas Art Education Association Conference Garden City, KS	2001
“Techniques for Recruiting a Docent Pool that Reflects the Diversity of Your Community,” National Art Education Association 41 st Annual Convention; New York, NY	2001
“Interdisciplinary Learning Opportunities that Motivate Adult Visits” National Art Education Association 40 th Annual Convention; Los Angeles, California	2000
“Narrative Devices in Art,” “Art and History in the Murals of John Steuart Curry and Wayne Wildcat,” “Issues in Managing Your Docent Program,” Kansas Art Education Association conference on multi-faceted art education; Spencer Museum of Art, Lawrence, KS	1999
“Designing Effective Adult Gallery Guides,” “How to Get Visitors Off Your Web Site and Into the Art Museum,” National Art Education Association 39 th Annual Convention; Washington, DC	1999
K-16 WORKSHOPS	
“Opening Boundaries: Supporting Classroom Culture by Fostering Student Choice and a Healthy Mindset through Arts Infusion Educator Workshop,” Kansas State Department of Education, McPherson Community Foundation, McPherson, KS	2020
“Using Math and Art to Create Inspiring Curriculum: Modeling Best Practices to Support Educator Collaboration in a Distance Learning World,” webinar, Spencer Museum of Art, University of Kansas, Lawrence, KS	2020
“Redesign Classroom Culture: The Role of the Arts in Social Emotional Learning,” Kansas State Department of Education, McPherson Community Foundation, McPherson, KS	2019
“Problem-Based Learning: Redesign Through the Arts Educator Workshop,” Kansas State Department of Education, McPherson Community Foundation, McPherson, KS	2018

“Big Botany: Science and Art: Spencer Museum and Arts Collaborative Educator Workshop,” held in conjunction with the exhibition <i>Big Botany: Conversations with the Plant World</i> , Francis Family Foundation, KU Monarch Watch, Spencer Museum of Art, University of Kansas.	2018
“Partners in Your Community: Teaching Resources on Civic Engagement From Local Organizations,” Watkins History Museum, Lawrence, KS.	2018
“Arts Integration and the Cabinet of Curiosity: Spencer Museum and Arts Collaborative Educator Workshop,” Francis Family Foundation, Spencer Museum of Art, University of Kansas.	2017
“Telling Folktales with Shadow Puppets: Spencer Museum and Arts Collaborative Educator Workshop,” Francis Family Foundation, Spencer Museum of Art, University of Kansas.	2017
“Place-Based Education and Arts Integration Educator Workshop,” Kansas State Department of Education, McPherson Community Foundation, McPherson, KS.	2017
“Museums and Object-Based Teaching: Spencer Museum and Arts Collaborative Educator Workshop,” Francis Family Foundation, Spencer Museum of Art, University of Kansas.	2017
“Return to Sender: Exploring U.S. Immigration Policy in the K-12 Classroom,” Center of Latin American and Caribbean Studies, Spencer Museum of Art, University of Kansas.	2017
“Transforming Students into Engaged Citizens through Art and Design Thinking,” KSDE Workshop, McPherson Community Foundation, McPherson, KS.	2017
“Grasslandia Educator Workshop,” KU International Area Studies Centers, Spencer Museum of Art, University of Kansas.	2017
“Latino Americans in the Midwest Educator Workshop,” Center for Latin American and Caribbean Studies, Spencer Museum of Art, Brown v. Board of Education National Historic Site, Topeka, KS.	2016
“Arts Integration and the Cabinet of Curiosity Educator Workshop,” Kansas State Department of Education, McPherson Community Foundation, McPherson, KS	2016
“Weaving Art and Community Educator Workshop,”	2015

Kansas State Department of Education, McPherson Community
Foundation, McPherson, KS.

- “Behind the Scenes: Unpacking the National Art Standards Educator Workshop,” Kansas Alliance for the Arts in Education, Mid-America Arts Alliance, Kansas City, MO 2015
- “Educator Workshop on Brazil: History, Culture, Art, Film, Environment, and Cross-Cultural Exchange,” Center of Latin American and Caribbean Studies, Spencer Museum of Art, University of Kansas. 2014
- “Symposium on Contemporary Art & Community Engagement,” Spencer Museum of Art, Kansas Department of Education, McPherson Community Foundation, McPherson, KS. 2014
- “Art, Science, Math: Maximizing Connections Educator Workshop,” Held in conjunction with the exhibitions *James Turrell: Gard Blue* and *Minimal Additions*, Spencer Museum of Art, University of Kansas 2014
- “Exploring, Understanding, and Integrating Installation Art into Our Classrooms,” held in conjunction with installation *Comanche is Dead* by artist Diego Teo, Center of Latin American and Caribbean Studies, Spencer Museum of Art, University of Kansas 2013
- “Murals, Prints, and Portraits: Kahlo, Rivera, and Beyond Educator Workshop,” held in conjunction with exhibition *Kahlo, Rivera and Masterpieces of Modern Mexico*, Nelson-Atkins Museum of Art, Center for Latin American and Caribbean Studies, Spencer Museum of Art, University of Kansas. 2013
- “World Environment Educator Workshop,” KU International Area Studies Centers, Natural History Museum, Spencer Museum of Art, University of Kansas. 2013
- “Educator Workshop on the Caribbean,” Center of Latin American and Caribbean Studies, Spencer Museum of Art, University of Kansas. 2013
- “Healthcare and Society Educator Workshop” held in conjunction with the *Drop-In/Pop-Up Waiting Room Project*, Spencer Museum of Art, University of Kansas. 2013
- “European Renaissance Educator Workshop,” held in conjunction with the exhibition *Giorgio Vasari and Court Culture in Late Renaissance Italy*, European Studies, Kenneth Spencer Research Library, Spencer Museum of Art, University of Kansas. 2012

“Day of the Dead Teacher Workshop,” Center of Latin American Studies, Spencer Museum of Art, Watkins Community Museum, Lawrence, KS.	2012
“Haitian art in the Spencer Museum of Art Collection,” Researchers Talk: Haiti and KU Working Together, Watson Library, University of Kansas.	2012
“Peru and the Amazon Teacher Workshop,” held in conjunction with the exhibition <i>39 Trails: Research in the Peruvian Amazon</i> , Center of Latin American Studies and Spencer Museum of Art, University of Kansas.	2012
“The Art Minute Activity: Bridging Resources across Athletics, Libraries and the Art Museum,” KU Teaching Summit: Teaching & Learning as a Community Effort, University of Kansas	2011
“African Art in the Spencer Collection,” Kansas African Studies Center Teacher Summit, University of Kansas	2010
“Not the Usual Suspects: Art and Pharmacy,” Center for Teaching Excellence Teaching Summit, University of Kansas.	2010
“Get the Picture” Leadership Lawrence, Spencer Museum of Art, University of Kansas.	2010
“Resources and Support,” Kansas Committee for International Education in Schools’ workshop Chinese Spoken Here: An Intensive Workshop on Starting Chinese Language Programs in Kansas, Washburn University.	2008
“Aaron Douglas: Teacher Workshop on Contemporary and Visual Culture,” Held in conjunction with exhibition <i>Aaron Douglas: African American Modernist</i> , Spencer Museum of Art and Kansas Department of Education, University of Kansas.	2007
“Getting into Galleries,” Fine Arts Department <i>Your Life in the Arts</i> careers day. University of Kansas.	2005
“Art, Health, and Immigration,” Leadership Kansas and Washburn Leadership Institute, Washburn University.	2005
“Art and the Bonner Six Common Commitments,” Bonner Leaders Program, Washburn University	2004

“Art and Leadership,” Leadership Greater Topeka, Topeka Chamber of Commerce, and Washburn Leadership Institute, Washburn University 2004

“Multi-Cultural Aesthetics,” Topeka high schools, Topeka, KS 2003

“Museum Resources in Teaching,” Center for Teaching Excellence Teaching Summit, University of Kansas 2000

PUBLIC PRESENTATIONS

“Reverse Glass Painting in the Spencer Museum of Art,” Senior Session, University of Kansas 2017

“Spencer Classroom Collection: Part II,” Senior Session, University of Kansas. 2015

“Objects from the Spencer’s Classroom Collection,” Senior Session, University of Kansas. 2014

“Haitian art in the Spencer Museum of Art Collection,” Researchers Talk: Haiti and KU Working Together, Watson Library, University of Kansas. 2012

“Telling Stories Through Art,” Douglas County Senior Services Narrative Quilt Project, Spencer Museum of Art, University of Kansas. 2012

“Spotlight on Major Collections at the Spencer Museum of Art.” College of Liberal Arts Mini College, University of Kansas. 2011

“The Art and Science of Studying a Netherlandish Altarpiece of ca. 1515.” College of Liberal Arts Mini College, University of Kansas. 2010

“Get the Picture” Leadership Lawrence, Spencer Museum of Art, University of Kansas. 2010

“Chokwe Thrones,” Senior Sessions, Spencer Museum of Art, University of Kansas. 2009

“George Inness’s *Gossip*,” Senior Session, Spencer Museum of Art, University of Kansas. 2008

“Haitian Art from the Hughes Collection,” Spencer Museum 2007

of Art, University of Kansas.

“Bernard Palissy’s Rustic Basin,” Senior Session, Spencer Museum of Art, University of Kansas 2007

“Chokwe Arts from the Claude D. Brown Collection,” Spencer Museum of Art, University of Kansas 1999

PROFESSIONAL MEMBERSHIPS

Association of Supervision and Curriculum Development 2020-present

National Art Education Association 1997-present

Kansas Art Education Association 1997-present

BOARDS & COMMITTEES

Kansas Alliance for the Arts in Education, board member 2021-present

Kansas Art Education Association, board museum education representative 2021-present

Kansas City Metro Arts Education Network, committee member 2017-present

Kansas Department of Education, National Reviewer of Teacher Education Standards in Fine Art 2013

Kansas Alliance for Arts in Education, president 2015-2016

Kansas Alliance for Arts in Education, board member 2013-2018

Lawrence Arts Roundtable, chair 2011-2017

Lawrence Corporation for the Advancement of the Visual Arts, committee member 2000-2007

VOLUNTEER ACTIVITIES

Kansas Model UN, judge 2020

Kansas History Day, judge 2005, 2006, 2008, 2011, 2020

Kansas Art Education Association Youth Art Education Month, juror 2016

Mulvane Mountain Plains Art Fair, juror 2012

Topeka Convention and Visitors’ Bureau Kansas Sampler, representative 2006

Kristina Walker



EDUCATION

M.A., Visual Art Education, Art Museum Education emphasis 1996
The University of Kansas, Lawrence, KS

B.F.A., History of Art 1991
The University of Kansas, Lawrence, KS

Direct Exchange Scholarship, History of Art 1989-1990
The University of Essex, Colchester, England

PROFESSIONAL EXPERIENCE

Director of Education and Interpretation 2004-present
Spencer Museum of Art
The University of Kansas
Lawrence, KS 66045

- Oversee the development, production, and evaluation of interpretative materials and experiences that engage visitors with the Museum's collection and special exhibitions.
- Employ new media as a design and educational tool to enhance visitor learning experiences.
- Develop strategies for incorporating emerging technologies into interpretive materials for both new and existing educational programs.
- Committee member of the Spencer Museum of Art Digital Planning Project funded by the Andrew W. Mellon Foundation, 2019-2020
- Create interpretive content for a variety of audiences and abilities and assist in the development of the interface for SMA mobile app.
- Developed and implement the Museum's Comprehensive Interpretive Plan.
- Oversee and conduct interpretive gallery programs.
- Develop online educational resources for a variety of audiences.
- Develop and implement sustainable and dynamic programs and activities for youth & family audiences.
- Develop and oversee the Art Cart program and annual Day of Creativity festival.
- Plan and implement offsite programs with Lawrence Public Library and other community groups.
- Develop and supervise creation of self-guided activities for family visitors.
- Advisor to the SMA Student Advisory Board (SSAB). Support and advance the mission of the SSAB. Oversee Board meetings, activities, and the design and implementation of student programs, initiatives, and art exhibitions.
- Provide educational content for and participate in grant writing and reporting.

- Oversee and manage accurate data entry and reporting in events module for Museum Plus, which feeds website program calendar. Provide statistics when needed.
- General supervision and motivation of education department four staff members.

Acting Curator of Education	2001-2004
Educator, programs and museum services	2000-2001
Education Services Coordinator	1997-2000
Spencer Museum of Art	
The University of Kansas	
Lawrence, KS 66045	

Collaborated with museum curators and staff to plan, develop, promote and evaluate public educational programs for special exhibitions and for the museum's permanent collection. Scheduled, coordinated, and supervised lectures, gallery talks, film series, music performances, symposia, and other events. Hired art teachers, develop and schedule summer children's art appreciation classes. Developed activities for annual Family Day. Assisted education department in writing monthly children's gallery activity and develop take-home activities. Developed and coordinated the KU Perspectives program to bring in university professors to speak about exhibitions from their perspectives. Collaborated with university departments to expand regular exhibition programming. Coordinated events at the museum for student groups such as Hispanic American Leadership Organization, International Student Association, and Asian American Student Union.

Teen Guide Coordinator	1997
Docent and Tour Office Assistant	1996-1997
Nelson-Atkins Museum of Art	
Kansas City, MO	

Hired, trained, and schedule teen docents for the summer program. Developed training resources and materials for the Museum's sculpture park. Assisted docent coordinator with preparing and presenting materials for docent training. Scheduled use of museum facilities and booked lecturers for the continuing education and docent training programs. Wrote and developed educational materials.

Education Programs Assistant	1994-1995
Lawrence Arts Center	
Lawrence, KS	

Assisted the Education Director with scheduling, preparing, and overseeing education classes and workshops for all ages.

PUBLICATIONS

- 2021 **"Revisioning the Spencer Museum of Art's Collection Galleries"** (co-author). White paper and recorded presentation. *Decanonizing the Gallery: Case Studies from University Museums*. College Art Association.
- 2021 **"Self Care is Key: Sparking Innovation in Museums/K-12 Programs and Resources"** (coauthor). Upcoming chapter in Creating Meaningful Museum Experiences for K-12 Audiences: Connecting with Teachers and Engaging Students. Rowman & Littlefield and the American Alliance of Museums, 2021 (In Press)
- 2017 **"Layered Learning: Developing and Utilizing Integrated Systems Through Mobile Platforms to Enrich and Expand Interpretation,"** (Co-author). *MW17: Museums and the Web 2017*. Published February 9, 2017.
- 2014 **"Next Practices in Art Museum Education"** Recognition for *Spencer Art Cart* Association of Art Museum Directors
- 2006 **"University in the Art Museum: A Model for Museum-Faculty Collaboration"** with Amanda Martin-Hamon, and Pat Villeneuve, *Art Education*, 59 (1), 12-17.
- 2002 **"A Choice of Weapons: Photographs of Gordon Parks"** with Amanda Martin-Hamon, and Elissa Anderson, *Art Education*, 55 (2), 25-32.
- 1999 **"Narrative Devices in Art"** with Amanda Martin-Hamon, and Maura Coleman-Murray, *Art Education*, 52 (5), 25-32.

SELECT GRANT-FUNDED PROJECTS

- 2018-2020 The Freeman Foundation, K-12 State Outreach
- 2017-2018 Kress Foundation Interpretive Fellow

PROFESSIONAL & VOLUNTEER ACTIVITIES

- 2019 **Department of Museum Studies**, affiliate, The University of Kansas
- 2016-present **Lawrence Cultural Arts Commissioner**, Lawrence, KS
Elected secretary to the Commission, 2019
- 2015 **Staff Fellow**, 2015-2016, The University of Kansas, Lawrence, KS
- 2015 **Distance Learning Summit: Art Museums and Educational Innovation**, Crystal Bridges Museum of American Art, Bentonville, AR

- 2013 **Co-Instructor**, PRE 101: Orientation Seminar, First-Year Experiences, University of Kansas, Lawrence, KS
- 2009 **Teaching Institute in Museum Education (TIME)**, School of the Art Institute of Chicago, Chicago, IL
- 2000 **Awarded** KAEA's Outstanding Art Educator in Museum Education
- 1997-present **National Art Education Association**, member
- 1997-present **Kansas Art Education Association**, member
- 1993-96 **Volunteer Docent**, Spencer Museum of Art, Lawrence, KS

PROFESSIONAL PRESENTATIONS

- 2014 **"The iPad in the Room: Museums, Technology, and Visitor Engagement,"** Kansas Museums Association Convention
- 2014 **"Art Cart Three Ways: Engaging Visitors in Museum Galleries,"** National Art Education Association Convention
- 2012 **"Maximizing the Multi-Disciplinary, Collaborative Potential of the Museum/Schools Program,"** National Art Education Association Convention
- 2012 **"Gallery Interpretives in the 21st-Century Museum,"** National Art Education Association Convention
- 2011 **"Looking at Art,"** Kemper Museum of Contemporary Art, Kansas City, MO
- 2011 **"University Students and the Museum: Increasing Participation,"** National Art Education Association Convention
- 2011 **"Ear for Art: Cell Phone Audio Tours In and Outside the Museum,"** National Art Education Association Convention
- 2003 **"University in the Art Museum: A Faculty-Training Model,"** National Art Education Association Convention
- 2003 **"Reaching Out From Your Museum's Website,"** National Art Education Association Convention

- 2002 **“Creating an Online Teacher Resource,”** National Art Education Association Convention
- 2001 **“Including the Visitor’s Voice,”** National Art Education Association Convention
- 1999 **“Narrative Devices in Art,”** Kansas Art Education Association conference
- 1999 **“How to Get Visitors Off Your Web Site and Into the Art Museum,”** National Art Education Association Convention

WORKSHOPS AND PUBLIC PRESENTATIONS

- 2020 **Slow Art Sunday:** “Chado” by Karen LaMonte.
- 2019 **K-12 Back-to-School Teacher Inservice,** Spencer Museum of Art
- 2019 **Slow Art Sunday:** "Still Life 02 - Orchid" by Wu Chi-Tsung
- 2019 **Summer Teaching Institute for K-12 educators,** Spencer Museum of Art
- 2018 **Audio Description Practicum: Visual Art,** Spencer Museum of Art
- 2018 **Slow Art Sunday:** "A Shipwreck" by Philip James de Louthembourg
- 2017 **Slow Art Sunday:** “Nuns in the Certosa Cloister, overlooking a Moonlit Sea towards the Faraglioni, Capri” by Franz Ludwig Catel.
- 2017 **Slow Art Sunday:** “Jazz Storm quilt” by Viola Burley Leak
- 2016 **Slow Art Sunday:** “Nocturnal Passage” by Harvey Dinnerstein.
- 2015 **Slow Art Sunday:** “Haunted by the Ghosts of Our Own Making” by Hollis Sigler
- 2015 **Slow Art Sunday:** “La Pia de' Tolomei” by Dante Gabriel Rossetti
- 2014 **Coalition for Museum Learning: School Groups: Secondary Grades (6-12),** Spencer Museum of Art
- 2012 **Get the Picture: Viewing and Understanding Art,** Mini College, The University of Kansas

CELKA STRAUGHN
Spencer Museum of Art

email: [REDACTED]

phone: [REDACTED]

EDUCATION

- 2007 **The University of Chicago**, Chicago, IL
Ph.D, Art History
Specialization in modern German and Jewish art
Dissertation title: *Jewish Expressionism: The Making of Modern Jewish Art in Berlin*
- 10/99 – 06/00 **Hebrew University**, Jerusalem, Israel
Visiting Research Fellow
- 1996 **Courtauld Institute of Art**, London, England
M.A., Art History, with distinction
Thesis title: *Eretz Israel: Constructions of a National Identity in the Photographic Works of Nachum Tiv Gidal*
- 09/93 – 06/95 **The American University in Cairo**, Cairo, Egypt
Coursework in Islamic art and architecture
- 1993 **Stanford University**, Stanford, CA
B.A., Art History
Studied at the Stanford Center in Berlin, Germany (1/92 - 3/92)
- 09/91 – 12/91 **Trinity College/Rome Campus**, Rome, Italy
Coursework in art history and Italian

PROFESSIONAL EXPERIENCE

- 09/19 – present **Deputy Director for Public Practice, Curatorial and Research, and Andrew W. Mellon Director of Academic Programs**
Spencer Museum of Art, University of Kansas, Lawrence, KS
Affiliate faculty Museum Studies, Department of German Studies, University Honors Program, European Studies, and Institute for Policy and Social Research.
- 09/09 – 09/19 **Andrew W. Mellon Director of Public Practice, Education and Research**
Spencer Museum of Art, University of Kansas, Lawrence, KS
Promoted from assistant to associate academic staff in 2016 and position title changed from Andrew W. Mellon Director of Academic Programs in 2017 to reflect expanded duties. Awarded sabbatical for AY 2018-2019.
Affiliate faculty Museum Studies, Department of German Studies, University Honors Program, European Studies, and Institute for Policy and Social Research.
- 02/08 – 08/09 **Research Assistant**, Developing Minds and Digital Media

Project Zero, Harvard Graduate School of Education, Cambridge, MA

09/08 – 12/08 **Teaching Fellow**, Constructing Reality: Photography as Fact and Fiction
History of Art and Architecture, Harvard University, Cambridge, MA

09/06 – 10/07 **Senior Research Assistant**, The HUAM/Project Zero Research Collaboration:
Learning in and from Museum Study Centers
Harvard Art Museums (formerly, Harvard University Art Museums), Cambridge,
MA

09/04 – 08/06 **Stefan Engelhorn Curatorial Intern**, Busch-Reisinger Museum
Harvard Art Museums (formerly, Harvard University Art Museums), Cambridge,
MA

09/97 – 12/02 **Student Docent**, Smart Museum of Art
The University of Chicago, Chicago, IL

03/97 – 09/97 **Assistant to Director of Education**, Currier Museum of Art
Manchester, NH

09/93 – 08/95 **Curator**, The Sony Gallery for Photography, Adham Center
The American University in Cairo, Cairo, Egypt

04/92 – 06/92 **Krupp Intern**, Gemäldegalerie
Berlin, Germany

TEACHING

08/20 – 12/20 **Instructor**, HNRS 190: Museums and Markets, Honors Freshman Seminar,
08/19 – 12/19 University of Kansas

08/17 – 12/17 **Instructor**, HNRS 190: Engaging Art and Society: Collectors and Museum
08/16 – 12/16 Collections, Honors Freshman Seminar, University of Kansas

01/17 – 05/17 **Co-Instructor** with Cassandra Mesick Braun, HNRS 492/AMS 494/GIST
501/EURS 511/HA 505/MUSE 480/780 Critical Perspectives on Museums,
Advanced Undergraduate and Graduate Interdisciplinary Seminar, University of
Kansas

08/15 – 12/15 **Instructor**, HNRS 190: Global Perspectives on Museums, Honors Freshman
Seminar, University of Kansas. Awarded “Outstanding Honors Seminar
Instructor”

08/14 – 12/14 **Instructor**, UNIV 101: First-Year Orientation Seminar
Office of Undergraduate Studies, University of Kansas

08/14 – 12/14 **Instructor**, HNRS 190: “I have bought some wonderful things” or, How to start
08/13 – 12/13 an art museum, Honors Freshman Seminar, University of Kansas

- 08/13 – 12/13 **Co-Instructor** with Kristina Walker and Amanda Martin Hamon, PRE 101: First-Year Orientation Seminar, Office of Undergraduate Studies, University of Kansas
- 09/08 – 12/08 **Teaching Fellow**, Constructing Reality: Photography as Fact and Fiction History of Art and Architecture, Harvard University, Cambridge, MA
- 09/02 - 12/02 **Writing Intern**, Introduction to Art Department of Art History, The University of Chicago, Chicago, IL
- 09/00 - 12/02 **Writing Intern**, Humanities Core, The University of Chicago, Chicago, IL
- 03/02 - 06/02 **Course Assistant**, Art of the West: The Modern Age, 1750-2002 Department of Art History, The University of Chicago, Chicago, IL

RESEARCH RECORD

Major Publications or Creative Works

1. Celka Straughn and Kristan M. Hanson, eds., *Perspectives on a Legacy Collection: Sallie Casey Thayer's Gift to the University of Kansas*. (Lawrence, KS: Spencer Museum of Art, 2020) Lead editor and author of three essays. (edited volume comprising 32 essays and timeline)
2. Celka Straughn, "'A substratum of unprejudiced art history': The Critical Discourse of Jewish Art in Early Twentieth-Century Germany," ed. Andrea Pappas, *Modern Jewish Art and Visual Culture Special Issue, Modern Jewish Studies*, March 2016, 15 (1). (peer-reviewed journal article)
3. Celka Straughn and Howard Gardner, "GoodWork in Museums Today...and Tomorrow," in Janet Marstine, ed., *Redefining Ethics for the Twenty-First Century Museum*, (NY: Routledge, 2011). Contributed to idea generation and research, completed first draft and revisions. (invited, peer-reviewed book chapter)
4. Margaret Weigel, Celka Straughn and Howard Gardner, "New Digital Media and their Potential Cognitive Impact on Youth Learning," in Myint Swe Khine and Issa M. Saleh, eds., *New Science of Learning: Cognition, Computers and Collaboration in Education*, (NY: Springer, 2010) Contributed to idea generation, collection and analysis of data, wrote first draft and participated in revisions. (invited, editor-reviewed book chapter)
5. Celka Straughn, "Reviewing the Weimar Jewish Renaissance: Exhibition Reviews in the German Jewish Press," in *Deutsch-jüdische Presse und jüdische Geschichte: Dokumente, Darstellungen, Wechselbeziehungen*, Eleonore Lappin and Michael Nagel, eds. (Bremen: Edition Lumière, 2008) (invited, editor-reviewed book chapter)
6. Celka Straughn, "Portraits of Social Transformation: Modernizing Identities in Late Wilhelmine Germany" and Reinhold Heller, Naomi Hume, Allison Morehead, Celka Straughn, "Exile and Resistance: Artistic Strategies under National Socialism," in Reinhold Heller, ed., *Confronting Identities in German Art: Myths, Reactions, Reflections*. (Chicago: The David and Alfred Smart Museum of Art and University of Chicago Press, 2003) For collaborative essay contributed to research, idea generation, and wrote sections of first draft and revisions; also authored several catalogue entries. (invited, editor-reviewed exhibition catalogue essays and entries)

Selected Minor Publications or Creative Works

1. Celka Straughn, "Civic Leader and Art Collector: Sallie Casey Thayer and an Art Museum for KU." (2017) (exhibition brochure)

2. Celka Straughn, "Participation and Collaboration: Art, Healthcare and Communities" and "Out of the Frame: *Dan Perjovschi Central Court*," in Kris Ercums, ed., *Artists Inhabit the Museum: A Decade of Commissions and Artist-in-Residence Projects at the Spencer Museum of Art, 2005–2014*. (Lawrence, KS: Spencer Museum of Art, 2017). (invited book chapters)
3. Celka Straughn, with Ann Martinez, "To Challenge, Engage, Inspire: Integrating Art through Object-Centered Teaching and Learning," in *Reflections from the Classroom: Essays on Teaching by Notable KU Faculty Members*. (Center for Teaching Excellence, University of Kansas, Spring 2012) Generated ideas, wrote initial drafts.
4. Celka Straughn, Rebecca Blocksom, Tristan Telander, Spencer Museum of Art Academic Programs. Brochure for teaching, learning and research with the Spencer Museum of Art. (Lawrence, KS: Spencer Museum of Art, 2011). Conceived idea, developed content and oversaw production.
5. Margaret Weigel and Celka Straughn, with Howard Gardner and Carrie James, *Multiple Worlds: Adolescents, New Digital Media, and Shifts in Habits of Mind*, The Developing Minds and Digital Media Project, Project Zero, Harvard University (2009). Contributed to idea generation, collection and analysis of data, wrote sections of first draft and participated in revisions. (research report) <http://thegoodproject.org/pdf/63-Multiple-Worlds.pdf>
6. Shari Tishman, Alythea McKinney, and Celka Straughn *Study Center Learning: An Investigation of the Educational Power and Potential of the Harvard University Art Museums Study Centers*. Final research report submitted to the Harvard University Art Museums, Cambridge, MA (2007). Contributed to idea generation, collection and analysis of data, wrote sections of first draft and participated in revisions. (research report)

Publications in Process

1. Celka Straughn, "Between Expressionism and Judaism: Ludwig Meidner's 'Two Spiritual Realms'."
2. Celka Straughn, "'This world of apathy and ugliness': Ludwig Meidner's Apocalyptic Landscapes and the Urban Environment in Late Wilhemine Germany."

Exhibitions Curated (Selected)

1. *Artists Respond*, Co-curatorial lead with Kris Ercums of born-digital exhibition. Spencer Museum of Art, Lawrence, KS. (09/02/2020 – present) <https://spencerart.ku.edu/artists-respond>
2. *Civic Leader and Art Collector: Sallie Casey Thayer and an Art Museum for KU*. Curator of exhibition. Spencer Museum of Art, Lawrence, KS (10/28/2017-02/04/2018) <http://www.spencerart.ku.edu/exhibitions/sallie-casey-thayer.shtml>
3. *American Dream*. Organized with Ellen Raimond, Kassandra Valles, and students in *Life through a Lens* first-year seminar. Spencer Museum of Art, Lawrence, KS. (03/11/-09/02/2017) <https://spencerart.ku.edu/exhibition/american-dream>
4. *The Object Speaks*, renovation reinstallation project. Co-curator with Cassandra Mesick Braun and Kate Meyer. Spencer Museum of Art, Lawrence, KS. (2017-ongoing) <https://spencerart.ku.edu/exhibition/object-speaks>
5. *Nacho Rodriguez Bach: The Path of Thought*, installation and interactive project. Co-curator with Kris Ercums. The Commons, Lawrence, KS. (02/2016)
6. *Voicing America* in conjunction with NEH Summer Institute "Don't Deny My Voice: Reading and Teaching African American Poetry." Organized with Prof. Maryemma Graham. Spencer Museum of Art, Lawrence, KS (07/16/13-08/04/13)

- <http://www.spencerart.ku.edu/exhibitions/voicing-america.shtml>
7. *Politics as Symbol/Symbol as Politics*. Co-curator with Prof. Burdett Loomis. Spencer Museum of Art, Lawrence, KS (07/17/12- 01/27/13)
 8. *The Drop-In/Pop-Up Waiting Room Project*. Organized exhibition with artists Marguerite Perret, Bruce Scherting, Robin Lasser and James Stone. Spencer Museum of Art, Lawrence, KS (09/22/12-01/27/13)
<http://www.spencerart.ku.edu/exhibitions/waiting-room.shtml>
 9. *Sounding Circle* by Jason Charney. Co-curator with Kris Ercums. Spencer Museum of Art, Lawrence, KS (07/19/12-09/30/12)
<http://www.spencerart.ku.edu/exhibitions/sounding-circle.shtml>
 10. *Dan Perjovschi Central Court*. Curator of exhibition and oversaw artist residency. Spencer Museum of Art, Lawrence, KS (09/16/10–02/06/11).
<http://www.spencerart.ku.edu/exhibitions/perjovschi.shtml>
 11. *Conversation IX – Media Memes: Images, Technology & Making the News*. Organized with Assoc. Prof. Michael Williams and Luke Jordan. Spencer Museum of Art, Lawrence, KS (08/14/10-02/07/11) <http://www.spencerart.ku.edu/exhibitions/media-memes.shtml>
 12. *African Healing Journeys: Historical and Contemporary Responses to Disease*. Organized exhibition with Prof. John Janzen and accompanying conference brochure by John Janzen. Exhibition in collaboration with international conference “Medical Anthropology in Global Africa: Current Trends in Scholarship and Practice,” Spencer Museum of Art, Lawrence, KS (09/08/10-10/10/10) <http://www.spencerart.ku.edu/exhibitions/african-healing-journeys.shtml>
 13. *Echoes of Human Migration in the Collection of the Spencer Museum of Art*. Organized exhibition, contributor and editor of exhibition brochure. Exhibition in collaboration with “Migration International Conference: Interdisciplinary Exploration of Human Migration,” Spencer Museum of Art, Lawrence, KS (03/10)
http://www.spencerart.ku.edu/programs/docs/migration_conference.pdf
 14. *Objects for a Kunstkammer: Early European Collecting, 1550-1700*. Co-curator of exhibition with Yao-Fen You. Busch-Reisinger Museum, Harvard University Art Museums, Cambridge, MA (12/10/05-11/19/06) <http://www.harvardartmuseums.org/visit/exhibitions/3154/objects-for-a-kunstkammer-early-european-collecting-1550-1700>
 15. *Stratification: An Installation of Works since 1960*. Curator of exhibition and author of gallery brochure. Busch-Reisinger Museum, Harvard University Art Museums, Cambridge, MA (09/17/05-02/26/06)
<http://www.harvardartmuseums.org/visit/exhibitions/3218/stratification-an-installation-of-works-since-1960>
 16. *Expressions of Modern Jewish Art in Germany*. Curator of exhibition. An exhibition from the holdings of the Harvard College Library at the Pusey Corridor Gallery, Pusey Library, Cambridge, MA (10/17/05-12/30/05)

Exhibitions in Progress

1. *Power and Empowerment* (working title). Co-curatorial lead with Susan Earle. Part of a revisioning of four collection galleries for which also serve as overall curatorial coordinator. Spencer Museum of Art, Lawrence, KS. (anticipated Fall 2022)

Scholarly Presentations

Major Presentations

1. Paper: *Case Study: Spencer Museum of Art*. College Art Association Session: “Reimagining Engagement: Academic Art Museums in the Age of COVID-19,” virtual (02/13/21)
2. Paper: *Revisioning the Spencer Museum of Art’s Collection Galleries* with Adina Duke, Amanda Martin Hamon, Angela Watts, Cassandra Mesick Braun, Kristina Walker and Susan Earle. . . . Researched, wrote and delivered a portion of the paper. College Art Association Session: “Decanonizing the Gallery: Case Studies from University Museums,” virtual (02/11/21)
3. Paper: *Perspectives on a Legacy Collection*. Association of Academic Museums and Galleries Session: “Utilizing University Collections to Connect Institutional History with Contemporary Audiences,” online. (06/15/2020)
4. Paper: *Collection Legacies: Celebrating, Critiquing and Stimulating Global Thinking*. Co-presenter with Saralyn Reece Hardy. Session: “Ethical Issues. University Museums as Cultural Commons: Interdisciplinary Research and Education in Museums.” International Council of Museums Committee for University Museums and Collections (ICOM-UMAC) Tokyo Seminar, Keio University Art Center, Tokyo Japan. Generated idea and wrote first drafts of proposal and paper. (9/9/19)
5. Presentation: *Art and Nurses in WWI: Impact and Challenges to Professional Identity*. Joint Meeting of the 4th Agnes Dillon Randolph International Nursing History and 21st Southern Association for the History of Medicine and Science Conferences, University of Virginia, Charlottesville. (03/16/19)
6. Double session panel: *Decolonizing Art Museums?* Co-chair with Risham Majeed and Elizabeth Rodini, College Art Association Annual Meeting, Los Angeles, CA. Generated idea, wrote first draft of call for papers, shared in selection of presenters; shared in introduction and moderation of panel discussion. (02/23 & 24/18)
7. Presentation: *The Common Work of Art: A Partnership between the Spencer Museum of Art and the Office of First-Year Experience at the University of Kansas*, Association of Academic Museums and Galleries, Eugene, Oregon. Co-presenter with Howard Graham. Shared in generation of proposal and presentation. (06/24/17)
8. Paper: *A White Space with Opportunity: Transforming Practice and the Role of the Campus Art Museum*. South African Visual Art Historians 2016 Annual Conference “Rethinking Art History and Visual Culture in a Contemporary Context,” University of Johannesburg, Johannesburg, South Africa (07/29/16)
9. Paper: *The Location of Jewish Art in Early Twentieth-Century Germany*. Midwest Jewish Studies Association annual conference, Lawrence, KS (10/18/15)
10. Paper: *Colonial, National, and Global Museum Discourses in India and Guatemala: A Comparative Case Study*, with Cassandra Mesick. Researched, wrote and delivered half of the paper. College Art Association Session: “Global Perspectives on Museums,” New York, NY (02/14/15)
11. Panel: *Art Collections for Engagement, Teaching, Learning and Research in the 21st Century*. Co-chair with Madeleine Trudeau. Universities Art Association of Canada annual conference, Toronto, Canada. Generated idea, wrote first draft of call for papers, shared in selection of presenters, introduced panelists and moderated panel and discussion. (10/25/14)
12. Paper: *‘This world of apathy and ugliness’: Ludwig Meidner’s Apocalyptic Landscapes and the Urban Environment in Late Wilhelmine Germany*. Ecocritical Art History Workshop in conjunction with the Association for the Study of Literature and the Environment biennial conference,

- Lawrence, KS (05/28/13)
13. Paper: *Art Museums and Academic Partnerships: The Spencer Museum of Art and Interdisciplinary Collaborations*. Session: Collaboration in the Arts, Popular Culture Association, Washington, D.C. (03/27/13)
 14. Paper: *Jewish Art Circles in Berlin: The Studio of Hermann Struck*. College Art Association Session: "From Lesser to Tanya Ury: German-Jewish Artists, 1890 – 2010," New York, NY (02/15/13)
 15. Panel: *The Position of Academic Programs in Campus Art Museums: What, Why, Who and Where to?* Co-chair with N. Elizabeth Schlatter. Contributed to idea generation for content and format of panel, invited panelists, and moderated panel and discussion. College Art Association Museum Committee Session, New York, NY (02/14/13)
 16. Paper: *Positioning the Art Museum at the Forefront of Interdisciplinary Research: The Spencer Museum of Art and its Partnership with The Commons*. Invited Keynote Session: "The Academic Museum at Crossroads," Association of Academic Museums and Galleries Annual Conference "Tools of Engagement: Securing Commitment on Campus," Minneapolis, MN (04/28/12)
 17. Paper: *The "Death" of Expressionism and its "Rebirth" as a Jewish Form: Notions of Jewish Art in Weimar Germany*. Midwest Art History Association, Wichita, KS (03/29/12)
 18. Paper: *"An unprejudiced stratum of art history": Situating Jewish Art in Early Twentieth-Century German Discourses and Scholarship Today*. College Art Association Northern California Art Historians Session: "Jewish Art: Reevaluation, Recovery, Reclamation, Respect," Los Angeles, CA (02/23/12)
 19. Paper: *B'nai Brith Lodges: Communal Networks and Jewish Artists in Weimar Germany*. Annual Conference of the Association for Jewish Studies, Boston, MA (12/19/10)
 20. Panel: *American Studies and the Art Museum as Site for Teaching, Research and Learning: The Spencer Museum of Art at the University of Kansas*. Mid-America American Studies Association Annual Conference, Lawrence, Kansas (03/26/10) Organized and chaired the panel.
 21. Paper: *Study Centers: Sites for Disciplinary and Interdisciplinary Learning and Collaboration*, with Alythea McKinney and Shari Tishman. Contributed to idea generation and research, wrote and delivered paper. College Art Association Museum Committee Session: "Curricular Connections: The College Art Museum as Site for Teaching and Learning," Dallas, TX (02/22/08)
 22. Paper: *Expressions of Modern Jewish Art in Germany*. Electronic Imaging, the Visual Arts & Beyond: EVA 2005 Harvard Symposium. Harvard College Library, Cambridge, MA (09/21/05)
 23. Paper: *Reviewing the Weimar Jewish Renaissance: Exhibition Reviews in the German Jewish Press*. Deutsch-jüdische Presse und jüdische Geschichte: Dokumente, Darstellungen, Wechselbeziehungen. Internationale Konferenz des Instituts "Deutsche Presseforschung," University of Bremen, Germany (06/27/05)
 24. Paper: *The 'Peculiarities' of Jewish Art in the Exhibition of Jewish Artists, Berlin, 1907*. 36th Annual Conference of the Association for Jewish Studies, Chicago, IL (12/20/04)
 25. Paper: *Jewish Expressionism? Viewing the Pathetiker Exhibition at Der Sturm within the Context of Modern Jewish Art in Berlin*. University of Southern California symposium "Expanding the Visual Field: Different Histories, Histories of Difference," Los Angeles, CA and the Midwest Graduate Seminar in German Studies, University of Chicago, Chicago, IL (03/24/01 & 04/26/01)

Selected Minor Presentations

1. Panel discussant: "How to Do Arts Integration: Framing and Building Support Structures

- for Arts Integration and Interdisciplinary Work on Campus.” Association for the Arts in Research Universities, Lawrence, KS (11/09/19)
2. Keynote Panel Discussant for “Art in the Ecosphere. Ecosphere Studies at The Land Institute,” Lawrence, KS (05/28/19)
 3. Discussant and panel co-organizer: *Social Action, Censorship, and Campus Art Museums*. College Art Association Annual Meeting, NY. (02/16/19)
 2. Presentation: *Berlin Intersections: Issues of Jewish art in the Early 20th Century*. Center for Russian, East European and Eurasian Studies, University of Kansas. (09/11/18)
 3. Discussion moderator: *Decolonizing Learning*. Association of Academic Museums and Galleries Annual Conference, Miami, FL. Conceived and organized discussion session. (06/22/2018)
 4. Panel Moderator: *Identifying and Building Communities through Interdisciplinary Collaboration: Case Studies at the Spencer Museum of Art and The Commons at the University of Kansas*. Alliance for the Arts in Research Universities National Conference, Boston, MA (11/04/17)
 5. Presentation: *Cross-Disciplinary Exploration and Engagement: An Art-Science Workshop*. Leonardo Art Science Evening Rendezvous: Exploring the Frontiers of Knowledge and Imagination, Fostering Interdisciplinary Networking. Beach Museum of Art, Kansas State University. (9/22/16)
 6. Panelist: *SHOW: Your Research – Sharing through Outreach Workshop*. Sponsored by the KU Chapter of Sigma Xi. The Commons, University of Kansas. (9/20/16)
 7. Chair/Organizer: Integrated Arts Research Initiative inaugural colloquium (10/18/16)
 8. Presentation: *Modern German Jewish Art*. Day of Discovery – Explore the Joy of Jewish Learning, Jewish Community Campus, Kansas City (8/28/16)
 9. Presentation: *Resources for Academic Art Museums*, Association of Academic Museums and Galleries Annual Conference, Washington, D.C. Co-presenter with Saadia Lawton. Shared in generation of proposal and presentation. (5/25/16)
 10. Panel discussion with Steve Goddard: *Collaborative Research with the Art Museum* for the exhibition opening “Art + Science: Collaborative Research at the University of Kansas” Watson Library, University of Kansas (9/17/14)
 11. Presentation: *Collaborating across the University at the Spencer Museum of Art*. Association for Women in Mathematics and Interdisciplinary Research Seminar, University of Kansas (12/04/12)
 12. Presentation: *Art, Science, Technology and Economic Growth: Integrating Works of Visual Art into Economic Analyses of Technological and Scientific Innovation*, with Prof. Joshua Rosenbloom. Contributed to idea generation, development of presentation text and slides, and delivery of presentation. KU Teaching Summit, Lawrence, KS (08/16/12)
 13. Gallery Talk/Class: *Art in a Global Context*. University of Kansas Mini-College session at the Spencer Museum of Art (06/06/12)
 14. Panelist for session: *Diversifying the Curriculum: A Call for Inclusion & Reform* Spring Symposium on the Scholarship of Diversity, University of Kansas (03/15/11)
 15. Presentation: *The Art Minute Assignment: Bridging Resources across Athletics, Libraries and the Art Museum*, with Tami Albin, Jill Becker, Howard Graham, and Amanda Martin Hamon. Contributed to idea generation, development of presentation text and slides, and delivery of presentation. KU Teaching Summit, Lawrence, KS (08/18/11)
 16. Gallery Talk/Class: *Sources of Nature in the Visual Arts*. University of Kansas Mini-College session at the Spencer Museum of Art (06/08/11)
 17. Gallery Talk/Class: *Media and Communication in the Spencer Museum of Art*. University of Kansas Mini-College session at the Spencer Museum of Art (05/25/2010)

18. Presentation: *Teaching and Learning with the Spencer Museum of Art*. Lawrence Jayhawk Rotary (05/13/10)
19. Presentation: *Spencer Museum of Art Resources and Academic Collaborations*, with Kate Meyer. Contributed to idea generation, development of presentation text and slides, and delivery of presentation. Art Department Speaker Program, Emporia State University (08/25/10)
20. Research presentation on “Developing Minds and Digital Media” study at *Youth: Longitudinal Shifts, Models of Thinking, and Digital Media*. (12/10/2009) MacArthur/Woodrow Wilson Convening, Princeton, N.J.

GRANTS AND/OR OTHER FUNDED PROJECTS

External Funding

All awards were the result of a competitive/ refereed process.

Funded Proposals

1. “Building Capacity for Diversity, Equity, Access and Inclusion at the Spencer Museum of Art,” grant participant, Institute of Museum and Library Services, \$135,590 (12/01/2019 – present)
2. “Renewal of Integrated Arts Research Initiative,” co-investigator with Joey Orr (Saralyn Reece Hardy, PI), Andrew W. Mellon Foundation, \$650,000. (07/01/19 - 06/30/24).
3. “Common Work of Art Initiative,” Jedel Family Foundation, \$10,000 (06/27/2018 06/01/2021)
4. “Renewal of Resources for Academic Art Museums Professionals (RAAMP),” co-investigator with N. Elizabeth Schlatter (Hunter O’Hanian, College Art Association, PI) Andrew W. Mellon Foundation, \$150,000 (9/1/17-8/30/20).
5. “Civic Leader and Art Collector: Sallie Casey Thayer and An Art Museum for KU,” co-investigator with Saralyn Reece Hardy, Henry Luce Foundation, \$25,000 (04/25/17 - 04/24/18).
6. “Spencer Museum and Art Collaborative,” grant participant (Saralyn Reece Hardy, PI), Francis Family Foundation, \$15,000 (01/01/17-12/31/17).
7. “Civic Leader and Art Collector: Sallie Casey Thayer and An Art Museum for KU,” co-investigator (Saralyn Reece Hardy, PI) E. Rhodes and Leona B. Carpenter Foundation, \$35,000 (11/21/16-04/30/18).
8. “Civic Leader and Art Collector: Sallie Casey Thayer and An Art Museum for KU,” co-investigator (Saralyn Reece Hardy, PI) Institute of Museum and Library Services, \$124,525 (10/1/16 - 3/31/18).
9. “Native American and African American Educational Experience in Kansas, 1830-1960,” co-investigator with Cassandra Mesick Braun (Saralyn Reece Hardy, PI), National Endowment for the Humanities, \$159,049 (8/22/16-12/31/17).
10. “Integrated Arts Research Initiative,” co-investigator with Stephen Goddard (Saralyn Reece Hardy, PI), Andrew W. Mellon Foundation, \$487,000 (01/01/16–12/31/19).
11. “Cross-Disciplinary Exploration and Engagement: An Art-Science Workshop,” co-investigator (Carol Blocksme, Department of Horticulture, Forestry, and Recreation Resources, Kansas State University, PI) Academic Excellence initiative Kansas State University \$5,000 (11/12/2015 – 06/30/2016).
12. “Audio-Description Training,” Ethel and Raymond Rice Foundation, grant participant, (Steve Kincaid, Kansas Audio Reader Network, PI), \$9,323.92 (9/8/15-03/30/16)
13. “Resources for Academic Art Museum Professionals,” co-investigator with N. Elizabeth Schlatter (Linda Downs, College Art Association, PI), Andrew W. Mellon Foundation,

- \$132,600 award (8/1/2015–2/15/2017).
14. “Hybrid practices in the arts, sciences, and technology from the 1960s to today,” grant participant (Saralyn Reece Hardy, PI), Terra Foundation for American Art, \$35,000 award, (8/1/2014–7/31/2015).
 15. “Art-to-Go: Printed Materials to Enrich SMA Education and Outreach Programming,” grant participant (Saralyn Reece Hardy, PI), Douglas County Community Foundation, \$2,500 award, (4/10/2014–12/10/2014).
 16. “Color in Ancient and Medieval East Asia” international research symposium and publication, grant participant (Saralyn Reece Hardy and Mary M Dusenbury, PIs), Chiang Ching-Kuo Foundation for International Scholarly Exchange, \$18,542 award (1/1/2013–6/30/2013).
 17. “Color in Ancient and Medieval East Asia” international research symposium and publication, grant participant (Saralyn Reece Hardy and Mary M Dusenbury, PIs), Henry Luce Foundation, \$40,000 award (9/1/2012–8/31/2013).
 18. Academic programs initiative, co-investigator (Saralyn Reece Hardy, PI), Oppenheimer Brothers Foundation, \$10,000 award (5/11/2010).
 19. Academic programs initiative, co-investigator (Saralyn Reece Hardy, PI), Anschutz Foundation, \$200,000 award (11/18/2009).
 20. Academic programs initiative, co-investigator (Saralyn Reece Hardy, PI) (UMB Charitable Trusts and Foundations, \$25,000 award (9/1/2008–9/1/2011).

KU Internal Funding

Funded Proposals

1. “Student Research Awards,” co-investigator with Saralyn Reece Hardy, Educational Opportunity Fund University of Kansas Student Senate, \$3,500 (8/15/20-5/15/21).
2. “Student Research Awards,” co-investigator with Saralyn Reece Hardy, Educational Opportunity Fund University of Kansas Student Senate, \$4,000 (8/15/17-5/15/18).
2. Conference travel to South Africa, primary investigator, International Travel Fund, Office of International Programs, \$1,000 (6/1/17-9/1/17).
3. “Student Research Awards,” co-investigator with Saralyn Reece Hardy, Educational Opportunity Fund University of Kansas Student Senate, \$5,000 (8/15/16-5/15/17).
4. Research travel to Myanmar and India, co-investigator with Kris Ercums, China, India and Korea (CIK) Fund, KU Office of International Programs, \$6,000 award (12/28/2014–01/31/2015)
5. “Diversity and student outreach initiative,” primary investigator, University of Kansas Student Senate, \$2,500 award (7/1/2014-6/30/15).
6. Arts in Collaborative Research initiative, co-investigator with Stephen Goddard (Saralyn Reece Hardy, PI), University of Kansas Research Investment Council, \$276,661 award (9/1/2012–8/31/2015).

External and Internal Fellowships and Professional Opportunities

1. Museum as Site for Social Action Convening, Minneapolis Institute of Art (10/11 - 10/13/17)
2. Getty Leadership Institute at Claremont Graduate University (2015)
3. Social Justice Fellow, Office of Multicultural Affairs, University of Kansas (invitation to inaugural class) (01/16 - 05/16)
4. Samuel H. Kress Foundation Technical Art History Workshop Fellowship: Focus on Tempera Art Conservation Department, University of Delaware, Newark, DE (07/29/14 -

- 08/02/14)
5. LBI/DAAD Fellowship in German-Jewish History for research at the Leo Baeck Institute, NY (2005)
 6. Quadrille Ball Committee of the Germanistic Society of America Fulbright Scholarship and Fulbright Travel Grant to Germany, Institute of International Education (09/03 - 07/04)
 7. DAAD Graduate Scholarship for Study and/or Research in Germany (declined) (04/03)
 8. Century Scholarship, The University of Chicago (09/97 - 12/02)
 9. Visiting Committee on the Visual Arts Fellowship, Department of Art, The University of Chicago (for research in Germany) (10/01 - 03/02)
 10. Rifkind Scholar, The Robert Gore Rifkind Center for German Expressionism, Los Angeles County Museum of Art (08/01 - 09/01)
 11. Joseph Shapiro, Smart Foundation, and Lipman Fellowship, Department of Art The University of Chicago (for research in Israel) (06/00 - 08/00)
 12. Interuniversity Fellowship in Jewish Studies, The International Center for University Teaching of Jewish Civilization and The Committee for University Studies in Israel (10/99 - 06/00)
 13. Tilly Weil Endowment Scholarship, Hebrew University (09/99 - 06/00)
 14. DAAD Scholarship, Goethe Institute Language Studies, Iserlohn, Germany (07/98 - 08/98)

SERVICE RECORD

University of Kansas Service

Curator for Public Practice search (chair), Spencer Museum of Art (2021)
 Promotion Committee (chair), Spencer Museum of Art (2020)
 University Faculty Senate Research Committee (FY20-present)
 Social Justice 101 facilitator (2016-2019)
 Promotion Committee (member), Spencer Museum of Art (2018)
 Collaborative Research Seed Grant review panel, Hall Center for the Humanities (2017)
 Selection Committee for the Eldredge, Stokstad, Li Awards in Art History (2016 – 2019)
 Strategic Planning Committee, Spencer Museum of Art (2016-17)
 University Senate International Affairs Committee, Chair FY17 and FY18 (09/15 – 05/18)
 KU Mobile Collaboratory (moCOLAB) Advisory Board (08/15 – 05/18)
 Advisory Board for Institute of International Studies, planning committee (08/15 – 05/16)
 Arts Engagement Steering Committee, Experiential Learning Collaborative (09/14 – 08/18)
 Campus Historic Preservation Board (01/11 – present)
 Center for Teaching Excellence Ambassador (01/10 – present)
 The Commons, partner (09/09 – present)
 Task Force on Domestic Partners Benefits (01/13 – 04/15)
 University Faculty Senate Research Committee, Chair FY13 and FY14 (09/10 – 08/14)
 Arts and Humanities Metrics Committee (8/12-05/13)
 Commencement Marshal (2012)
 Honors Program Co-Curricular Committee (09/10 – 05/12)
 Museum Studies Directors Group (09/11-06/12)
 Search Committees:
 Curator for Public Practice, Spencer Museum of Art, Chair (2021)
 Curator for Research, Spencer Museum of Art, Chair (2016)
 Visitor Experience Weekend Manager, Spencer Museum of Art (2016)
 Coordinator of Experiential Learning, Undergraduate Studies (2014)

Coordinator of Public Programs and Visitor Services, Spencer Museum of Art (2012)
Associate Director of Academic Programs, Office of First-Year Experience (2012)
Curator of Global Indigenous Art, Spencer Museum of Art, Co-Chair (2012)
Director of Internal Operations, Spencer Museum of Art (2011)
Grant Writer, Spencer Museum of Art (2009)

Professional Service outside the University

Resources for Academic Art Museum Professionals (RAAMP) project advisor (2018-2020)
Reviewer for Study and Research Abroad Department at American Councils for
International Education application to our Title VIII programs (Title of Proposal:
Aesthetic Perception and Cultural Competence in the Russian Language Classroom:
Engaging new museums in Moscow to develop integrative approaches to language
and culture teaching) (10/18)
Administrative team for the online project Resources for Academic Art Museum
Professionals (RAAMP) (06/2013-2018)
Museum Committee, College Art Association, New York, NY (01/12 – 05/2019)
KU Advocacy Core with Douglas County Community AIDS Project, Lawrence, KS
(09/11 – 12/12)
Lawrence Art Center Exhibition Committee, Lawrence, KS (01/11 – 08/14)

LANGUAGES

German (Proficient), French (Proficient), Modern Hebrew (Intermediate), Italian (Intermediate),
Modern Standard and Colloquial Egyptian Arabic (Advanced Introductory)

PROFESSIONAL ASSOCIATIONS

College Art Association, Association of Academic Museums and Galleries, American Alliance of
Museums, International Council of Museums, German Studies Association, Association for Jewish
Studies

SARALYN REECE HARDY

**University of Kansas
Spencer Museum of Art**



I. PROFESSIONAL EXPERIENCE

Director, Spencer Museum of Art, University of Kansas, Lawrence, KS, March 2005-present

Major responsibilities and activities include: curatorial and scholarly activities (acquisition, de-accessioning and conservation); exhibition planning and design; research and publications; curricular support and educational programs; public programs and audience development (on campus, in the region, and among alumni); fundraising and budget management; participation in University Committees and Departments; and supervision of 57 staff members (35 state-funded employees, five of whom are academic staff; four grant-funded positions; 18 students and interns; and more than 100 volunteers); oversight of facility renovation projects. Special focus on collaboration with the Kansas University Endowment Association to secure funding for building improvements, support of acquisitions and programs, and in-kind donations. Also coordinate on long-range planning for facilities, supervision of collections and programs with the Spencer's national advisory board. Major Spencer Museum of Art recent milestones include:

- Fundraising and implementation of Phase I and Phase II renovation projects includes introduction of academic suites and study centers, renovated galleries, improved object storage and accessibility, redesign of lobby for increased capacity and wayfinding
- Awarded University of Kansas Office of the Provost's first-tier Research Investment Council grant to establish Arts in Collaborative Research Center
- Established Marilyn Stokstad Director endowed position
- Established International Artist-in-Residence program
- Significantly increased number of visitor tours
- Increased web and online visitors by almost 100,000 per year
- More than doubled contributions from individuals
- Establish Andrew W. Mellon Foundation Department of Academic Programs
- Integrated Arts Research Initiative
- Project Re-Define, permanent collection re-installation
- A founding partner forming The Commons, a cross-disciplinary partnership focusing on nature and culture with the University of Kansas's Biodiversity Institute and the Hall Center for the Humanities

Director, Museums and Visual Arts, National Endowment for the Arts (NEA), Washington, D.C., 1999-2002

Served as the NEA's nationally recognized expert and authority in the fields of Museums and Visual Arts, providing professional leadership and authoritative consultation services, as well as advice and guidance on the development of policy, strategic directions, and initiatives. Provided national leadership and direction as well as working with other discipline directors, senior staff, private and public funders and top level officials of the other agencies and organizations to design national leadership initiatives and develop partnerships. Other administrative responsibilities included reviewing proposals, selecting expert peer panels, proposing funding, and presenting grant recommendations for budget reconciliation with the National Council on the Arts. Additional major roles and responsibilities:

- Coordinated "Only Skin Deep: Changing Visions of the American Self," an exhibition organized by the International Center of Photography as a national Millennium Project, partnerships with the National Park Service, Historic Preservation, and the Department of State.
- Special projects leadership for the following: Arts Learning initiative, 9/11 arts support and relief grants and responses, NEA Colloquia for individual artists, Smithsonian Art Museum Archive of NEA Fellowship winners' publication, and United States representation at international exhibitions.

Director, Salina Art Center, Salina, KS, 1986-1999 and 2002-2005

Developed Salina Art Center from a small community gallery with only one full-time staff member to a major regional arts attraction – a year-round contemporary art center with a full professional staff, and a national reputation for excellence in community-based arts programming and accredited by the American Association of Museums. Produced and oversaw programs ranging from national and international exhibition schedule, year-round education programs, and an intergenerational experience area to internships, artist residencies, community discussion forums, and an art cinema. Major milestones included:

- Grew budget from \$45,000 to \$750,000, raised annually from donors, national and regional granting agencies, and fundraising activities, and established Endowment Foundation.
- Received major initiative grant from the Andy Warhol Foundation. Was also gifted a warehouse to establish an artist live/work space and alternative education site.
- Supervised major facilities acquisition and renovation projects.
- In partnership with Kansas Arts Commission, coordinated long-term management of statewide touring art program, serving large and small communities across Kansas.
- Worked with donor to open arts cinema and developed programming that included contemporary film.

Arts Programming Coordinator, Salina Arts and Humanities Commission, Salina, KS, 1981-1986

Smoky Hill River Festival Coordinator, Salina Arts and Humanities Commission, Salina, KS, 1980-1981

Program Coordinator, "Musing in Museums: Exploring Human Values in an Art Museum," National Endowment for the Humanities Project, Spencer Museum of Art, University of Kansas, Lawrence, KS. 1977-1979

II. EDUCATION

M.A. 1994, American Studies, American Art, University of Kansas, Lawrence, KS

Thesis: Coronado Heights: A Study in Place

Committee: Dr. Barry Shank, Professor, American Studies (chair), Dr. Charles Eldredge, Professor, Art History, Dr. Dennis Domer, Professor, Architecture

B.G.S. 1976, Integrated Arts, University of Kansas, Lawrence, KS

III. CREATIVE CONTRIBUTIONS

A. PUBLIC ART AND DESIGN INVOLVEMENT

Medical Education Building Art Committee, University of Kansas School of Medicine, Salina, KS 2017-present

Health Education Building Art Committee, University of Kansas Medical Center, Kansas City, MO 2016-present

Capital Federal Hall Building Art Committee, University of Kansas, Lawrence, KS 2015-present

Public Art on Campus Committee, University of Kansas, Lawrence, KS, 2005-present

Amelia Earhart Statuary Hall Selection Committee, National Statuary Hall Collection, United States Capitol, 2012 - 2015

Multidisciplinary Research Building Public Art Project, University of Kansas, Lawrence, KS, 2006 & 2007

"Déjà Vu and Desire Lines," Salina Art Center collaborative project with artist Patrick Dougherty, site manager Harley Elliott, and Salina Arts and Humanities Commission, Salina, KS, 1997

"Very Nervous System," sound environment created by David Rokeby, Salina Art Center, Salina, KS, 1996

"Glow," light installation by Cathy Lynn Gasser, in an abandoned warehouse, Salina, KS, 1995

"Discovery Area," gallery installation for youth, Salina Art Center, Salina, KS, 1988

Downtown banner project with Salina Downtown Inc., Salina, KS, 1988

Sculpture competition utilizing abandoned runway of Salina Airport with Salina Recreation Commission, design award only, Salina, KS, 1987

Renovation and relocation of downtown facility, Salina Art Center, Salina, KS, 1986-1988

Nature and Artistry of Salina's Open Spaces Educational Project, Salina Arts and Humanities Commission, with Judith Major, Salina, KS, 1986

"Smoky Valley Voices," community poem for the Smoky Hill River Festival, in the windows of the Smoky Hill Museum, Harley Elliott, Patricia Traxler and William Kloefkorn, Salina, KS, 1985

"Buffalo Crossing," large scale zoetrope installation, John Brister, 1984

"Red Line to the Sky," helium installation, Tal Streeter, 1984

"Salina Sequential View," community photography installation, Terry Evans and Robbert Flick, Salina, KS, 1984

Indian Rock Park overlook project, Allen Stovall, Salina, KS, 1983

B. EXHIBITIONS CURATED (Selected)

"30th Anniversary Hamblet Award," Vanderbilt University, Nashville, TN, 2014

"James Turrell: Gard Blue," University of Kansas, Spencer Museum of Art, 2013

"20/21 Gallery Renovation and Reinstallation," with co-curator Emily Stamey, University of Kansas, Spencer Museum of Art, 2008

"Memory, Artists: Robert Carl, Matthew Dehaemers, Larry Gawell, Meridith McNeal, Elisabeth Oppenheimer, Mary Rose O'Neil, Larry Schwarm, Noelle Tan, Virginia Valdez," Salina Art Center, Salina, KS, 2004

"Conflicting Memories," with Stephen Goddard, University of Kansas, Spencer Museum of Art, utilizing the collections of the Spencer Museum of Art, with additional works by Michael Krueger, William Kentridge, Dihn Q Le, Deborah Muirhead, and Roger Shimomura, Salina Art Center, Salina, KS, and Spencer Museum of Art, 2003

"Becoming the Land: A Meditation on the People and the Land," artist: Ernesto Pujol, Salina Art Center, Salina, KS, 2003

"Photography/Memoir, Artists: Albert Chong, Anamaria McCarthy, Luis Gonzalez Palma," Salina Art Center, Salina, KS, 2002

"Body, Artists: Jim Campbell, John Coplans, Lesley Dill, Laura Fatemi, Ronald Gonzalez, Alison Mary Kay, Merrill Krabill, Melinda Montgomery, Sondra Schwetman, Nell Tenhaaf, Maria Velasco, Jan Wilson and Sandy Wedel, and Barbara Zucker," Salina Art Center, Salina, KS, 1999

"Catacomb, Artist: Ronald Gonzales," Salina Art Center, Salina, KS, 1998

"Remember Lot's Wife, artist: Maria Velasco," Salina Art Center, Salina, KS, 1997

"Interactive, artists: Jim Campbell, David Rokeby, Norman Andersen, and Ed Tannenbaum," Salina Art Center, Salina, KS, 1996

"A Book of Nine Februarys, artist: Scott Jost," Salina Art Center, Salina, KS, 1995

"Landscape Books, artist: Gordon Sherman," Salina Art Center, Salina, KS, 1995

"Glow, artist: Cathy Lynn Gasser," Salina Art Center, Salina, KS, 1995

"Bushman's Holiday, artist: Patrick Dougherty," Salina Art Center, Salina, KS, 1994

"Foreign and Familiar, artist: Terry Evans," Salina Art Center, Salina, KS, 1989

"Waste Cocoons and New Beginnings, artists: Lindy Kelly and Mary Dusenbury," Salina Art Center, Salina, KS, 1988

"The Second Circle, artist: Dale Eldred," Salina Art Center, Salina, KS, 1988

C. EXHIBITIONS ORGANIZED (Selected)

"Art in the Grove" Spencer Museum of Art, Lawrence, KS, 2018

"ReCollection – Nature Remains: Paintings by Mary Kay" and "From Prairie to Field: Photographs by Terry Evans" (From Prairie to Field circulated by the Field Museum, Chicago), Salina Art Center, Salina, KS, 2003

"The Worm Returns," Alan Shields, Salina Art Center, Salina, KS, 1999

"Points of Departure," Judi Ross and Marcie Miller Gross, Salina Art Center, Salina, KS, 1997

"Of Matter and Spirit: African Art from Kansas Museums" with guest curator Reinhild Janzen (statewide touring funded by NEA), Salina Art Center, Salina, KS, 1996-1998

"Contemporary Sculpture, John Salvest and David Vertacnik," Salina Art Center, Salina, KS, 1995

"Chinatown to Kansas," with Pok Chi Lau and Stacy All, Salina Art Center, Salina, KS, 1993

"Four/4/IV: Weislawa Contoski, Vernon Brejcha, Sheldon Ganstrom, Ronald Christ," with Barbara Jarvis, Salina Art Center, Salina, KS, 1993

"Photographs of the Great Depression," with guest curator Jan Marsh, Salina Art Center, Salina, KS, 1991

"Textiles, Mary Anne Jordan," Salina Art Center, Salina, KS, 1990

"Touched by Heaven: Traditions and Transformations in Folk Art," with guest curator Jean Reitz, Salina Art Center, Salina, KS, 1990

"Contemporary Figure: Four Artists," with artist Jeffrey Morin, Salina Art Center, Salina, KS, 1989

"What's so Funny? A History of the Comic Strip in America," with guest curator Richard Marschall, Salina Art Center, Salina, KS, 1988

D. REVIEWING AND JURYING (Selected)

Juror, Kansas City International Airport Art Selection Committee, Node B, 2020-21

Juror, HEC Art Commission, University of Kansas Medical Center Salina, 2020

Juror, River Market Regional Exhibition, Kansas City Artist Coalition, 2018

Juror, Prairie Art Exhibit and Auction, Symphony in the Flint Hills, 2018

Juror, Visual Arts and Literary Arts panel, Rubys Artist Project Grants, Greater Baltimore Cultural Alliance, 2014

Curatorial Committee, Kansas City Collection III, 2014

Juror, Emerging Artists Exhibition, Kansas City Art Institute, Kansas City, Missouri, 2013

Reviewer, Jake Vail and Doug Hitt, *A Kansas Bestiary*, Lisa Grossman, illustrator, Mammoth Productions, Lawrence, Kansas, 2012

Contributor, *Ron Christ: Poetic Fictions*, Ulrich Museum of Art, Wichita State University, Wichita, Kansas, 2012

Reviewer, Quarterly Artist Studio Visits, The Studios, Inc., Kansas City, Missouri, 2012

Reviewer, Scott Jost, *Shenandoah Valley Apples: Where History and Photography Meet*, The Center for American Places, Columbia College, Chicago, Illinois, 2011

Reviewer, Association of American Museums Accreditation Review, Mildred Lane Kemper Art Museum, 2010

Curatorial Committee, KC Collection, Kansas City, Missouri, 2010

Juror, The Beach Museum of Art, Faculty Exhibition, Manhattan, Kansas, 2009

Panelist, IMLS Museums for America grants, 2009

Bush Foundation Reviewer: North Dakota Museum of Art Site Visit, 2008, and Duluth Art Institute Site Visit, 2009

Selection Committee, Council of New Orleans Public Art Competition, made possible through a grant from the Joan Mitchell Foundation, 2008

Panelist, ArtsKC Fund, Arts Council of Metropolitan Kansas City, 2008-2010

Panelist, Rules of Engagement: A Roundtable Discussion on Public Art, Planning Charette, 2007

Juror, Missouri 50, Missouri State Fair, Sedalia, Missouri, 2007

Juror, Watercolor U.S.A, Springfield Art Museum, Springfield, Missouri, 2007

Mentor, Department of Museum Studies, graduate student theory course, University of Kansas, 2006

Committee member, Department of Museum Studies, graduate student master's of art exam, 2006

Juror, Creative Capital Foundation, Arts Council of Metropolitan Kansas City and Charlotte Street Foundation, 2005-2008

Juror, Bush Artist Fellowships, Bush Foundation, Minneapolis MN, 2004

Reviewer, Museum Management Institute, Berkley, CA, 2003

Juror, Annual Student Exhibition, Emporia State University, Emporia, KS, 2003

Juror, Future World, Trish Higgins Gallery, Wichita, KS, 2002

Consultants pool, Kansas Arts Commission, 1990-present

Juror, Of, For and About? with Linda Kelly, Emporia State University Women's Studies Department, Emporia, KS, 1998

Juror, Downtown sculpture competition, Lawrence Arts Commission, Lawrence, KS, 1998

Reviewer, New Genre Artist's Portfolios, College Art Association Conference, 1997

Juror, Re:Members, Kansas City Artist Coalition Members Exhibition, Kansas City, MO, 1996

Panelist, Kansas Museum Association Accreditation, Garden City, KS, 1997

Panelist, Kansas Arts Commission Artist Fellowships, Governor's Art Awards, Projects Grants, Arts in Education, Capital Grants, Rural Arts, 1987-1991

Exhibition panelist, Mid-America Arts Alliance, 1990

E. MEDIA AND COMMUNICATIONS

"Up to Date," guest on segment about state of local museums, KCUR (Kansas City NPR affiliate radio station), February 18, 2021

"2 Museums Wanted to Spark Dialogue with Provocative Art. They're Handling that Very Carefully", The Chronical of Higher Education, July 26, 2018

"Public Funding and the Arts in Kansas", guest, Central Standard, KCUR, April 12, 2017, available at <http://kcur.org/post/public-funding-and-arts-kansas>

"Creativity Over Time: How Age Affects Artistic Careers," guest, Central Standard, KCUR, July 8, 2014, available at <http://kcur.org/post/creativity-over-time-how-age-affects-artistic-careers/>

"Movers, Shakers, Stalwarts: Saralyn Reece Hardy," KCMetropolis.org, 2014, available at <http://www.kcmetropolis.org/issue/january-15-2014/article/movers-shakers-stalwarts-saralyn-reece-hardy>

Participant, *NV in KC: A Story about Artists and Envy in Kansas City* by Judith Levy, Rocket Grant Recipient Award, 2013.

"Speaking out for the Arts in Kansas," guest editorial, *Lawrence Journal-World*, November 4, 2011, available at

<http://www2.ljworld.com/news/2011/nov/04/speaking-out-arts-kansas/>

Quoted in "Part of Community Life: The Murals of Dave Loewenstein," *NEA Arts Magazine*, 2011 Number 2, available at

http://arts.endow.gov/about/NEARTS/2011_v2/webf/loewenstein/#

IV. RESEARCH AND TEACHING

A. CONFERENCES AND SEMINARS

INTERNATIONAL AND NATIONAL

Invited Panelist, "The Power of Academic Art Museums: Resiliency, Creativity, and Equity in the Post-COVID Age," Association of American Colleges & Universities 2021 Virtual Annual Meeting, 2021.

Invited Panelist, "Addressing Risks in Collections and Infrastructure: Freedom for Good Risk-taking." Association of Academic Museums and Galleries, virtual convening, 2020.

Co-Presenter with Celka Straughn, "Collection Legacies: Celebrating, Critiquing and Stimulating Global Thinking," International Council of Museums Committee for University Museums and Collections Seminar, Keio University Art Center, Tokyo, Japan, 2019

Invited Panelist, "When the Other Shoe Drops: Essential Steps to Effective Crisis Communication," American Alliance of Museums, New Orleans, LA, 2019

Invited Panelist, "The Mellon Foundation at Fifty: Reflecting on Five Decades of Philanthropy in the Museum," College Art Association Annual Conference, New York, NY, 2019

Invited Panelist, "Social Action, Censorship, and Campus Art Museum," College Art Association Annual Conference, New York, NY, 2019

Invited Panelist, "Promoting the Arts to Full Partner: A Discussion about Deep Arts Integration on Campus from Various Leadership Perspectives," a2ru Annual Conference, Athens, GA, 2018

Participant, Andrew W. Mellon Foundation Academic Art Museums and Libraries Summit, Oberlin, OH, 2018

Invited Panelist, "The GLAMorous Life: Maximizing the Potentialities and the Potency of Gallery-Library-Archive-Museum Collaborations across our Campuses," Association of Academic Museums and Galleries, Miami, 2018

Invited Panelist, "Art in Public Spaces: Controversies over Representation," Association of Academic Museums and Galleries, Miami, 2018

Participant, Museum As Site for Social Action 2017 Convening, Minneapolis Institute of Art, Minneapolis, 2017

Invited Speaker, Art Issues/Government Affairs Briefing, Alliance of Art Museum Directors Annual Meeting, Seattle, 2017

Invited Speaker, "Beyond the Elevator: Write a Successful NEA Grant," American Alliance of Museums Annual Meeting, St. Louis, 2017

Invited Panelist, "Marilyn Stokstad (1929-2016): A Memorial Roundtable," College Art Association Annual Conference, New York, 2017

Invited Panelist, "The Global Museum: Art Museum Leadership in the Twenty-First Century," CAA Museum Committee, College Art Association Annual Conference, New York, 2015

Keynote Speaker, "To Make Explicit the Relationship," National Council of Arts Administrators Conference, Vanderbilt University, Nashville, TN, 2014

Invited Participant, Education Leaders Institute, National Endowment for the Arts and the Illinois Arts Council, Chicago, 2011

Presenter, "Fresher Soil: The Ecology of the Art Museum," International Conference on Beyond Thoreau: American and International Response to Nature, Tsinghua University, Beijing, China, 2008

Panelist, Transformative Marketing: Health, Wealth, and the Arts, Tuck School of Business, Dartmouth College, Hanover, NH, 2007

Invited Participant, Annual Meetings, College Art Association, American Association of Museums for National Endowment for the Arts, Washington, D.C., 1999-2002

Introductory Speaker and Presenter, "What is Permanent? Conservation and Preservation of Contemporary Public Art Conference," Cambridge Arts Council, Cambridge, MA, 2002

Participant, Director's Forum, American Federation of Arts, New York, 2002

Participant, Creative Collaborations, Curator's Forum, New York, 2002

Participant, Strands in the Human Network, Museums and the Web Conference, Walker Art Center, Minneapolis, 2001

Participant, Museums as Neighbor, American Association of Museums Annual Meeting, Los Angeles, 1998

Presenter, Museum Leadership Seminar, University of East Anglia, Norwich, England, 1995

Participant, Facing the Present: Museums and their Patrons in a Changing Environment, Director's Forum, American Federation of Arts, New York, 1995

Participant, US panelist on education, International Comics Festival, Museum of Comics and Image, Angoulême, France, 1992

REGIONAL

Presenter, "Monuments, Memorials, and Public Art on Campus," Lawrence Central Rotary, virtual meeting, 2020.

Speaker, "Big Data/Complex Data: Research in the Humanities and Social Sciences," Great Plains Network, Kansas City, MO, 2013

Participant, "Community: Some assembly required, instructions not included," Iowa Museum Association Annual Meeting and Conference, 2010

Moderator, Shaping a Working Artists' Community, Kansas Arts Commission, Kansas City, KS, 2009

Presenter, "Artists, Communities, and Collaborative Work," Utah Arts Commission State Conference, Salt Lake City, UT, 2001

Presenter, "Leadership and Work," WESTAF Conference, Denver, CO, 1999

Participant, Preserving Heritage: Lore, Living Legends, Laughter, and Other Cultural Traditions of Our Region, Judicial Conference, Denver, CO, 1994

Participant, Every Staff Member a Museum Educator, American Association of Museums, Fort Worth, TX, 1993

Participant, Contemporary Art in Rural Setting, Mountain Plains Museum Association, Oklahoma City, OK, 1990

Presenter, "Teams and Design," Design Arts Regional Conference, National Endowment for the Arts, Wichita, KS 1989

UNIVERSITY

Presenter, "Monuments, Memorials, and Public Art on Campus," New Generations, virtual meeting, 2020.

Guest Lecturer, Nature of Museums class, Museum Studies Program, University of Kansas, 2014

Presenter, "Exploded Views," Strategic Initiative 4 Summit: Harnessing Information, Multiplying Knowledge, University of Kansas Office of the Provost 2012

Panel Organizer and Moderator, Globalization Seminar, "Designing in a Global Environment: Adjustments and Translations," Hall Center for the Humanities, University of Kansas, 2009

Panelist, Globalization Seminar, Hall Center for the Humanities, University of Kansas, 2006

Guest Lecturer, Art & Science: Two Cultures, University Scholars Seminar, University of Kansas, 2006

Presenter, "Kansas Architecture: Coronado Heights," Kansas Culture and Art Seminar, University of Kansas, 2006

B. LECTURES AND SPEAKING ENGAGEMENTS

INTERNATIONAL/NATIONAL

Panelist, "The Global Museum: Art Museum Leadership in the 21st Century," College Arts Association Session, New York, 2015

Panelist, "Herb and Dorothy 50X50," NPR, Arts Education Partnership, and Association of Art Museum Directors, Washington, DC, 2014

Presenter, "Recasting the Archive: Reclaiming the Studio," College Arts Association Annual Conference, Los Angeles, 2009

Speaker, Civic Engagement planning symposium, Walker Art Center, Minneapolis, MN, 2003

Lecturer, "The New Gatekeepers: Free Expression in the Arts," Columbia School of Arts Journalism, New York, NY, 2002

Lecturer, "American Studies, American Art, and Museums in a Global Context," Georgetown University, Washington, D.C., 2001

REGIONAL

Presenter, Distinguished Graduate Award Ceremony, Bethany College, Lindsborg, 2015

Guest lecture, Ulrich Salon Circle, Ulrich Art Museum, Wichita State University, Wichita, 2009

Commencement speaker, Kansas City Art Institute Graduation, 2005

Keynote speaker, One Hundred Years of Architectural Education for Kansas, Art and Architecture of Kansas Centennial Symposium, Kansas State University, Manhattan, KS, 2003

Keynote speaker, Building Foundations-Changing Lives, Kansas Art Education Association, Salina, KS, 2003

Lecturer, "What Does Art Have to do with the World," lecture series, Salina Art Center, Salina, KS, 2003

Keynote Speaker, "Arts Leadership in the Contemporary World," Oklahoma Assembly of Arts Organizations, Oklahoma City, OK, 2002

Lecturer, "Landmarks and Monuments," The Land Institute, Salina, KS, 1999

Lecturer, "Art in Contemporary Life," Kansas Wesleyan University, Salina, KS, 1998

Lecturer, "What's Taboo?" in conjunction with Wenda Gu's Enigma of Blood installation in New Art from China: Post 1989, Salina Art Center, 1997

Lecturer, "What's Going on in Contemporary Art?" Salina Art Center, Salina, KS, 1997

Presenter, Junior Leadership Salina, Salina, KS, 1996

Guest lecturer, Bethany College Art Department seminar, Lindsborg, KS, 1996

Speaker, "Coronado Heights: A Study in Place," Smoky Valley Historical Society, Lindsborg, KS, 1995

Lecturer, "Cathedral of the Kansas Plains," Kansas State University Department of Architecture, Manhattan, KS, 1992-1994

Speaker, Abilene Arts Council Annual Meeting, Abilene, KS, 1990

Presenter, "Team Building," Kansas Arts Are Basic Conference, National Endowment for the Arts, Salina, KS, 1989

UNIVERSITY

Featured Speaker, "Leadership and Museum Management," University of Kansas, in collaboration with the Museum Studies Program, 2016

Featured Speaker, "Arts and Leadership Conversation," University of Kansas, in collaboration with the Department of First Year Experience, 2016

Roundtable Panel Chair, "Excavating the Universe: Physics Interacts with the Arts, Art Meets Science Meets Art," University of Kansas, in collaboration with the Department of Physics and Astronomy, 2014

Guest Lecturer, Senior Administrative Fellows, University of Kansas, 2014

Featured Speaker, Freshman Orientation, University of Kansas, 2014

Panel Chair, Consortium of Humanities Center and Institutes, Hall Center for the Humanities, University of Kansas, 2013

Panelist, "The Crooked Path," University Honors Program, University of Kansas, 2013

Presenter, "Art Inspires and Expires," Gerontology Colloquium, Spencer Museum of Art, University of Kansas, 2012

Guest speaker, University of Kansas Alumni Association Kansas Honors Program, 2009 and 2010

Speaker, University Women's Club, University of Kansas, 2006

Guest lecturer, University Scholars, University of Kansas Honors Program, 2006

Speaker, Women Philanthropists of KU, University of Kansas, 2006

Speaker, Twentieth-Century Group, University of Kansas 2006

Keynote speaker, Women's Recognition Program, Emily Taylor Resource Center, 2006

Keynote speaker, Honors Program Convocation, University of Kansas, 2005

Lecturer, "Ethical/Practical," Art and Design Department, University of Kansas, Lawrence, KS, 1998

Amsden Awards Lecturer, Kress Foundation Department of Art History, University of Kansas, Lawrence, KS 1995

Lecturer, "Working in Real Time," Department of Art and Design, University of Kansas, Lawrence, KS, 1995

COMMUNITY

Speaker, Lawrence Rotary Club, Lawrence, KS, 2006, 2013, 2014, 2019

Speaker, Kansas Honors Program, Overland Park, KS, 2011, 2012

Speaker, WomenSpeak, sponsored by One Hundred Good Women, Lawrence Art Center, Lawrence, KS, 2005

Speaker, Board of Directors Training, Red Cross Kansas Conference, Salina, KS, 1995

Speaker, Putting You in Community, Junior Leadership Salina, Salina Area Chamber of Commerce, Salina, KS, 1995

Workshop leader, Board Training, Salina United Way, Salina, KS, 1995

Speaker, "Connecting to the Public," Southwestern Bell Corporation, Topeka, KS, 1992

Speaker, Leadership Kansas, Kansas State Chamber of Commerce, Topeka, KS, 1991

Workshop leader, "Team Building," Teacher In-Service, Turner High School, Kansas City, KS, 1991

C. PUBLICATIONS AND PRODUCTIONS

In addition to the following writings, from 2005 to the present have been responsible for numerous introductions, forewords, and comments in Spencer Museum catalogs and other publications – writing that thoughtfully frames arts and academic issues as relating to museum collections and engages multiple audiences.

IN PROGRESS

Conducting research related to existing works of public art, monuments and memorials at the University of Kansas on the Lawrence campus. 2020-present

Conducting video interviews with artists represented in the Spencer Museum of Art's permanent collection concerning topics of aging and legacy; artists include: Robert Blunk, Jeff and Colette Bangert, Rita Blitt, Wendell Castle, Keith Jacobshagen, Yoshiko Jinzenji, Ke-Sook Lee, Tom Russell, Cynthia Schira, Carl Fischer, Harvey Dinnerstein. 2012-present

SPENCER MUSEUM OF ART PUBLICATIONS INTRODUCTIONS/FORWARDS

Hardy, Saralyn Reece. "Director's Remarks." *View: Spencer Museum of Art Spring Newsletter*, 2021

Hardy, Saralyn Reece. "Founding and Finding." *Perspectives on a Legacy Collection: Sallie Casey Thayer's Gift to the University of Kansas*, 2020

Hardy, Saralyn Reece. "Director's Remarks." *View: Spencer Museum of Art Fall Newsletter*, 2020

Hardy, Saralyn Reece. "Director's Remarks." *View: Spencer Museum of Art Spring Newsletter*, 2020

Hardy, Saralyn Reece and Celka Straughn. "Inquiry as Community." *Inquiries: Integrated Arts Research Initiative*, 2019

Hardy, Saralyn Reece. "Director's Remarks." *View: Spencer Museum of Art Fall Newsletter*, 2019

Hardy, Saralyn Reece. "Director's Preface." *Spencer Museum of Art Register*, Vol. VIII, No. 5, 2019

Hardy, Saralyn Reece. "Director's Remarks." *View: Spencer Museum of Art Spring Newsletter*, 2019

Hardy, Saralyn Reece. "Director's Remarks." *Spencer Museum of Art Annual Report*, 2018

Hardy, Saralyn Reece. "Director's Remarks." *View: Spencer Museum of Art Fall Newsletter*, 2018

Hardy, Saralyn Reece. "Director's Remarks." *View: Spencer Museum of Art Spring Newsletter*, 2018

Hardy, Saralyn Reece. "Director's Preface & Acknowledgements." *Big Botany*, Spencer Museum of Art, 2018

Hardy, Saralyn Reece and Kris Ercums. "Embedding Artists in the Life of a University Art Museum." *Artist Inhabit the Museum*, Spencer Museum of Art, 2017

Hardy, Saralyn Reece. "Director's Remarks." *View: Spencer Museum of Art Fall Newsletter*, 2017

Hardy, Saralyn Reece. "Director's Remarks." *Phase: Spencer Museum of Art Spring Newsletter*, 2017

Hardy, Saralyn Reece. "Director's Forward." *Temporal Turn: Art & Speculation in Contemporary Asia*, Spencer Museum of Art, 2016

- Hardy, Saralyn Reece. "Director's Remarks." *Phase: Spencer Museum of Art Fall Newsletter*, 2016
- Hardy, Saralyn Reece. "Director's Remarks." *Phase: Spencer Museum of Art Spring Newsletter*, 2016
- Hardy, Saralyn Reece. "Director's Forward." *Color in Ancient and Medieval East Asia*, Spencer Museum of Art Spring, 2015
- Hardy, Saralyn Reece. "Director's Remarks." *Phase: Spencer Museum of Art Fall Newsletter*, 2015
- Hardy, Saralyn Reece. "Director's Remarks." *Spencer Museum of Art Spring Newsletter*, 2014
- Hardy, Saralyn Reece. "Director's Forward." *An Errant Line: Ann Hamilton / Cynthia Schira*, 2013
- Hardy, Saralyn Reece. "Director's Remarks." *Spencer Museum of Art Fall Newsletter*, 2013
- Hardy, Saralyn Reece. "Director's Remarks." *Spencer Museum of Art Annual Report*, 2012: 4-7
- Hardy, Saralyn Reece. "Looking Toward Vasari." *Spencer Museum of Art Fall 2012 Newsletter* Sept. 2012: 2-5
- Hardy, Saralyn Reece. "Forward." *Spencer Museum of Art Register* 2012: 6-8
- Hardy, Saralyn Reece. "A Higher Standard: Far Above." *Spencer Museum of Art Spring 2012 Newsletter* Jan. 2012: 2-3
- Hardy, Saralyn Reece. "Conversations." *Spencer Museum of Art Fall 2011 Newsletter* Sept. 2011: 2-3
- Hardy, Saralyn Reece. "Director's Remarks." *Spencer Museum of Art Register* 2011: 8-9
- Hardy, Saralyn Reece, and Mimi Smith. "Dialogue with Mimi Smith." *Spencer Museum of Art Fall 2010 Newsletter* Sept. 2010: 4-7
- Hardy, Saralyn Reece. "Director's Remarks: A Year of Branching Out." *Spencer Museum of Art Register* 2010: 8-9
- Hardy, Saralyn Reece, Kate Hackman, and Meredith Moore. "Dialogue With Kate Hackman and Meredith Moore." *Spencer Museum of Art Fall 2009 Newsletter* Sept. 2009: 2-5
- Hardy, Saralyn Reece. "Director's Remarks: A Year of Reverberation and Resonance." *Spencer Museum of Art Register* 2009: 6-7
- Hardy, Saralyn Reece. "The Spencer's Year in Review." *Spencer Museum of Art Register* 2007: 6-9

PUBLISHED/PRODUCED

- "Foreword," *Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960s*, University of California Press, 2018
- "Your Creative Practice: Start with the Art," *Creativity in Museum Practice*, Left Coast Press, 2013
- "Foreword," *Kansas Murals: A Traveler's Guide* by David Lowenstein and Lara Jost, University Press of Kansas, 2006

Introductions, Curatorial Statements and Forewords, Salina Art Center catalogues and publications, 1987-2004

Contributor, *The New Gatekeepers: Emerging Challenges to Free Expression in the Arts*, edited by Christopher Hawthorne and András Szántó, National Arts Journalism Program, 2004

"On My Mind," *Grantmakers in the Arts Reader*, 2002

Museum and Visual Arts Director "Overviews" for the National Council on the Arts, National Endowment for the Arts, 1999-2002

"Salina's Architectural Heritage," video production with producer Joyce Fent, 1994

"Charles W. Shaver, Salina Architect," *Kansas Quarterly*, January 1993

"Charles W. Shaver, Salina's Architect of Record," *Smoky Hill Museum Newsletter*, Spring 1990

"Artists in Community," *Association of Community Arts Agencies of Kansas Newsletter*, 1985

"Musing in Museums," *Register of the Spencer Museum of Art*, Volume 5, No. 9, with Dolo Brooking and Maria Lee, University of Kansas, 1981

"Listening to Objects: A Research Based High School Tour," with Dolo Brooking, *Museum Education Roundtable*, American Association of Museums, 1981

"The Mask of Fools," video production, writer/coordinator with William Keeler, 30-minute adaptation of the original program produced for Kansas Public Television by the Office of University Relations, University of Kansas, 1983

D. TEACHING AND MENTORSHIP

Instructor, "Experiencing and Exploring Art on the KU Campus," honors first-year seminar, University of Kansas, 2018-present

Faculty mentor, KU Social Justice Staff Fellows, Lawrence, KS, 2016-2017

Faculty mentor, Museum Leaders: The Next Generation, Getty Leadership Institute, Massachusetts Institute of Technology, Boston, MA, 2012

Guest Lecturer, "Evolving Forms," Evolution and Human Affairs undergraduate honors course, University of Kansas, 2011

Instructor, "Reading Wright through Images and Text," Making the (Richard) Wright Connection Teaching Institute, University of Kansas, 2010

Guest Lecturer, "Changing face of art and opportunities in art in a globally warming environment," New Product Management Class, University of Kansas, 2007

Guest Lecturer, "Art, Environment & Society," Kansas Honors Program Tutorial, University of Kansas, 2007

Faculty mentor, Museum Leaders: The Next Generation, Getty Leadership Institute, The Getty Center, Los Angeles, 2004-2006

Guest Lecturer, "Contemporary Art," Salina Art Center Board of Directors class, Salina, KS, monthly 1994-2005

Guest Lecturer, "Practicing Theory," Arts Management Graduate Seminar, University of Wisconsin School of Business, Madison, WI, 2003

Guest Lecturer, "Teaching and Leading," Teacher's Institute Seminar, The School of the Art Institute, Chicago, IL, 2003

E. AWARDS

“KU Women of Distinction” Calendar, Emily Taylor Center for Women and Gender Equality and the University of Kansas, 2016, nominated and selected by KU faculty, staff, and students

Invested as Marilyn Stokstad Director, Spencer Museum of Art, University of Kansas, 2014, presented by University of Kansas Chancellor Bernadette Gray-Little and KU Endowment President Dale Seufferling

Best Museum Director, *The Pitch*, Kansas City Best Of List, 2007

Make a Difference Award, University of Kansas Student Designated, 2007

Distinguished Service Award, National Endowment for the Arts, 2001, awarded by Chairman Bill Ivey

Kansas Governor’s Art Award, Arts Advocate, Kansas Arts Commission, 1995, nominated by artists Frank Shaw and Scott Jost

Woman of Achievement Award, Non-Profit Leadership, Salina YWCA, 1993, nominated by the Salina Art Center Board

Merit Scholarship, Museum Management Institute, co-sponsored by the American Federation of Arts and the J. Paul Getty Trust; University of California, Berkeley, CA, 1990

V. SERVICE

A. SERVICE TO UNIVERSITY

Dole Institute of Politics Director Search Committee, University of Kansas, 2021

3-Minute Thesis, Judge, University of Kansas, 2020

Provost’s University Design Team Member (Student Life and Open Communities), 2020

Campus Historic Preservation Board, University of Kansas, 2020

Hall Center for the Humanities Director Search Committee, University of Kansas, 2018

Vice Provost of Faculty Development Search Committee, University of Kansas, 2017

Dean of University of Kansas Libraries Search Committee, Chair, University of Kansas, 2014-2016

Mission and Integrity Subcommittee for Accreditation, Higher Learning Commission, University of Kansas, 2013-2014

University Scholarly Achievement Committee, University of Kansas, 2010-2014

College Committee on Appointments, Promotion, and Tenure, Department of Theatre, University of Kansas, 2011

Engaging Scholarship with Public Service Working Group, University Strategic Planning Committee, University of Kansas, 2010

Committee, Stakeholder Group for the development of a university-wide faculty activity reporting system, University of Kansas, 2010

Museum Studies Curriculum Review Committee, University of Kansas, 2010

Approval Committee, Seed Grants, The Commons, University of Kansas, 2009-present

University of Kansas Fine Arts Dean Search Committee, 2008

Provost's Task Force on the Organizational Structure of the School of Fine Arts, University of Kansas, 2008

Working for Kansas Task Force, Office of the Chancellor, University of Kansas, 2008

Hall Center's Faculty Seminar, Globalization Steering Committee, University of Kansas, 2007-2008

KU/Getty Campus Conservation Steering Committee, 2006-2008

University of Kansas Historic Preservation Master Plan Steering Committee, 2006-2008

Advisor, School of Continuing Education, University of Kansas, 2005-2006

Kansas Professional Communicator Patron, 2006-present

Art on Campus Advisory Committee, University of Kansas, 2005-present

Provost Council, University of Kansas, 2005

Diversity Working Group, University of Kansas, 2005-2006

Honors Program Co-curricular Committee, University of Kansas, 2005-2010

Emily Taylor Women's Resource Center, University of Kansas, 2005-2008

School of Liberal Arts and Sciences Advisory Board, University of Kansas, 2004-present

Spencer Museum of Art Advisory Board, University of Kansas, Lawrence, KS, 2002-2004

The University of Kansas Board of Fine Arts, Lawrence, KS, 1991-1995

B. SERVICE TO REGION AND COMMUNITY

Curator Hiring Committee, Salina Arts Center, 2021

Friends of Haskell Advisory Committee, Haskell Foundation, Haskell Indian Nations University, 2019- present

Partner and Steering Committee Member, Rocket Grants, Charlotte Street Foundation funded by the Andy Warhol Foundation for the Visual Arts, 2009-present

Board, Sandhills Institute, Rushville, Nebraska, 2015-present

Board of Directors, Friends of S. P. Dinsmoor's Garden of Eden, 2010-2015

Advisory Board member, Charlotte Street Foundation, Kansas City, 2006-present

Committee member, KC Artists LINC, Charlotte Street Foundation, Kansas City, 2006-present

Lawrence Rotary Club, Lawrence, Kansas, 2005-present

Board of Directors, Lawrence Chamber of Commerce, 2009-2012

Imagination and Place Committee, Lawrence Art Center, 2005-2013

Facilitator, Courtland Arts Council Board Development, Courtland, KS, 2003

Salina Community Council, Salina, KS, 1996-1999

Design Education Task Force, Salina Downtown Inc., Salina, KS, 1993-1995

Dyck Arboretum Advisory Board, 1993-95

Salina Area Chamber of Commerce Board, Salina, KS, 1992-1995

USD 305 Arts Task Force, Salina, KS, 1994-1995

Salina Arts Roundtable, Salina, KS, 1990-2000

Board, Concerts for Young People, Lawrence, KS, 1979-1980

C. ADVISING AND SERVICE TO FIELD

Reviewer, Snite Museum of Art, University of Notre Dame, Reaccreditation for American Alliance of Museums, 2021

Advisor, "Governance, Funding, and Reporting for Academic Libraries and Museums," Ithaca S+R, Funded by The Andrew W. Mellon Foundation, 2019

Sawyer Seminar Steering Committee, "Chronic Conditions: Knowing, Seeing, and Healing the Body in Global Africa," Funded by The Andrew W. Mellon Foundation, 2019

Grant Reviewer, Preventive Conservation Grants, National Endowment for the Humanities, 2018

Grant Reviewer, Ovation Grants, Arts KC Regional Arts Council, 2015

Futures Task Force, Association of Art Museum Directors, 2015 - present

Cultural Plan Steering Committee, City of Lawrence, 2015 - present

Search Committee, City of Lawrence Director of Arts and Culture, 2014

Nominator, Joan Mitchell Foundation, 2012 - present

Visual Art Panelist, National Endowment for the Arts, Washington, DC, 2013

Vice President (Treasurer), Board of Trustees, Association of Art Museum Directors, 2010-2013, member 2007 - present

Participant, *The Campus Art Museum: A Qualitative Study, A Report to the Samuel H. Kress Foundation* (by Corrien Glesne). 2012

Participant, *Campus Art Museums in the 21st Century: A Conversation* (by Tom Shapiro, Peter Linett, and Betty Farrell), 2012

Grant Reviewer, Ovation Grants, Arts KC Regional Arts Council, 2011, 2015, 2016

Grant Reviewer, Engaging Communities Grants, Institute of Museum and Library Services, 2009

MuseumLab, through the Cultural Policy Center, University of Chicago, 2008

Advisor, Museum Management Institute, // Leadership Institute, The Getty Center, Los Angeles, 2004-2006

Advisory Board, Getty Leadership Institute, Los Angeles, CA, 2002-2006

Museum Loan Network Advisory Panel, Boston, MA, 2002-2006

Nominating Committee, College Art Association, New York, NY, 2003

Advisory Group for Only Skin Deep: Changing Visions of the American Self, International Center for Photography, New York, 2001

Exploratory group for a new center of art and society, School of the Art Institute of Chicago, Chicago, IL, 2001

Consultant, Mission and Policy Development, Cowley County Community College, Arkansas City, KS, 1995

Consultant, Preparing for Accreditation, Beach Museum of Art, Kansas State University, Manhattan, KS, 1997

Program Committee for Director's Forum administered by the American Federation of Arts, New York, 1996

Museum Trustees Association Advisory Board, Washington D.C., 1993-1999

Participant, Museum Assessment Program, (what organization?) 1992- present

Participant, Institute of Museum and Library Services (what organization?), 1992-present

Education Committee, American Association of Museums, 1986-1989

Advisory Council, Kansas Arts Commission, 1976-1978



Cara Weeks Neuburger, MA, ATR, LCPC

Sunflower Art Therapy

841 1/2 Massachusetts St., Suite C Lawrence, KS 66044

[REDACTED], sunflowerarttherapy@gmail.com, www.sunflowerarttherapy.com

Education and Qualifications:

- Licensed Clinical Professional Counselor (LCPC): State of Kansas, License NO. 2388, Board-Approved Clinical Supervisor
- Licensed Professional Counselor (LPC) : Licensed at the clinical level in the state of Missouri, License NO. 2006012555
- Registered Art Therapist (ATR): National registration with the Art Therapy Credentials Board, Registration NO. 07-165
- Southern Illinois University Edwardsville: MA in Art Therapy Counseling, 2005
- University of Kansas: BFA in painting 2000

Areas of Specialization:

- Development and implementation of art therapy programs.
- Art based psychotherapy services for the treatment of mental health concerns for children, teens, and adults utilizing post-modern, strength-based, Dialectical Behavioral Therapy, and person-centered approaches.
- Post graduate clinical supervision services for art therapists and professional counselors.
- Family Psychoeducation Evidenced Based Practice for adults or teens with severe mental illness and their families.

Professional Experience:

Sunflower Art Therapy: 2019- Present

Lawrence, KS

- Own and operate private practice providing creative arts based psychotherapy services.
- Provide art therapy and psychotherapy services for children, youth, and adults including individual sessions and group therapies.
- Clinical specialization include treatment of severe and persistent mental illness, schizophrenia and allied disorders, family education, and co-occurring disorders.
- Design and provide art therapy workshops for the community.
- Provide contract services or consultation to community agencies to assist in designing and implementing creative arts therapies programs or services.
- Provide post-graduate clinical supervision to professional counselors and art therapists.

Valeo Behavioral Health Care: 2005-2019

Topeka, KS

Valeo Expressive Therapies Program: Program Manager, 2011- 2019

- Proposed and developed the Expressive Therapy program, expanding the program from one staff to a team of 6 to meet ever growing demand for services.
- Designed and implemented a full range of expressive therapy programming for adults experiencing mental illness, serving an rotating enrollment of approximately 200 clients per month. Services included art based psychotherapy,

art based psychosocial services, vocational training in the arts, crisis services, and group therapies integrated across the continuum of programs at Valeo BHC.

- Clinical supervision of a team of four art therapists and one music therapist. Oversight of all clinical productivity standards, daily operations, documentation practices, and operational budget.
- Developed the Creations of Hope Gallery, a professional art gallery with the mission of public education on mental health and the arts as a healing resource as well as vocational training in the arts for individuals with mental illness or disabilities.
- Managed daily operations of the gallery including: financial operations, promotional efforts, community outreach, enrollment of artists, management of a team of 15-20 volunteers, and organization of special events and educational efforts.
- Provided coordination, management, and direct services for Kansas Partnership of Families program, an evidenced based practice of family psycho-education for adults experiencing schizophrenia or other severe mental illness.
- Provided clinical art therapy and psychotherapy services to adults across the care continuum.
- Initiated and carried out grant writing opportunities for supporting program growth and operation.
- Site supervisor for art therapy graduate students from Emporia State University

Valeo CARE Community Integration Program and Supported Education Program: Program Manager 2008-2010, CARE Counselor 2006-2008

- Provided clinical supervision and management of CARE Community Integration Program and Supported Education Program, a SAMHSA Emerging Best Practice.
- Responsible for designing and implementing psychosocial treatment strategies for adults with Severe and Persistent Mental Illness.
- Provided direct services to consumers through art therapy groups, individual counseling, and crisis response.
- Oversight of all clinical productivity standards, daily operations, documentation practices, grant writing and operational budget.
- Responsible for implementation of clinical treatment strategies to assist adults with psychiatric disabilities in overcoming barriers to post secondary education.
- Collaborated with the University of Kansas to meet research and fidelity requirements.
- Lead clinician for Kansas Partnership of Families, a SAMHSA Evidenced-Based Practice of Family Psychoeducation for adults experiencing severe mental illness.

Two Rivers Psychiatric Hospital: Art Therapist PRN, 2005-2007

Kansas City, MO

- Created and lead daily art therapy groups and completed expressive therapy evaluations for the following care units: Children, Adolescents, Senior Adults, Spectrum Adult Services, Dual Diagnosis Unit, and Sexual Trauma Unit.

Madison Student Support Center: Art Therapy Assistantship, 2004-2005

Madison, IL

- Developed and implemented an art therapy program within the curriculum of an alternative high school/middle school and the Aggression Replacement Training program model.
- Provided individual and group art therapy to adolescents with behavioral and emotional difficulties.

Related Activities and Honors:

Professional Affiliations and Recognition:

- American Art Therapy Association, member, 2003-present
- Kansas Art Therapy Association, board member, 2005-present
- NAMI Kansas-Provider of the Year 2009
- Competitive Graduate Award scholarship recipient 2003

Art Therapy Consultation, Professional Presentations, and Community Education Programs:

- Spencer Museum of Art, University of Kansas, Lawrence KS, 2020-2021
- Perry-Lecompton High School, Perry KS, 2020
- NAMI Douglas County, Lawrence KS, 2020
- American Art Therapy Association- National Conference, Kansas City. MO, 2019
- Shawnee County Health Department, Topeka KS, 2018
- Kanza Mental Health Center, Hiawatha KS, 2017
- Art Therapy Discovery Day, Emporia KS, 2017
- Family Service and Guidance Center, Topeka KS, 2011
- NAMI Family to Family, Topeka KS, 2009
- Depression Bipolar Support Alliance, Topeka KS, 2009, 2013, 2015

Jessica K. Sadler

SUMMARY OF QUALIFICATIONS

- Competition in Division 1 athletics provided skills to promote discipline, work collaboratively, manage time, and leadership.
- Goal-driven with a solid ability to develop creative ideas and solutions to contribute value in a dynamic, learning education environment.
- Strong Communication skills; writing and verbal
- Known for ability to learn quickly and adapt easily to new challenges

EDUCATION

B.S.E in Elementary Education, *The University of Kansas, Lawrence, KS* May 2011

5th Year Professional Year

May 2012

- GPA: 3.90

Master of Special Education

July 2012

- Certified K-12

ESL Endorsement

June 2012

- Through completion of exam, certified K-12

LICENSURE

Kansas Professional License in Elementary Education, Grades K-6th Effective Until March 2025

Kansas Special Education Adaptive, K-12 Effective Until March 2025

TEACHING EXPERIENCE

Third Grade Teacher

Cordley Elementary School Lawrence, KS

August 2012- 2013

Fifth Grade Teacher

Cordley Elementary School Lawrence, KS

August 2013- 2017

Fifth Grade Blended Classroom

Cordley Elementary School Lawrence, KS

August 2014-2017

Equity Team Member

August 2013-2017

Founder of the Cordley Coders

- After school computer science and coding club open to grades 3-5 August 2016-May 2017
- Ran a Partnership with KU to launch a cube satellite with the help of NASA

Host Teacher

- Host teacher for Haskell Indian Nations Student Teacher August 2016- May 2017
- 6th Grade Science Teacher** August 2017- Present
 - Oregon Trail Middle School Olathe, KS
- Lead Teacher for the Kansas Corn Commission** July 2018- Present
 - Create labs and deliver agriculture based workshops for educators focused on corn for the State of Kansas.
- Curriculum Creator for the Kansas Beef Council** January 2019- Present
 - Have created breakout boxes, delivered PD, and will be continuing to create additional content to further their educational curriculum.
- Facilitator for STEM Connection** August 2017- Present
 - STEM group serving females grades 6th-8th with over 100 members currently participating.
- Student Internship- 3rd Grade/ Special Education** January 2012- April 2012
Cordley Elementary School, Lawrence, Kansas
 - Looking forward to working in a general and special education classroom in an ESL school as part of my blended placement.
 - Plan on facilitating interactive, hands-on lessons that will be beneficial for all students.
- Student Teacher** August 2011- October 2011
Eudora Elementary, Eudora, Kansas
 - Responsible for one, second grade classroom of 20 students.
 - Created and administered age-appropriate lessons for all basic subject areas.
 - Incorporated the use of technology through Promethean Boards and laptops.
 - Collaborated with other teachers and assisted them with tasks.
- OTHER EXPERIENCE**
 - Head JV Volleyball Coach Olathe West, KS July 2017- July 2018
 - Head Freshman Basketball Coach Eudora, KS May 2015- June 2016
 - Volleyball Coach Eudora, KS July 2013- Present
 - Creating and Conducting High School Level Practices
 - JV and Varsity Teams
 - Staging film and live games
 - Club Volleyball Coach Eudora, KS October 2013- Present
 - Head coach for ages 12, 14, and 15
 - Conducting practices, skills games, and summer leagues
 - Traveling tournaments
 - Art Education Consultant Spencer Art Museum June 2013-Present
 - Helped create text, materials, and lessons plans that can be used in third and fifth grade classrooms

- Member of the Spencer Museum of Art's educator program
- Brought on as a educational perspective for PEAK
- Attending meetings, present as workshops and professional developments, create lesson and discussion opportunities

BUAC Advisor for PBS Learning Media Fall 2019-Present

- Currently helping with curricular and resource review for PBS and their new Earth and Space Science focused lessons for English Language Learners

Smithsonian Air and Space Museum TII Cohort 2020 March 2020- Present

- Selected to be one of the 20 Cohort Members for 2020 and beyond
- Participate in educational development related to air and space as well as using museums as educational tools in the classroom.
- Complete additional side tasks and opportunities for the National Air and Space Museum

Study Hall Monitor for *The University of Kansas* August 2011- 2012

- Work with baseball, swimming/diving, and softball.
- Make sure these students are getting their required number of study hours for the week.
- Assist students if they have academic questions.

Camp Counselor and Instructor, *Camp Lenox*, Lee, Massachusetts June 2011- August 2011

- Lived in a bunk with 20 girls (ages 11-12) as a counselor.
- Instructed volleyball lessons and coached tournaments against neighboring camps.
- Planned and facilitated other sports activities for camper's participation.

Paraprofessional, *Jenks Public Schools*, Jenks, Ok Summer 2007- Summer 2010

- Help students complete course work based on IEPs.

McDonald's Stay in School Educational Event October 2011

- East Valley High School Kansas City, Missouri

HONORS/ ACTIVITIES/ MEMBERSHIPS

- Best Teacher of Lawrence 2013
- Member of the University of Kansas Women's Rowing team 2007-2011
-Division 1 athlete all four years of college
- Member of Student Athletic Advisory Committee Executive Board 2008-2011
-Worked with Special Olympics, Coordinated events in the community
- Athletic Director's Honor Roll 2007-2011
- Selected for the Kansas Asia Scholars May-June 2010
-Spent 1 month in China learning about the education system, culture, and history
- Student Union Activities Event at KU August 2007- August 2011
-Coordinated events on campus such as: Carnival, Project Runway, Pizza and a Comedian, KU's Best Dance Crew
- Green School Grant Recipient August 2016-2018
 - Started a Vermicomposting and recycling program for Cordley Elementary

- Recipient of a Douglas County Community Foundation Grant October 2016
- ESU Master Educator Nominee September 2017
- Recipient of \$20,000 total grant dollars for my STEM group 2018-2019
- Kansas Teacher of the Year Nominee Fall 2019
- PAEMST Nominee 2019-2020
- Recipient of “The Spirit of Education Award” 2020
 - The award is presented by the National Safe Schools Convening for an educator responsible for school climate and culture transformation.
- Selected as a teacher leader by the Kc Metro and Kennedy Partners Group 2019- Present
- D.I.G Field School Participant July 2019

Megan D. Johnson

Teaching Experience

Classroom Teacher

August 2016-Present

Lansing High School- 9th, Pre-AP 9th and 11th grade English

- Attended collaborative meetings with staff, administration, and PLCs within the department.
- Planned, constructed, and differentiated daily lesson plans for the classroom setting.
- Enhanced freshmen learning and understanding with a variety of texts including: *To Kill a Mockingbird*, *The Odyssey* and *Romeo and Juliet*.
- Enhanced junior learning and understanding with a variety of texts including: *The House on Mango Street*, *The Great Gatsby*, and different choice reads.
- Expand on the ideas of the “American Dream”.
- Discover and discuss different cultures such as the Native American culture, the Latino culture and the African American culture.

Student Teaching

August 2015- May

2016

Turner High School- Freshman Academy- ESL and Advanced

- Attended collaborative meetings with staff, administration, and PLCs within the department.
- Planned, constructed, and differentiated daily lesson plans for the classroom setting.
- Enhanced student learning and understanding with a variety of texts including *To Kill a Mockingbird*, *Animal Farm*, *Catcher in the Rye*, *Things Fall Apart*, *The Odyssey* and *Romeo and Juliet*.

Practicum I- Field Experience

January 2015- May 2015

Turner High School- Freshman Academy- ESL and Advanced

- Worked with small groups and individuals to facilitate hands on learning experiences.
- Developed and maintained appropriate classroom relationships and discipline strategies

AmeriCorp-Vista, Turn the Page KC

Summer Tutor

May 2015- August 2015

- Tutored children from K-2nd grade in reading at Whittier Elementary.
- Reading with students from the Upper Room.
- Helped improve their reading levels and understanding of the materials.

Turner School District 202

August 2014- May 2015

Substitute Teacher K-12

- Follow lesson plans and teach the appropriate tasks to the students.
- Maintained a well-organized classroom and a respectful environment.
- Gained real classroom experience while experiencing different classes and content areas.

Piper School District 203

August 2014- May 2015

Substitute Teacher K-12

- Follow lesson plans and teach the appropriate tasks to the students.
- Maintain a well-organized classroom and a respectful environment.
- Gained real classroom experience while experiencing different classes and content areas.

Work Experience**Bank of Blue Valley**

January 2014-2020

Lead Banking Specialist

- Managed day-to-day operations after hours.
- Oversaw tellers and handle all personal banker requests during after hours.
- Trainer of new tellers, and kept up with new training for current employees.

Fort Leavenworth Frontier Heritage Communities

November 2010- January 2014

Administrative Assistant

- Ran front office, answered phones to schedule appointments.
- Organized office filing system.
- Trained new employees and oversaw interns for four summers.

Education

University of Missouri-Kansas City

Bachelor of Arts in Secondary Education, GPA 3.8

May 2016

Benedictine College

Bachelor of Arts in English and Journalism, GPA 3.6
Emporia State University
Masters of Art in English Literature, GPA 4.0

May 2010

Present

Extracurricular activities

Junior Class Sponsor
KAYS Sponsor
FCCLA Co-Sponsor
Supervision of sporting events
Bookkeeper: Volleyball and Basketball

References

Casey McCord - Lansing High School English Teacher

[REDACTED]
[REDACTED]

Rob McKim- Lansing High School Principal

[REDACTED]
[REDACTED]

Keith Andrews- Lansing High School Social Studies Teacher and Department Head

[REDACTED]
[REDACTED]

Ryan James Thorup

▪ Kansas City

Technical Skills

- | | | |
|-----------|--------------|-----------|
| ✓ AJAX | ✓ Heroku | ✓ MySQL |
| ✓ CSS3 | ✓ HTML5 | ✓ Node.js |
| ✓ Express | ✓ JavaScript | ✓ React |
| ✓ Github | ✓ jQuery | ✓ Symfony |
| ✓ HBS | ✓ MsSQL | ✓ Vue.js |
-

Experience

Full Stack Developer | Spencer Museum of Art KU | July 2018 – Present

Responsible for developing and improving various web applications for the Spencer Museum of Art. Worked with stakeholders to identify needs while planning and designing applications and middleware. Collaborating with other IT professionals on campus to create solutions for server and database needs.

Highlights:

- Created a new Online Collection application using the Spencer's existing database using Symfony, React and MsSQL.
- Developed an educational application for K-12 teachers in the state of Kansas to meet educational goals.
- Worked with Spencer staff to identify data trends and areas for improved data entry and data cleanup.
- Launched a new feature of the Online Collection that allows users to login and create their own lists as well as annotating objects within the lists.

Assignment Database Application | Spencer Museum of Art KU | February 2018 – June 2018

Contracted to build an Assignment Database Application to help promote cross-disciplinary interest in utilizing the resources of the Spencer Museum of Art. Researched and implemented applicable technologies for a successful implementation of the application. Provided input to help improve user experience as well as technical clarification where needed.

Highlights:

- Learned new technologies including PHP, CodeIgniter Web Framework, and MSSQL to blend the app with SMA's existing applications.
- Collaborated with several key stakeholders in order to ensure the app meets users' needs and long-term sustainability and scalability goals.

Full Stack Graduate | The Tallgrass School Kansas City | October 2017 - January 2018

Completed the 13 week, intensive, hands-on web development program. Developed a wide variety of sites and applications using CSS, HTML and JavaScript as well as different databases, libraries and frameworks incorporating existing and self-created APIs. Gained experience in learning and utilizing different technologies, plugins, and modules based on application need.

Projects:

- [Vanilla JS Trivia](#) - an interactive trivia game build with vanilla JavaScript using AJAX calls and local storage to track scores.
- [Game of Clones](#) – a lightweight, responsive CSS framework based on flexbox with a Game of Thrones vibe.

- [Hotplate](#) – a project boilerplate to get html projects up and running quickly using Gulp.js, SASS, browser-sync, Uglifyjs, and cssnano.
- [Settle-Ours](#) – a Vue.js project for users to create, join, and record games of Settlers of Catan to track over time. Uses Node.js, Express, Firebase Auth, MySQL, and Vuetify.

International Programming Coordinator | Wichita State University | December 2014 - April 2017

Responsible for programming activities, events and educational opportunities for over 1500 international students. Served as campus liaison to build and maintain relationships with applicable stakeholders while looking for cross-collaboration opportunities. Maintained and developed programs to further student development and success.

Highlights:

- Researched and implemented a new online check-in process for incoming students saving our office over \$10,000 per year and Student Health Services over \$500 in employee time and salaries.
- Created and oversaw a new “Global Mentor” program starting in Fall 2015 to help meet new students’ needs as well as to help in our goal of retention. This included recruiting, interviewing, and overseeing students from a variety of backgrounds.
- Reevaluated and developed programs such as new student orientations while incorporating data analysis.

English Professor | Joongbu University - Majeon, South Korea | March 2012 - February 2014

Instructed Korean university students in conversational English and practical reading and writing skills. Developed curriculum and lesson plans to meet students varying needs in learning. Tasked with achieving university outcomes as well as maintaining a high scores in student evaluations.

Highlights:

- Helped pioneer the online Moodle Reader program for Joongbu’s library which tied together reading and technology to facilitate student learning.
- Organized semester English outings in order to engage students in real life situations.

Education

The Tallgrass School - Kansas City, MO | Full Stack Web Developer Graduate | 2018

Baker University - Baldwin City, KS | Bachelor of Arts – Major: History | 2008

Harlaxton College - Grantham, England | Study Abroad | Spring 2007

Leadership/Awards

Unity Award | Wichita State Diversity and Inclusion | 2016

Wichita State Committees/Councils | 2015 - 2017

- Housing Exceptions Committee
- Health Preparedness Committee
- LGBTQ Task Force

Teacher of the Term | Chungdahm Learning Academy | Spring 2011

Partners in Education Across Kansas (PEAK) Coordinator

Department:	Spencer Museum of Art
Working Title:	Partners in Education Across Kansas Coordinator
FSLA:	limited term (4 years, 9 months), non-exempt, benefits eligible
Length of position:	January 1, 2022 – September 30, 2026
Salary:	\$42,000
FTE:	Full-time (40 hours per week)
Reports to:	Director of Education and Interpretation Kristina Walker

Description

Located on the University of Kansas campus, the Spencer Museum of Art is a vibrant cultural center that sparks curiosity, inspires creativity, and creates connections among people through art. As the only comprehensive art museum, with over 45,000 works of art, in the state, the Spencer strives to collaborate with educators throughout Kansas to engage students with its collections.

The Partners in Education Across Kansas (PEAK) Coordinator is a grant-funded, position for a term of 4 years and 9 months, designed to manage a collaborative professional development program for communities of practice of K-12 educators across the state of Kansas. The program will provide educators the content, skills, and strategies needed for quality arts integration, especially in the area of social emotional learning (SEL), so they are comfortable with implementing them in their classroom and community and advocating for these practices with colleagues, schools, districts, and professional organizations. The PEAK Coordinator will serve as project manager overseeing logistical aspects of program development and administration including budget, timeline, contractual services, and communication. The person in this position will work closely with staff from the Spencer Museum on to produce instructional resources, including digital and distance learning; implement the PEAK program, and serve as liaison to organizational partners and K-12 educators across Kansas.

Applications for employment are encouraged from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability.

Event & Evaluation Coordination (40%)

- Manage the logistics and scheduling of numerous in-person and virtual meetings and trainings, site and classroom visits, and self-care sessions for multiple communities of educators across Kansas.
- Ensure that all members of PEAK communities of practice have handouts, instructional materials, and essential information for PEAK events in advance of gatherings.
- Work with museum staff to plan and host multiple educator workshops at the Spencer Museum and in locations across Kansas, including scheduling, purchasing supplies, and coordinating meals and reserving blocks of hotel rooms.
- Support evaluation activities through scheduling, recordkeeping, survey distribution, and aggregating survey responses.

- Prepare agenda and take minutes for strategic planning meetings, site meetings in each community of practice, and bi-monthly grant leadership team meetings.

Resource Development & Dissemination (30%)

- Work with Museum staff, Kansas partners, teacher leaders, and art therapists to develop digital and analogue engagement materials including enrichment resources and lesson plans, informal videos, hands-on classroom materials, virtual tours, and other special projects.
- Coordinate the dissemination of analogue instructional resources to communities of practice across Kansas, and support the dissemination of digital resources by drafting promotional text for email, social media, and other platforms.
- Maintain detailed and accurate records about resource distribution to document PEAK's reach and impact, including gathering data about digital reach using Google Analytics.

Stakeholder Communication & Recordkeeping (30%)

- Assist in building relationships with educators and arts organizations, developing new communities of practice across Kansas, introducing educators to the materials created, and serving as a liaison to community partners.
- Manage communication with PEAK educators about event details, instructional resources, and stipend payments.
- Maintain organized records for external communications, meeting minutes, and expenditures.
- Assist with processing of contracts for teaching artists, organizational partners, videographer, teacher leaders, and art therapists.
- Ensure all stakeholders receive stipends and honoraria in a timely manner.

Required Qualifications

- Bachelor's degree and one year of related experience or GED and three years of related experience.
- Project management experience, including organizing meetings and activities, managing relationships with stakeholders, and tracking and documenting project expenditures and activities.
- High level of organizational skills with an emphasis on attention to detail.
- Demonstrating experience working independently and in collaboration.
- Proficiency in MS Office Suite, in particularly Excel, as well as social media platforms as demonstrated by previous work experience.
- Valid driver's license (this position will require travel throughout the state of Kansas).

Preferred Qualifications

- Bachelor's degree in art history, studio art, art education, education, or related field.
- Experience in event planning and execution.
- Excellent written and verbal communication skills as evidenced by application materials and interview.
- Familiarity with educational resource development and technology as outlined in application materials.
- Previous experience working in a museum or arts environment.

Application Requirements:

- Cover letter
- Curriculum vitae
- Names and contacts for 3 professional references

Statement on Diversity & Inclusion: As a premier international research university, the University of Kansas is committed to an open, diverse and inclusive learning and working environment that nurtures the growth and development of all. KU holds steadfast in the belief that an array of values, interests, experiences, and intellectual and cultural viewpoints enrich learning and our workplace. The promotion of and support for a diverse and inclusive community of mutual respect require the engagement of the entire university.

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

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View Mandatory Budget Narrative

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

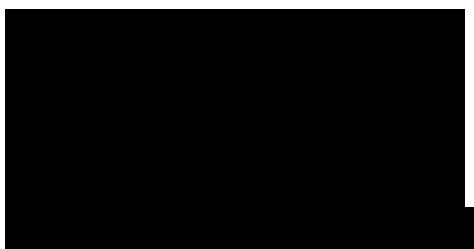
Add Optional Budget Narrative

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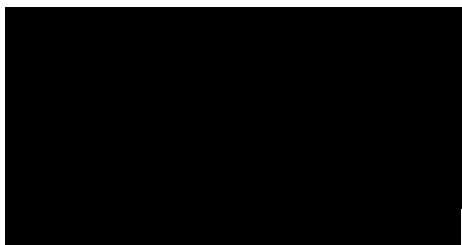
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1. Personnel

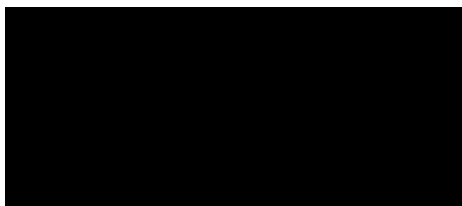
Amanda Martin-Hamon, Project Co-Director, is responsible for leading the development and refinement of the PEAK curriculum, initiating and sustaining relationships with educators and arts and culture organizations in each community of practice, and training Teacher Leaders who will help implement the program. For each year of the grant period, 50% of Martin-Hamon's annual salary of \$ [REDACTED] is requested.



Kristina Walker, Project Co-Director, will lead the development and dissemination of accessible instructional materials and participate in PEAK workshops, site meetings, and self-care sessions. She will work closely with the developer on the enhancements to the Museum's digital infrastructure to support distance learning and broad dissemination of all instructional materials developed during the grant period that can be shared digitally. She will also supervise the PEAK Coordinator. For each year of the grant period, [REDACTED] of Walker's annual salary of \$ [REDACTED] is requested.



To be hired, PEAK Coordinator, will be responsible for organizing meetings, workshops, site visits, and self-care sessions; supporting the production and dissemination of instructional materials; coordination of the payment of contractual work, teachers, and supplies; and documentation of PEAK toward future replication of the program by other arts and culture organizations. The museum educator in this position will be a participating member of the Communities of Practice and contribute to the co-creation of curriculum and resources. Salary for this position will be \$ [REDACTED] with an anticipated start date of January 1, 2022. Therefore $\frac{3}{4}$ of salary is requested in Year 1.



[REDACTED]

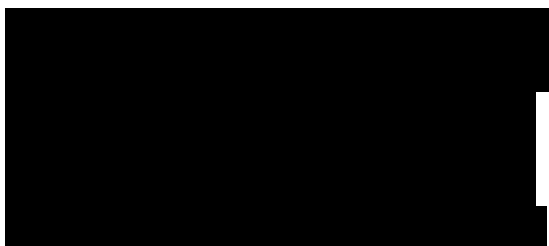
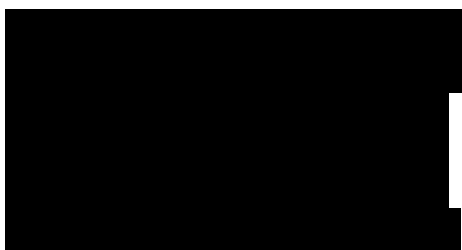
Dr. Celka Straughn, Deputy Director for Public Practice, Curatorial, and Research, will provide guidance and leadership to the PEAK program. She will be responsible for ensuring quality of the program's curriculum and design and support the development and nurturing of relationships with school districts, arts and culture organizations, and educators statewide. In each year of the grant period, [REDACTED] of Dr. Straughn's annual salary of \$[REDACTED] is requested.

[REDACTED]

Saralyn Reece Hardy, Marilyn Stokstad Director of the Spencer Museum, will contribute to the leadership curriculum for each community of practice's third year in the PEAK program. She will help develop and sustain partnerships with school districts and arts and culture organizations across Kansas. As Spencer Museum Director, Reece Hardy will be ultimately responsible for the implementation and success of all project activities, as part of her regular job duties. [REDACTED] of her annual salary of \$[REDACTED] is requested in each year of the grant period.

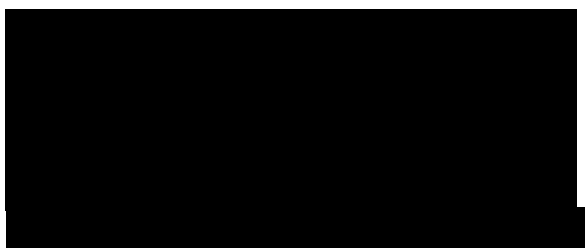
[REDACTED]

Ryan Thorup, Developer, will be responsible for the creation, maintenance, and refinement of digital platforms for sharing co-created instructional materials, which will ensure broad and sustained dissemination. In his three years on the Spencer Museum staff, Thorup has built a K-12 lesson plan database and other digital tools for sharing curricular and other educational resources. For PEAK, he will 1) enhance the Museum's existing K-12 lesson plan database to include additional content and functionality that meet the needs and of educators across Kansas and beyond; 2) develop a webpage to enable educators to explore and request to borrow works of art in the Museum's travelling Classroom Collection; and 3) develop a webpage for K-12 students to engage with works of art in the Museum's collection in conjunction with the Spencer's Collection Cards, a series of trading cards that feature images of objects with their unique accession numbers as the secret code. Thorup will complete these major tasks during Year 1 and 2 and as such [REDACTED] of Thorup's annual salary of \$[REDACTED] is requested in those years. In Years 3-5, he will provide support and maintenance for digital resources, and 10% of his salary is requested during those years.



2. Fringe Benefits

Fringe benefits for University of Kansas full-time employees are calculated at a rate of



3. Travel

Throughout the grant period, Spencer Museum staff and Teacher Leaders will travel to PEAK communities to develop relationships with school district leadership, prospective educators and art therapists, and arts and culture organizations. Previous experience providing professional development for educators has highlighted the importance of relationship building to generate community buy-in, especially from school administrators, which is critical to the success of the program. Building on lessons learned during the COVID-19 pandemic, many of these meetings will also take place remotely using videoconferencing technology. Spencer Museum staff, Teacher Leaders, and Art Therapist Cara Weeks Neuburger will also travel to communities of practice for classroom observations, site meetings, and summer arts integration workshops.

Travel will be conducted using a vehicle owned by the Spencer Museum of Art, which was purchased in 2020 to support an expansion of K-12 engagement statewide. Per the U.S. General Services Administration (GSA), the rate for mileage is \$/mile. GSA rates for lodging in Kansas (\$/night) and per diem (\$/day and \$/lunch) are also used for travel calculations.

Year 1 travel costs will be \$ [REDACTED] and include:

- 4 day-trips to Topeka (CP1) by 4 persons/trip totaling \$ [REDACTED]
Objectives: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x \$ [REDACTED]/lunch = \$ [REDACTED] for per diem
 - 4 trips x 54 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation
- 4 day-trips to McLouth (CP2) by 4 persons/trip totaling \$ [REDACTED]
Objectives: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x \$ [REDACTED]/lunch = \$ [REDACTED] for per diem
 - 4 trips x 37 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation
- 2 day-trips to Salina (CP3) by 4 persons/trip totaling \$ [REDACTED]
Objectives: Grant leadership team builds relationships and conduct planning meetings
 - 2 trips x 4 persons x \$ [REDACTED]/lunch = \$ [REDACTED] for per diem
 - 2 trips x 276 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation
- 1 trip to Salina of 4 days/3 nights by 4 persons totaling \$ [REDACTED]
Objective: PEAK introductory workshop for new Salina community of practice
 - 1 trip x 4 persons x 4 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 1 trip x 4 persons x 3 nights x \$ [REDACTED]/night = \$ [REDACTED] for lodging
 - 1 trip x 276 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation

Year 2 travel costs will be \$ [REDACTED] and include:

- 4 day-trips to Topeka for 4 persons totaling \$ [REDACTED]
Objective: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x \$ [REDACTED]/lunch = \$ [REDACTED] for per diem
 - 4 trips x 54 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation
- 4 day-trips to McLouth for 4 persons totaling \$ [REDACTED]
Objective: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x \$ [REDACTED]/lunch = \$ [REDACTED] for per diem
 - 4 trips x 37 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation
- 4 day-trips to Salina for 4 persons totaling \$ [REDACTED]
Objective: Grant leadership team conducts classroom observations and site meetings

- 4 trips x 4 persons x \$ /lunch = \$ for per diem
- 4 trips x 276 miles round-trip x \$ /mile = \$ for transportation
- 2 trips to community of practice (CP4) for 4 days/3 nights by 4 persons totaling \$
Objectives: Grant leadership team builds relationships and conduct planning meetings.
The Museum anticipates recruiting a community in Western or Southern Kansas and estimated a roundtrip distance of 400 miles from Lawrence, KS.
 - 2 trips x 4 persons x 4 days x \$ /day = \$ for per diem
 - 2 trips x 4 persons x 3 nights x \$ /night = \$ for lodging
 - 2 trips x 400 miles round-trip x \$ /mile = \$ for mileage
- 1 trip to CP4 for 2 days/1 nights by 4 persons totaling \$
Objective: PEAK introductory workshop for new community of practice
 - 1 trips x 4 persons x 2 days x \$ /day = \$ for per diem
 - 1 trips x 4 persons x 1 night x \$ /night = \$ for lodging
 - 1 trips x 400 miles round-trip x \$ /mile = \$ for mileage
- 2 day-trips to Topeka x 4 persons totaling \$
Objective: Staff participate in 2-day workshop at in Topeka
 - 2 trips x 4 persons x \$ /lunch = \$ for per diem
 - 2 trips x 54 miles round-trip x \$ /mile = \$ for transportation

Year 3 travel costs will be \$ and include:

- 2 day-trips to McLouth for 4 persons totaling \$
Objective: Grant leadership team conducts classroom observations and site meetings
 - 2 trips x 4 persons x \$ /lunch = \$ for per diem
 - 2 trips x 37 miles round-trip x \$ /mile = \$ for transportation
- 2 day-trips to Topeka for 4 persons totaling \$
Objective: Grant leadership team conducts classroom observations and site meetings
 - 2 trips x 4 persons x \$ /lunch = \$ for per diem
 - 2 trips x 54 miles round-trip x \$ /mile = \$ for transportation
- 4 day-trips to Salina for 4 persons totaling \$
Objective: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x \$ /lunch = \$ for per diem
 - 4 trips x 276 miles round-trip x \$ /mile = \$ for transportation

- 4 trips to CP4 for 2 days/1 night by 4 persons totaling \$ [REDACTED]
Objective: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x 2 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 4 trips x 4 persons x 1 night x \$ [REDACTED]/night = \$ [REDACTED] for lodging
 - 4 trips x 400 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 2 trips to community of practice (CP5) for 4 days/3 nights by 4 persons totaling \$ [REDACTED]
Objectives: Grant leadership team builds relationships and conduct planning meetings
The Museum anticipates recruiting a community in Western or Southern Kansas and estimated a roundtrip distance of 400 miles from Lawrence, KS.
 - 2 trips x 4 persons x 4 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 2 trips x 4 persons x 3 nights x \$ [REDACTED]/night = \$ [REDACTED] for lodging
 - 2 trips x 400 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 1 trip to CP5 for 2 days/1 nights by 4 persons totaling \$ [REDACTED]
Objective: PEAK introductory workshop for new community of practice
 - 1 trip x 4 persons x 2 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 1 trip x 4 persons x 1 nights x \$ [REDACTED]/night = \$ [REDACTED] for lodging
 - 1 trip x 400 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 1 trip to Salina for 2 days/1 night by 4 persons totaling \$ [REDACTED]
Objective: Staff participate in 2-day workshop in Salina
 - 1 trip x 4 persons x 2 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 1 trip x 4 persons x \$ [REDACTED]/night x 1 night = \$ [REDACTED]
 - 1 trip x 276 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation
- 1 trip to a city in Kansas for 3 days/2 nights by 2 persons totaling \$ [REDACTED]
Objective: Members of the grant leadership team disseminate information about PEAK through a conference presentation. Session proposals may be submitted to Kansas Arts Education Association, the Just Add Arts annual symposium on arts integration in Wichita, KS, or similar convenings.
 - 1 trip x 2 persons x 3 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 1 trip x 2 persons x 2 nights x \$ [REDACTED]/night = \$ [REDACTED] for lodging
 - 1 trip x estimated 90 miles round-trip x \$ [REDACTED]/mile (staff) = \$ [REDACTED]
 - \$200 registration fee x 2 persons = \$ [REDACTED] for registration fees

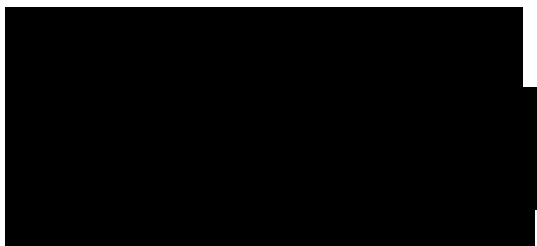
Year 4 travel costs will be \$ [REDACTED] and include:

- 2 day-trips to Salina for 4 persons totaling \$ [REDACTED]
Objective: Grant leadership team conducts classroom observations and site meetings
 - 2 trips x 4 persons x \$ [REDACTED]/lunch = \$ [REDACTED] for per diem
 - 2 trips x 276 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation
- 4 trips to CP4 for 2 days/1 night by 2 persons totaling \$ [REDACTED]
Objective: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x 2 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 4 trips x 4 persons x 1 night x \$ [REDACTED]/night = \$ [REDACTED] for lodging
 - 4 trips x 400 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 4 trips to CP5 for 2 days/1 night by 2 persons totaling \$ [REDACTED]
Objective: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x 2 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 4 trips x 4 persons x 1 night x \$ [REDACTED]/night = \$ [REDACTED] for lodging
 - 4 trips x 400 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 1 trip to CP4 for 2 days/1 nights by 4 persons totaling \$ [REDACTED]
Objective: Staff participate in 2-day workshop at arts organization in CP4
 - 1 trip x 4 persons x 2 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 1 trip x 4 persons x \$ [REDACTED]/night x 1 nights = \$ [REDACTED] for lodging
 - 1 trip x 400 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for transportation
- 1 trip to a city in Kansas for 3 days/2 nights by 2 persons totaling \$ [REDACTED]
Objective: Members of the grant leadership team disseminate information about PEAK through a conference presentation. Session proposals may be submitted to Kansas Arts Education Association, the Just Add Arts annual symposium on arts integration in Wichita, KS, or similar convenings.
 - 1 trip x 2 persons x 3 days x \$ [REDACTED]/day = \$ [REDACTED] for per diem
 - 1 trip x 2 persons x 2 nights x \$ [REDACTED]/night = \$ [REDACTED] for lodging
 - 1 trip x estimated 90 miles round-trip x \$ [REDACTED]/mile (staff) = \$ [REDACTED]
 - \$200 registration fee x 2 persons = \$ [REDACTED] for registration fees

Year 5 travel costs will be \$ [REDACTED] and include:

- 2 trips to CP4 for 2 days/1 night by 4 persons totaling \$ [REDACTED]
Objective: Grant leadership team conducts classroom observations and site meetings

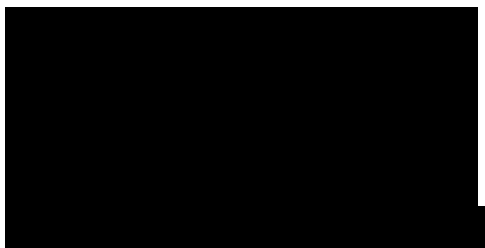
- 2 trips x 4 persons x 2 days x \$ /day = \$ for per diem
- 2 trips x 4 persons x 1 night x \$ /night = \$ for lodging
- 2 trips x 400 miles round-trip x \$ /mile = \$ for mileage
- 4 trips to CP5 for 2 days/1 night by 4 persons totaling \$
Objective: Grant leadership team conducts classroom observations and site meetings
 - 4 trips x 4 persons x 2 days x \$ /day = \$ for per diem
 - 4 trips x 4 persons x 1 night x \$ /night = \$ for lodging
 - 4 trips x 400 miles round-trip x \$ /mile = \$896.00 for mileage
- 1 trip to CP5 for 2 days/1 nights by 4 persons totaling \$
Objective: Staff participate in 2-day workshop at arts organization in CP5
 - 1 trip x 4 persons x 2 days x \$ /day = \$ for per diem
 - 1 trip x 4 persons x \$ /night x 1 nights = \$ for lodging
 - 1 trip x 400 miles round-trip x \$ /mile = \$ for transportation
- 1 trip to a U.S. city for 5 days/4 nights by 2 persons totaling \$
Objective: Members of the grant leadership team disseminate information about PEAK to national arts educators at a professional conference. Session proposals may be submitted to the National Arts Education Association, American Alliance of Museums, or similar convenings.
 - 1 trip x 2 persons x 5 days x \$ /day = \$ for per diem
 - 1 trip x 2 persons x 4 nights x \$ /night = \$ for lodging
 - 1 trip x 2 persons x \$ airfare = \$ for transportation
 - \$ registration fee x 2 persons = \$ for registration fees



4. Equipment: None

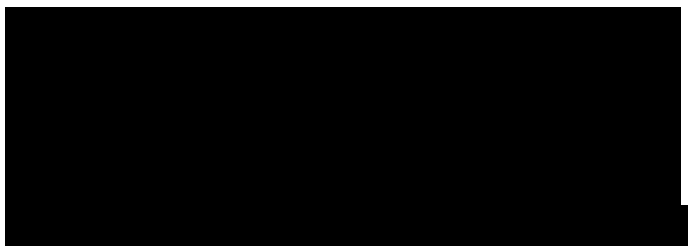
5. Supplies

The Museum requests funds for supplies to be used at PEAK workshops and site meetings (\$ in Years 1 and 2 and \$ in Years 3-5).

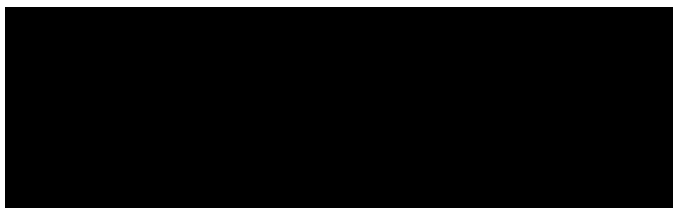


6. Contractual

Teacher Leaders: Central to the implementation of PEAK, are Teacher Leaders who have completed three years of professional development through PEAK/pilot communities of practice. Teacher Leaders will draw on their own experience participating in PEAK about arts integration, leadership, and advocating for arts in K-12 education. They will work closely with Spencer Museum staff to build relationships with educators in new communities of practice, act as mentors for newly recruited educators, and also play a key role in evaluating the success of PEAK through classroom observations, interviews, and surveys. The Museum plans for 2 Teacher Leaders in Years 1 and 2: Jessica Sadler and Megan Johnson, who have participated in the PEAK pilot program the past four years. During Years 3-5, the Museum anticipates adding two additional Teacher Leaders. Teacher Leaders will receive a stipend of \$[REDACTED] per year. Cost for Teacher Leader stipends will be \$[REDACTED] in Years 1-2, and \$[REDACTED] in each Years 3-5.



Art Therapists: Cara Weeks Neuburger, Registered Art Therapist will support the integration of art therapy practices into the PEAK program to advance social emotional learning among participating educators as well as their students. She will participate in planning meetings as well as PEAK workshops with educators and will draw on her network across Kansas to build connections with art therapists in each community of practice. Weeks Neuburger will be compensated \$[REDACTED] per year for her contribution to the program. The Museum also allocated \$[REDACTED] per year to support the engagement of additional art therapists within the localities of each community of practice. Art therapists will be part of the co-development of lesson plans, and conducting classroom observations to guide long-term application of the lessons and art therapy strategies



[REDACTED]

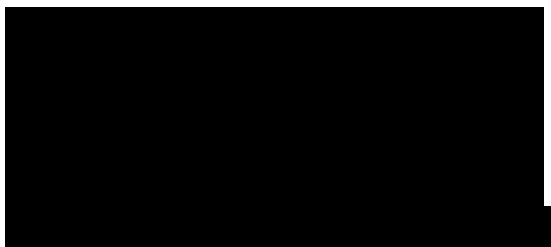
Organizational Partners: Arts and culture organizations in each community of practice location are critical partners for ensuring the sustainability of the initiative. The Spencer Museum will work closely with educators at these institutions for a three year period after which the engagement between educators and their local museums and other arts organizations should have a cemented foundation on which to continue. The Museum will offer modest stipends to encourage arts and culture organizations to participate. Stipends of \$[REDACTED] will function as 1) seed money to ensure organizational partners have necessary resources to engage in their community of practice. An additional stipend of \$[REDACTED] will be provided to offset costs for hosting one large PEAK summer workshop for multiple communities of practice. Organizational partners will include the Mulvane Art Museum in Topeka, KS, and the Salina Art Center in Salina, KS, which are both accredited institutions. The Museum would allocate \$[REDACTED] per organization for seed money (for two organizational partners in Year 1 in McLouth and Topeka, one organization in Salina in Year 2, one based in CP4 in Year 3, and one located in CP5 in Year 4). In Years 2-5, the Museum allocates \$[REDACTED] stipend annual to the partner hosting the large PEAK workshop that summer.

[REDACTED]

Teaching Artists: Through piloting the communities of practice model with K-12 educators, many participating educators expressed strong interest in bringing artists into their classrooms for arts integrated lessons and presentations. The Museum anticipates engaging approximately an average of 3 teaching artists annually, focusing especially on artists working within educators' local communities in order to build relationships that can be sustained. Each teaching artist would be given an honoraria of \$[REDACTED] for participating in PEAK workshops and modeling or co-teaching arts integration lessons in PEAK educators' classrooms. The Spencer Museum plans to recruit teaching artists from the Kansas/Missouri Kennedy Center Partners in Education Program's Teaching Artist Training program, which is currently in year 2 of a 3 year initiative to train local teaching artists about integrating arts into non-arts curriculum.

[REDACTED]

Videographer: Throughout the grant period, the Museum plans to develop produced instructional videos by contracting with expert videographers for filming, editing, and subtitle transcribing. Based on previous similar work, the Museum would budget \$[REDACTED] per short video (approximately 6-12 minutes) and anticipates co-creating 2 videos per year with PEAK educators and teaching artists.



Total [REDACTED]

7. Construction: None

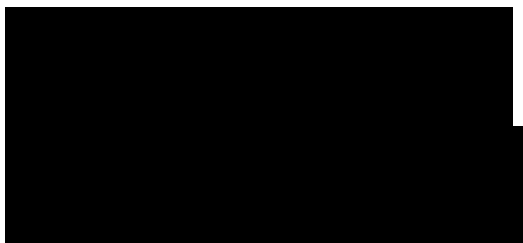
8. Other

In each year of the grant period, the Museum and PEAK educators will co-develop accessible instructional materials, which educators will use in their classrooms and the Museum will share through its digital platforms as appropriate. For several years, the Spencer educators Amanda Martin Hamon and Kristina Walker have co-created K-12 museum-based curricula, lesson plans, physical resources, and more with local teachers. Through PEAK, the Museum will build on this experience by adapting existing lesson plans to new classroom subjects and co-developing new lesson plans focused on arts integration and social emotional learning with educators and art therapists. Lesson plans will be disseminated to participating PEAK educators and more broadly through the Spencer’s online K-12 lesson plan database.

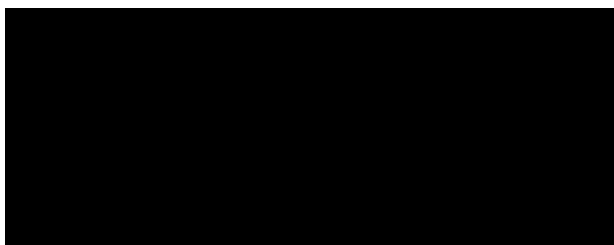
PEAK participants will inform a new edition of the Museum’s popular Collection Card resource—thematic series of trading card covering STEM, local heroes, plants, animals, and more, and featuring images of works of art in the Museum’s collection. These tactile materials are freely distributed to educators and can be used in a variety of classroom lessons. For PEAK, the Museum anticipates a new series featuring works that relate to social emotional learning.

Based on recent enthusiasm for educators in the PEAK pilot community of practice, the Museum will update and digitize a tangible instructional tool developed with local teachers in the early 2010s—the Look Book, which covers basic art concepts and was produced with a local designer.

Other instructional materials include videos which are detailed in contractual costs. Additional materials will be conceived throughout the grant by PEAK educators to ensure the Museum produces and disseminates materials that meet the needs of teachers and their students. Primary costs for producing instructional materials will be design and printing. Costs for producing instructional materials will increase as the PEAK program recruits and establishes more communities of practice.

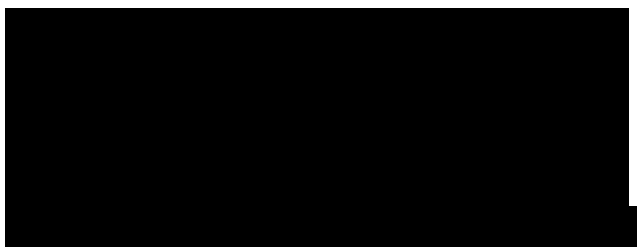


9. Total Direct Costs



10. Indirect Costs

Indirect costs are calculated using the University of Kansas Center for Research's restricted rate for other sponsored activities, which is [REDACTED] of modified total direct costs (MTDC), where MTDC equals total direct costs excluding equipment, tuition, participant support costs, and subcontracts in excess of \$ [REDACTED]. For this project, excluded costs include educator training stipends. This rate was determined by the indirect cost rate agreement negotiated with the Department of Health and Human Services for the University of Kansas Center for Research, dated March 22, 2016. Please see appended rate agreement.



11. Training Stipends

Compensating educators for their time and expertise is foundational to the Spencer Museum's communities of practice model, as participants learn from each other as well as from Museum staff. In each community, the Museum will offer educators three levels of participation.

- Tier 1 participants will take part of 75% or more of PEAK workshops and site meetings, and commit to completing evaluation activities annually; these educators will receive an annual stipend of \$[REDACTED] as well as a \$[REDACTED] supply stipend annually.
- Tier 2 participants will take place in approximately 50% of the PEAK workshops and site meetings, and commit to completing evaluation activities annually; these educators will receive an annual stipend of \$[REDACTED] as well as a \$[REDACTED] supply stipend annually.
- Tier 3 participants will have access to recordings of workshops and PEAK materials; these educators will not receive a stipend.

In piloting communities of practice, the Museum has learned many educators lack art supplies and other materials that are necessary for implementing lessons that integrate the arts. Small stipends for supplies (\$[REDACTED] per educator) ensured students were able to complete arts-integrated activities in the classroom.

Educators in a community of practice can shift between Tiers from year to year as demands on their time and other factors fluctuate. The Museum aims to support educators and model a community of care through PEAK, and as such, educators will be able to modify their level of participation as they require for their own self-care. Anticipated numbers of educators in each Tier are provided below, but these numbers may vary slightly in practice.

In Year 1, the Museum plans for 24 educators (10 from McLouth and 14 from Topeka). Of these, all 24 are anticipated to be in Tier 1 (\$[REDACTED] Educator training stipends in Year 1 will be \$[REDACTED]

In Year 1, the Museum will provide travel stipends to educators from communities of practice in McLouth, Topeka, and Salina travel to Lawrence, KS for a 2-day PEAK workshop at the Spencer Museum of Art totaling \$[REDACTED]

- 14 educators (Topeka) x 54 miles round-trip x 2 trips x \$[REDACTED]/mile = \$[REDACTED]
- 14 educators (Topeka) x \$[REDACTED]/lunch x 2 days = \$[REDACTED]
 - Each educator receives \$[REDACTED] to support travel
- 10 educators (McLouth) x 37 miles round-trip x 2 trips x \$[REDACTED]/mile = \$[REDACTED]
- 10 educators (McLouth) x \$[REDACTED]/lunch x 2 days = \$[REDACTED]
 - Each educator receives \$[REDACTED] to support travel
- 12 educators (Salina) x 276 miles round-trip x 1 trip x \$[REDACTED]/mile = \$[REDACTED]
- 12 educators (Salina) x \$[REDACTED] per diem x 2 days = \$[REDACTED]
- 12 educators (Salina) x \$96 lodging x 1 night = \$[REDACTED]
 - Each educator receives \$[REDACTED] to support travel including lodging given the distance between Salina and Lawrence

In Year 2, the Museum plans for 36 educators (10 from McLouth, 14 from Topeka, and 12 from Salina). Of these 36 participating educators, 34 are anticipated to be Tier 1 (\$ [REDACTED] and 2 in Tier 2 (\$ [REDACTED] Educator training stipends in Year 2 will be \$ [REDACTED]

In Year 2, the Museum would provide travel stipends for educators from Topeka, Salina, and CP4 participating together in a 2-day PEAK workshop in Topeka, totaling \$ [REDACTED]

- 10 educators (McLouth) x 80 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 10 educators (McLouth) x \$ [REDACTED]/day x 2 days = \$ [REDACTED] for per diem
 - Each educator receives \$ [REDACTED] to support travel
- 12 educators (Salina) x 224 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 12 educators (Salina) x \$ [REDACTED]/day x 2 days = \$ [REDACTED] for per diem
- 12 educators (Salina) x \$ [REDACTED]/night x 1 night = \$ [REDACTED] for lodging
 - Each educator receives \$ [REDACTED] to support travel
- 11 educators (CP4) x 300 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] mileage
- 11 educators (CP4) x \$ [REDACTED]/day x 2 days = \$ [REDACTED] for per diem
- 11 educators (CP4) x \$ [REDACTED]/night x 1 night = \$ [REDACTED] for lodging
 - Each educator receives \$ [REDACTED] to support travel, assuming CP4 is 150 miles from Topeka, KS.

In Year 3, the Museum plans for 49 educators (10 from McLouth, 14 from Topeka, 14 from Salina, and 11 from a new community to be identified). Of these, 45 are anticipated to be in Tier 1 (\$ [REDACTED] and 4 in Tier 2 (\$ [REDACTED] Educator training stipends in Year 3 will be \$ [REDACTED]

In Year 3, the Museum would provide travel stipends to educators from communities of practice in Topeka, Salina, CP4, and CP5 participate together in a 2-day PEAK workshop in Salina, totaling \$ [REDACTED]

- 10 educators (McLouth) x 294 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 10 educators (McLouth) x \$ [REDACTED]/day x 2 days = \$ [REDACTED] for per diem
- 10 educators (McLouth) x \$ [REDACTED]/night x 1 night = \$ [REDACTED] for lodging
 - Each educator receives \$ [REDACTED] to support travel
- 14 educators (Topeka) x 224 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] for mileage
- 14 educators (Topeka) x \$ [REDACTED]/day x 2 days = \$ [REDACTED] for per diem
- 14 educators (Topeka) x \$ [REDACTED]/night x 1 night = \$ [REDACTED] for lodging
 - Each educator receives \$ [REDACTED] to support travel
- 11 educators (CP4) x 100 miles round-trip x \$ [REDACTED]/mile = \$ [REDACTED] mileage
- 11 educators (CP4) x \$ [REDACTED]/day x 2 days = \$ [REDACTED] for per diem

- 11 educators (CP4) x \$ /night x 1 night = \$ for lodging
 - Each educator receives \$ to support travel, assuming CP4 is 50 miles from Salina, KS.
- 11 educators (CP5) x 100 miles round-trip x \$ /mile = \$ mileage
- 11 educators (CP5) x \$ /day x 2 days = \$ for per diem
- 11 educators (CP5) x \$ /night x 1 night = \$ for lodging
 - Each educator receives \$ to support travel, assuming CP5 is 50 miles from Salina, KS.

In Year 4, the Museum plans for 37 educators (14 from Salina, 12 from the community added in Year 3, and 11 from a new community added in Year 4). The Topeka community of practice will have completed their 3 years by this time. Of the 37 educators in this year, 34 are anticipated to be in Tier 1 (\$) and 3 in Tier 2 (\$). Educator training stipends in Year 4 will be \$.

In Year 4, the Museum will provide travel stipends to educators from communities of practice in Salina, CP4, and CP5 participate together in a 2-day PEAK workshop at an arts organization in CP4 totaling \$.

- 14 educators (Salina) x 100 miles round-trip x \$ /mile = \$ for mileage
- 14 educators (Salina) x \$ /day x 2 days = \$ for per diem
 - 14 educators (Salina) x \$ /night x 1 night = \$ for lodging
 - Each educator receives \$ to support travel, assuming Salina is 50 miles from CP4.
 - 11 educators (CP5) x 100 miles round-trip x \$ /mile = \$ mileage
 - 11 educators (CP5) x \$ /day x 2 days = \$ for per diem
 - 11 educators (CP5) x \$ /night x 1 night = \$ for lodging
 - Each educator receives \$ to support travel, assuming CP5 is 50 miles from CP4.

In Year 5, the Museum plans for 26 educators (14 from the community added in Year 3 and 12 from the community added in Year 4). The Salina community of practice will have completed all three years by this time. Of these 26 educators, 23 are anticipated to be in Tier 1 (\$) and 3 in Tier 2 (\$). Educator training stipends in Year 5 will be \$.

In Year 5, the Museum will provide travel stipends to educators from communities of practice in CP4 and CP5 participate together in a 2-day PEAK workshop at an arts organization in CP5, totaling \$.

- 14 educators (CP4) x 100 miles round-trip x \$ /mile = \$ mileage
- 14 educators (CP4) x \$ /day x 2 days = \$ for per diem

- 14 educators (CP4) x \$[REDACTED]/night x 1 night = \$[REDACTED] for lodging
 - Each educator receives \$[REDACTED] to support travel, assuming CP4 is 50 miles from CP5.

[REDACTED]

12. Total Project Costs

[REDACTED]

COLLEGES AND UNIVERSITIES RATE AGREEMENT

ORGANIZATION:

University of Kansas
238 Carruth O'Leary Hall
P.O. Box 587
Lawrence, KS 66044-0587

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: Facilities And Administrative Cost Rates

RATE TYPES: FIXED FINAL PROV. (PROVISIONAL) PRED. (PREDETERMINED)

EFFECTIVE PERIOD

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PRED.	07/01/2015	06/30/2016			Organized Research
PRED.	07/01/2016	06/30/2019			Organized Research
PRED.	07/01/2015	06/30/2019			Instruction
PRED.	07/01/2015	06/30/2016			Other Sponsored Activities
PRED.	07/01/2016	06/30/2019			Other Sponsored Activities
PRED.	07/01/2015	06/30/2019			All Programs
PROV.	07/01/2019	Until Amended			All Programs

rates and conditions as those cited for FYE 6/30/2019.

ORGANIZATION: University of Kansas

AGREEMENT DATE: 3/22/2016

*BASE

Modified total direct costs, consisting of all direct salaries and wages, applicable fringe benefits, materials and supplies, services, travel and up to the first \$25,000 of each subaward (regardless of the period of performance of the subawards under the award). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, rental costs, tuition remission, scholarships and fellowships, participant support costs and the portion of each subaward in excess of \$25,000. Other items may only be excluded when necessary to avoid a serious inequity in the distribution of indirect costs, and with the approval of the cognizant agency for indirect costs.

ORGANIZATION: University of Kansas

AGREEMENT DATE: 3/22/2016

SECTION II: SPECIAL REMARKS

TREATMENT OF FRINGE BENEFITS:

The fringe benefits are specifically identified to each employee and are charged individually as direct costs. The directly claimed fringe benefits are listed below.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

OFF-CAMPUS DEFINITION: For all activities performed in facilities not owned by the institution and to which rent is directly allocated to the project(s) the off-campus rate will apply. Grants or contracts will not be subject to more than one F&A cost rate. If more than 50% of a project is performed off-campus, the off-campus rate will apply to the entire project.

EQUIPMENT DEFINITION:

Equipment means an article of nonexpendable, tangible personal property having a useful life of more than one year and an acquisition cost of \$5,000 or more per unit.

FRINGE BENEFITS:

FICA	Retirement
Disability Insurance	Worker's Compensation
Life Insurance	Unemployment Insurance
Health Insurance	Leave Payment Reserve
Kan Elect	

The above listed rates are also applicable to the University of Kansas Centers for Research, Inc. (EIN 48-0680117)

Next proposal based on actual cost for FYE 6/30/2018 is due in our office by 12/31/2018.

AGREEMENT DATE: 3/22/2016

A. LIMITATIONS:

B. ACCOUNTING CHANGES:

C. FIXED RATES:

D. USE BY OTHER FEDERAL AGENCIES:

E. OTHER:

BY THE INSTITUTION:

University of Kansas

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

AGENCY

Digitally signed by Arif M. Karim -S
DN: c=US, o=U.S. Government, ou=HHS, ou=PSC, ou=People,
cn=Arif M. Karim -S, 0.9.2342.19200366.100.1.1=2000212895
Date: 2016.08.30 09:12:19 -0500

(SIGNATURE)

Arif Karim

(NAME)

Director, Cost Allocation Services

(TITLE)

3/22/2016

(DATE) 7049

HHS REPRESENTAT

Telephone:

COMPONENTS OF THE PUBLISHED FACILITIES & ADMINISTRATIVE COST RATE

INSTITUTION: University of Kansas

FY COVERED BY RATE: July 1, 2015 through June, 30, 2019

Period Coverd:

RATE TYPE:

[illegible]

RATE COMPONENTS:

Building Depreciation

Equipment Depreciation

Interest

Operations & Maintenance

Library

Administrative Component

F&A Rate

CONCURRENCE:

University of Kansas

(Signature)

(Name)

(Title)

(Date)



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

OMB Number: 1894-0008
Expiration Date: 09/30/2023

Name of Institution/Organization

University of Kansas Center for Research, Inc.

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

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

Budget Categories	Project Year 1	Project Year 2	Project Year 3	Project Year 4	Project Year 5	Project Year 6	Project Year 7	Total
1. Personnel								
2. Fringe Benefits								
3. Travel								
4. Equipment								
5. Supplies								
6. Contractual								
7. Construction								
8. Other								
9. Total Direct Cost (lines 1-8)								
10. Indirect Costs*								
11. Training Stipend								
12. Total Costs (lines 9-11)								

***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: 07/01/2016 To: 06/30/2019 (mm/dd/yyyy)

Approving Federal agency: ☐ ED ☒ Other (please specify): DHHS, Arif M. Karim; [REDACTED] Approved until Amended

The Indirect Cost Rate is [REDACTED] %.

(3) If this is your first Federal grant, and you do not have an approved indirect cost rate agreement, are not a State, Local government or Indian Tribe, and are not funded under a training rate program or a restricted rate program, do you want to use the de minimis rate of 10% of MTDC? ☐ Yes ☐ No If yes, you must comply with the requirements of 2 CFR § 200.414(f).

(4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages?
☐ Yes ☐ No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.

(5) 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 [REDACTED] %.

(6) For Training Rate Programs (check one) -- Are you using a rate that:

☐ Is based on the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))? Or, ☐ Is included in your approved Indirect Cost Rate Agreement, because it is lower than the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))?

PR/Award # S351A210022

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Name of Institution/Organization	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.	
University of Kansas Center for Research, Inc.		

**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)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
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)

ED 524

Name of Institution/Organization <div style="border: 1px solid black; padding: 2px; margin-top: 5px;">University of Kansas Center for Research, Inc.</div>	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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IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES

- (1) List administrative cost cap (x%):
- (2) What does your administrative cost cap apply to? ☐ (a) indirect and direct costs or, ☐ (b) only direct costs

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel Administrative								
2. Fringe Benefits Administrative								
3. Travel Administrative								
4. Contractual Administrative								
5. Construction Administrative								
6. Other Administrative								
7. Total Direct Administrative Costs (lines 1-6)								
8. Indirect Costs								
9. Total Administrative Costs								
10. Total Percentage of Administrative Costs								

ED 524