

**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 # S351A210040**

**Grants.gov Tracking#: GRANT13345585**

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210040

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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:**

04/13/2021

**4. Applicant Identifier:**

**5a. Federal Entity Identifier:**

**5b. Federal Award Identifier:**

**State Use Only:**

**6. Date Received by State:**

**7. State Application Identifier:**

CA

**8. APPLICANT INFORMATION:**

**\* a. Legal Name:**

Museum of Children's Art (MOCHA)

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

**\* c. Organizational DUNS:**

**d. Address:**

**\* Street1:**

1221 Broadway

**Street2:**

LL-49

**\* City:**

Oakland

**County/Parish:**

California

**\* State:**

CA: California

**Province:**

**\* Country:**

USA: UNITED STATES

**\* Zip / Postal Code:**

94612-1837

**e. Organizational Unit:**

**Department Name:**

**Division Name:**

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

**Prefix:**

**\* First Name:**

Ta Ta Neshe

**Middle Name:**

L

**\* Last Name:**

Woodruff

**Suffix:**

**Title:**

Executive Director

**Organizational Affiliation:**

Museum of Children's Art (MOCHA)

**\* Telephone Number:**

**Fax Number:**

**\* Email:**

PR/Award # S351A210040

Page e3

## Application for Federal Assistance SF-424

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

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

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

### \* 10. Name of Federal Agency:

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.):

1236-Areas affected by the project.pdf

Add Attachment

Delete Attachment

View Attachment

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

Arts Connect

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

**Application for Federal Assistance SF-424****16. Congressional Districts Of:**\* a. Applicant \* b. Program/Project 

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

Add Attachment

Delete Attachment

View Attachment

**17. Proposed Project:**\* a. Start Date: \* b. End Date: **18. Estimated Funding (\$):**

\* a. Federal

\* b. Applicant

\* c. State

\* d. Local

\* e. Other

\* f. Program Income

\* g. TOTAL

**\* 19. Is Application Subject to Executive Order 12372 Process?**☒ a. This application was made available to the State under the Executive Order 12372 Process for review on .☐ b. Program is subject to E.O. 12372 but has not been selected by the State for review.☐ c. Program is not covered by E.O. 12372.**\* 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**☐ Yes ☒ No

If "Yes", provide explanation and attach

Add Attachment

Delete Attachment

View Attachment

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

☒ \*\* I AGREE

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

**Authorized Representative:**Prefix: \* First Name: Middle Name: \* Last Name: Suffix: \* Title: \* Telephone Number: Fax Number: \* Email: \* Signature of Authorized Representative: \* Date Signed:

Areas affected by the project: Arts Connect will occur within Oakland, California (Alameda County), partnering city-wide with Oakland Unified School District. Arts Connect is an arts integrated project where students, teachers, principals, and district leaders will be immersed in visual and poetry arts at three elementary schools in Oakland, CA.

## 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](mailto:ICDocketMgr@ed.gov) and reference the OMB Control Number 1894-0005.

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

1239-GEPA Statement.pdf

Add Attachment

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View Attachment

## General Education Provisions Act

MOCHA programs are designed to positively affirm participants while engaging in inclusive and immersive visual arts experiences for children at all levels. Teaching Artists (TA) consider intellectual, social, emotional and creative development, including students with learning, emotional or physical challenges when scaffolding lessons. The total child comes with a community of influences and TAs understand that some children may also have trauma that has gone unhealed. TAs consult with CTs or assistants on shared practices and tools that will enable an effective learning and supportive environment for children of diverse backgrounds, whether they are physical, cultural, emotional, or intellectual.

Engagements are designed for the specific needs of the group that is being taught. Lessons are scaffolded and adapted for neuro-diverse participants. For example, in classes where students are on the Autism Spectrum, MOCHA TAs utilize low stimuli activities to engage participants. Lessons are developed to assist learners with time and their positionality within the space that is most comfortable (i.e., standing, sitting, and/or repositioning may be appropriate); students are asked to use their bodies, invisible crayons, or drawing to music to make lines, shapes, and patterns - to assist with diverse levels of understanding.

All lessons are taught using verbal, visual, demonstrative, literary, and call and response methods. Printed materials are created with colorful pictorial instructions for participants who do not speak Spanish or English or struggle with literacy. Pre-recorded videos are available to assist families and we are working to include captioning for participants.

MOCHA is dedicated to supporting children and families from BIPOC populations, therefore it is critical that our Board of Directors, Staff, Teaching Artists, and leadership are representative of the communities we serve. We embrace the power of art to inspire diverse youth.

In March 2019, MOCHA reaffirmed equity, creativity & integrity, relationships, and solutions as our core values. MOCHA is committed to fostering, cultivating, and preserving a culture of diversity. For over 30 years, we have sought out individuals from BIPOC & LGBTQ+ communities with differences in life experiences and unique capabilities to fill roles on our board, executive suite, staff, and teaching artist team. A significant part of our culture, reputation, and achievements come from our employees' and board's investment in MOCHA's work and vision. MOCHA's curriculum design includes cultural references, awareness, and engagements tailored to the student population being served.



We celebrate our MOCHA family's difference in age, color, differently abled, ethnicity, family or marital status, gender identity, national origin, political affiliation, race, religion, sexual orientation, socio-economic status, veteran status, and other characteristics.

MOCHA's diversity, equity and inclusion initiatives are applicable, but not limited to our practices and policies on recruitment and selection, including community partnerships.

Page 10 of MOCHA's handbook:

### **Diversity, Equity, and Inclusion**

MOCHA is committed to fostering, cultivating, and preserving a culture of diversity, equity, and inclusion.

Employees are the most valuable asset we have. The collective sum of the individual differences, life experiences, knowledge, inventiveness, innovation, self-expression, unique capabilities and talent that our employees invest in their work represents a significant part of not only our culture, but our reputation and achievements as well.

We embrace and encourage our employees' differences in age, color, disability, ethnicity, family or marital status, gender identity, national origin, political affiliation, race, religion, sexual orientation, socio-economic status, veteran status, and other characteristics that make our employees unique.

MOCHA's diversity, equity and inclusion initiatives are applicable—but not limited—to our practices and policies on recruitment and selection; compensation and benefits; professional development and training; promotions; transfers; social and recreational programs; layoffs; terminations; and the ongoing development of a work environment built on the premise of gender and diversity equity that encourages and enforces:

- Respectful communication and cooperation between all employees.
- Teamwork and employee participation, permitting the representation of all groups and employee perspectives.
- Work/life balance through flexible work schedules to accommodate employees' varying needs.
- Employer and employee contributions to the communities we serve to promote a greater understanding and respect for the diversity.

All employees are expected to treat others with dignity and respect at all times. All employees are expected to exhibit conduct that reflects inclusion during work, at work functions on or off the work site, and at all other company-sponsored and participative events.

Any employee found to have exhibited any inappropriate conduct or behavior against others may be subject to disciplinary action up to and including termination.

Employees who believe they have been subjected to any kind of discrimination that conflicts with the company's diversity, equity and inclusion policy and initiatives should seek assistance from their manager or the Executive Director.

The Oakland Unified School District (OUSD) is becoming a Full Service Community District that serves the whole child, eliminates inequity, and provides each child with excellent teachers every day. As such, OUSD has adopted specific policies and practices will ensure equitable access to, participation in, and high quality educational opportunities for the students, teachers, and administrators served in this project. The Federally funded programs and services will be accessible to all participating schools including students with special needs allowing them to fully participate in all project activities. The school district does not discriminate on the basis of age, color, religion, creed, disability, marital status, veteran status, socio-economic status, national origin, race, gender or sexual orientation in its educational programs, hiring practices or research activities. OUSD follows local policy, state and federal law providing reasonable and appropriate accommodations to meet the learning needs of a diverse group of students, teachers, administrators, and community members. OUSD has the capacity to and routinely provides communications including letters, forms, surveys, assessments in multiple languages including audio recordings where necessary. Additionally, the school outreach and selection process for the proposed project includes considerations for schools and populations who are traditionally underserved.

### Relevant Policies

OAKLAND UNIFIED SCHOOL DISTRICT  
Board Policy

Personnel

BP 4030  
Nondiscrimination In Employment

The Governing Board desires to provide a positive work environment where employees and job applicants are assured of equal access and opportunities and are free from harassment in accordance with law. The Board prohibits district employees from discriminating against or harassing any other district employee or job applicant on the basis of the person's actual or perceived race, religious creed, color, national origin, ancestry, age, marital status, pregnancy, physical or mental disability, medical condition, genetic information, veteran status, gender, gender identity, gender expression, sex, or sexual orientation.

(cf. 0410 - Nondiscrimination in District Programs and Activities)

(cf. 4032 - Reasonable Accommodation)

(cf. 4033 - Lactation Accommodation)

(cf. 4119.11/4219.11/4319.11 - Sexual Harassment)

(cf. 4119.41/4219.41/4319.41 - Employees with Infectious Disease)

(cf. 4154/4254/4354 - Health and Welfare Benefits)

(cf. 5145.7 - Sexual Harassment)

Prohibited discrimination consists of the taking of any adverse employment action against a person, including termination or denial of promotion, job assignment, or training, or in discriminating against the person in compensation, terms, conditions, or other privileges of employment based on any of the prohibited categories of discrimination listed above.

The prohibition against discrimination based on the religious creed of an employee or job applicant includes any discrimination based on the person's religious dress or grooming practices or any conflict between the person's religious belief, observance, or practice and an employment requirement. The prohibition against discrimination based on the sex of an employee or job applicant shall include any discrimination based on the person's pregnancy, childbirth, breastfeeding, or any related medical conditions. (Government Code 12926, 12940)

Harassment consists of any unwelcome verbal, physical, or visual conduct that is based on any of the prohibited categories of discrimination listed above and that is so severe or pervasive that it adversely affects an individual's employment opportunities, has the purpose or effect of unreasonably interfering with the individual's work performance, or creates an intimidating, hostile, or offensive work environment.

The Board also prohibits retaliation against any district employee or job applicant who complains, testifies, assists, or in any way participates in the district's complaint procedures instituted pursuant to this policy.

Any district employee who engages in prohibited discrimination, harassment, or retaliation or who aids, abets, incites, compels, or coerces another to engage or attempt to engage in such behavior in violation of this policy shall be subject to disciplinary action, up to and including dismissal.

(cf. 4117.4 - Dismissal)

(cf. 4118 - Suspension/Disciplinary Action)

(cf. 4218 - Dismissal/Suspension/Disciplinary Action)

Any employee or job applicant who believes that he/she has been or is being discriminated against or harassed in violation of district policy should, as appropriate, immediately contact his/her supervisor, the District Ombudsperson, or the Chief Talent Officer who shall advise the employee or applicant about the district's procedures for filing, investigating, and resolving any such complaint.

Complaints regarding employment discrimination or harassment shall immediately be investigated in accordance with AR 4031 - Complaints Concerning Discrimination in Employment.

(cf. 4031 - Complaints Concerning Discrimination in Employment)

Any supervisory or management employee who observes or has knowledge of an incident of prohibited discrimination or harassment shall report the incident to the Ombudsperson or the Chief Talent Officer as soon as practical after the incident. All other employees are encouraged to report such incidents to their supervisor immediately.

#### Training and Notifications

The Superintendent or designee shall provide training to employees about how to recognize harassment and discrimination, how to respond appropriately, and components of the district's policies and regulations regarding discrimination.

(cf. 4131- Staff Development)

(cf. 4231- Staff Development)

(cf. 4331- Staff Development)

The Superintendent or designee shall regularly publicize, within the district and in the community, the district's nondiscrimination policy and the availability of complaint procedures.

Such publication shall be included in each announcement, bulletin, or application form that is used in employee recruitment. (34 CFR 100.6, 106.9)

The district's policy shall be posted in all district schools and offices including staff lounges and student government meeting rooms. (5 CCR 4960)

Legal Reference:

EDUCATION CODE

200-262.4 Prohibition of discrimination

CIVIL CODE

51.7 Freedom from violence or intimidation

GOVERNMENT CODE

11135 Unlawful discrimination

12900-12996 Fair Employment and Housing Act

PENAL CODE

422.56 Definitions, hate crimes

CODE OF REGULATIONS, TITLE 2

7287.6 Terms, conditions and privileges of employment

CODE OF REGULATIONS, TITLE 5

4900-4965 Nondiscrimination in elementary and secondary education programs

UNITED STATES CODE, TITLE 20

1681-1688 Title IX of the Education Amendments of 1972

UNITED STATES CODE, TITLE 29

621-634 Age Discrimination in Employment Act

794 Section 504 of the Rehabilitation Act of 1973

UNITED STATES CODE, TITLE 42

2000d-2000d-7 Title VI, Civil Rights Act of 1964, as amended

2000e-2000e-17 Title VII, Civil Rights Act of 1964, as amended

2000ff-2000ff-11 Genetic Information Nondiscrimination Act of 2008

2000h-2-2000h-6 Title IX of the Civil Rights Act of 1964

6101-6107 Age discrimination in federally assisted programs

12101-12213 Americans with Disabilities Act

CODE OF FEDERAL REGULATIONS, TITLE 28

35.101-35.190 Americans with Disabilities Act

CODE OF FEDERAL REGULATIONS, TITLE 34

100.6 Compliance information

104.7 Designation of responsible employee for Section 504

104.8 Notice

106.8 Designation of responsible employee and adoption of grievance procedures

106.9 Dissemination of policy

110.1-110.39 Nondiscrimination on the basis of age

#### COURT DECISIONS

Thompson v. North American Stainless LP, (2011) 131 S.Ct. 863

Shephard v. Loyola Marymount, (2002) 102 Cal.App.4th 837

#### Management Resources:

U.S. DEPARTMENT OF EDUCATION, OFFICE FOR CIVIL RIGHTS PUBLICATIONS

Notice of Non-Discrimination, August 2010

U.S. EQUAL EMPLOYMENT OPPORTUNITY COMMISSION PUBLICATIONS

Questions and Answers: Religious Discrimination in the Workplace, 2008

Enforcement Guidance: Reasonable Accommodation and Undue Hardship under the Americans with Disabilities Act, October 2002

Enforcement Guidance: Vicarious Employer Liability for Unlawful Harassment by Supervisors, June 1999

#### WEB SITES

California Department of Fair Employment and Housing: <http://www.dfeh.ca.gov>

U.S. Department of Education, Office for Civil Rights: <http://www.ed.gov/about/offices/list/ocr>

U.S. Equal Employment Opportunity Commission: <http://www.eeoc.gov>

8/25/04; 10/26/11A; 2/25/15A

#### OAKLAND UNIFIED SCHOOL DISTRICT

##### Board Policy

BP 0410

Philosophy, Goals, Objectives and Comprehensive Plans

#### Nondiscrimination In District Programs And Activities

The Governing Board is committed to equal opportunity for all individuals in education. District programs and activities shall be free from discrimination based on gender, sex, race, color, religion, ancestry, national origin, ethnic group identification, marital or parental status, physical or mental disability, sexual orientation or the perception of one or more of such characteristics.

The Board shall promote programs which ensure that discriminatory practices are eliminated in all district activities.

(cf. 4030 - Nondiscrimination in Employment)  
(cf. 4032 - Reasonable Accommodation)  
(cf. 4119.11/4219.11/4319.11 - Sexual Harassment)  
(cf. 5145.3 - Nondiscrimination/Harassment)  
(cf. 5145.7 - Sexual Harassment)  
(cf. 5146 - Married/Pregnant/Parenting Students)  
(cf. 6145.2 - Athletic Competition)  
(cf. 6164.4 - Identification of Individuals for Special Education)  
(cf. 6164.6 - Identification and Education under Section 504)  
(cf. 6178 - Vocational Education)  
(cf. 6200 - Adult Education)

District programs and facilities, viewed in their entirety, shall be in compliance with the Americans with Disabilities Act.

The Superintendent or designee shall ensure that the district provides auxiliary aids and services when necessary to afford individuals with disabilities equal opportunity to participate in or enjoy the benefits of a service, program or activity. These aids and services may include, but are not limited to, qualified interpreters or readers, assistive listening devices, notetakers, written materials, taped text, and Braille or large print materials.

(cf. 5124 - Communication with Parents/Guardians)

Individuals with disabilities shall notify the Superintendent or principal if they have a disability that requires special assistance or services. Reasonable notification should be given prior to the school-sponsored function, program or meeting.

(cf. 9320 - Meetings and Notices)  
(cf. 9322 - Agenda/Meeting Materials)

The Superintendent or designee shall notify students, parents/guardians, employees, employee organizations and applicants for admission and employment, and sources of referral for applicants about the district's policy on nondiscrimination. Such notification shall be included in each announcement, bulletin, catalog, application form or other recruitment materials distributed to these groups. (34 CFR 104.8, 106.9)

The Superintendent or designee shall also provide information about related complaint procedures.

(cf. 1312.3 - Uniform Complaint Procedures)

(cf. 4031 - Complaints Concerning Discrimination in Employment)

In compliance with law, the district's nondiscrimination policy shall be published in the individual's primary language to the extent practicable.

(cf. 5145.6 - Parental Notifications)

Legal Reference:

EDUCATION CODE

200-262.4 Prohibition of discrimination

48985 Notices to parents in language other than English

GOVERNMENT CODE

11000 Definitions

11138 Rules and regulations

12900-12996 Fair Employment and Housing Act

54953.2 Brown Act compliance with Americans with Disabilities Act

PENAL CODE

422.6 Interference with constitutional right or privilege

CODE OF REGULATIONS, TITLE 5

4900-4965 Nondiscrimination in elementary and secondary education programs receiving state financial assistance

UNITED STATES CODE, TITLE 20

1400-1487 Individuals with Disabilities in Education Act

1681-1688 Discrimination based on sex or blindness, Title IX

2301-2415 Carl D. Perkins Vocational and Applied Technology Act

6311 State plans

6312 Local education agency plans

UNITED STATES CODE, TITLE 29

794 Section 504 of the Rehabilitation Act of 1973

UNITED STATES CODE, TITLE 42

2000d-2000d-7 Title VI, Civil Rights Act of 1964



2000e-2000e-17 Title VII, Civil Rights Act of 1964 as amended  
2000h-2000h-6 Title IX  
12101-12213 Americans with Disabilities Act  
CODE OF FEDERAL REGULATIONS, TITLE 28  
35.101-35.190 Americans with Disabilities Act  
36.303 Auxiliary aids and services  
CODE OF FEDERAL REGULATIONS, TITLE 34  
100.1-100.13 Nondiscrimination in federal programs, effectuating Title VI  
104.1-104.39 Section 504 of the Rehabilitation Act of 1973  
106.1-106.61 Discrimination on the basis of sex, effectuating Title IX, especially:  
106.9 Dissemination of policy

Management Resources:

U.S. DEPARTMENT OF EDUCATION, OFFICE OF CIVIL RIGHTS PUBLICATIONS  
Protecting Students from Harassment and Hate Crime, January, 1999  
Notice of Non-Discrimination, January, 1999  
Nondiscrimination in Employment Practices in Education, August, 1991

WEB SITES

U.S. Department of Education, Office of Civil Rights: <http://www.ed.gov/offices/OCR>  
CDE: <http://www.cde.ca.gov>  
CSBA: <http://www.csba.org>  
Safe Schools Coalition: <http://www.casafeschoolscoalition.org>  
Pacific Disability and Business Technical Assistance Center: <http://www.pacdbtac.org>

8/25/04

## 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

Museum of Children's Art (MOCHA)

#### \* 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"/> | Ta Ta Neshe | L            | Woodruff   | <input type="text"/> |

Address:

|           |                    |
|-----------|--------------------|
| Street1:  | 1221 Broadway      |
| Street2:  | LL-49              |
| City:     | Oakland            |
| County:   | California         |
| State:    | CA: California     |
| Zip Code: | 94612-1837         |
| 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.

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

## Abstract

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

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

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

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## 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: 1238-ABSTRACT\_Arts Connect.pdf

Add Attachment

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Arts Connect will support teachers, school site leaders, and their teacher leadership teams to: a) develop practices in public education that promote the adoption of art-centered integrated learning frameworks, and b) demonstrate how these arts-centered, culturally relevant and responsive practices facilitate other positive educational outcomes and school-wide transformation c) incorporate arts and SEL experiences into the classroom and/or site-based professional development d) document and share the work and transformational changes in teaching and learning in their classroom and/or at their site for a wider audience. These outputs will address a holistic transformation that is based on the entire school community.

Our ultimate responsibility as arts educators is to grow the number of students who have access to the arts. We know that preparing classroom teachers to facilitate arts instruction is a scalable and sustainable strategy to support this growth, therefore, MOCHA incorporates arts into the learning process which helps students become independent learners by using educational frameworks like SHoM and TfU and CRM, a stabilization model based on neuroscience. A recent study that used arts integration showed, “the gap between high achieving students and low achieving students was lessened by 22%. In fact, 85% of the reading scores for the treatment school exceeded standard as compared to 59% for the district. [1].” Arts Connect will offer professional development at three schools to 60 classroom teachers, five teacher-leaders, three principals, and 8 administrators that focus on school transformation which utilizes identity, culture and school-wide relationships as assets while building visual and poetry arts, SEL, and arts integration competencies. MOCHA uses the classroom, workshops, summer intensives, and coaching to do the deep work of building a community of empathetic teacher-learners and administrators who are committed to arts integration as a pathway to develop 1100 students as independent learners.

## Project Narrative File(s)

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

Add Mandatory Project Narrative File

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

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## Arts Connect, A proposal by Museum of Children’s Art (MOCHA)

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## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

### **Student poetry art from a Title 1 School (Oakland, CA) - 2018/19**

*I've been getting these bad vibes  
Lately - I've Been feeling dead inside  
Sometimes I go to watch the tide  
And look at the beautiful night sky  
Sometimes I wish I can just fly  
Just like the birds in the high sky  
I wanna go to outer space  
Sometimes at night I look at the stars from far away  
Sometimes I think about my future life  
And I wonder if I'm still gonna be  
Alive ~Anonymous student*

This poem demonstrates an example of a student participating in a poetry/visual arts integration program; their overall school experience improved. Many children in this class were classified as low performing, were in jeopardy of being expelled, but felt comfortable writing about their personal stories.

### **Background and Need**

Our ultimate responsibility as arts educators is to grow the number of students who have access to the arts. We know that preparing classroom teachers to facilitate arts instruction is a scalable and sustainable strategy to support this growth, therefore, MOCHA incorporates arts into the learning process which helps students become independent learners. A recent study showed, "the gap between high achieving students and low achieving students was lessened by 22%. In fact, 85% of the reading scores for the treatment school exceeded standards as compared to 59% for the district. [1]." We use arts integration or arts-centered integrated learning as a lens for understanding, as well as a practice to inquire, explore, engage, connect with, and comprehend other subject areas. We will use arts integration, arts-centered integrated learning, and arts-centered learning interchangeably. Arts integration is defined as, "instruction that integrates content and skills from the arts with content and skills from other core subjects, toward



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increasing learning in both areas [2].” Arts-centered practices are a pedagogical approach through which core subject areas and standards are taught and evaluated in and through the arts. We utilize theory and praxis, evidence and skills-based practices, diverse frameworks, skillset development, classroom management tools, and focus on leadership commitments to assist school communities with arts integration [3] [4] [5] [6] [7] [8] [9] [10]. MOCHA believes that we must also include equity frameworks and practices (culturally responsive and relevant teaching, Social Emotional Learning [SEL], and Community Resiliency Model [CRM]) so that integration can be inclusive for all participants, learning styles, and diverse backgrounds. The following goals and performance measures detail our intended achievements:

### **Goal 1: Students and Teachers develop visual and poetry art skills**

**PM 1.i:** 100% of teachers will demonstrate prepost gains in acquisition of visual and poetry art skills; **PM 1.ii:** 75% of teachers will demonstrate prepost gains in arts and arts integration content knowledge; **PM 1.iii:** 100% of students in program classrooms will produce two significant artworks per year that demonstrate program-specific art skills, poetry skills, and reflective thinking skills; **PM 1.iv:** In years 2-4 85% of treatment students will demonstrate gains of statistical significance over control in measures of targeted art skills specified by California Arts Standard. **PM 1.v:** 100% of site Leaders will co-lead/facilitate at least professional development sessions in year 4.

### **Goal 2: Teachers will develop arts integration skills that connect with multiple subjects**

**PM 2.i:** 80% of participating teachers will complete 30 hrs of PD each project year; **PM 2.ii:** 100% of teachers who have completed PD will implement at least two arts/poetry units per year; **PM 2.iii:** 75% of teachers who have completed PD will implement an arts unit integrated with one additional subject area.

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### **Goal 3: Demonstrate how high quality arts instruction necessarily embodies SEL frameworks and learning strategies**

PM 3.i: Through scaffolded lessons, 75% of classrooms will demonstrate gains in SEL competencies: self-awareness, social awareness, self-efficacy; PM 3.ii: Through discussions, reflexivity art activities, and poetry arts, 75% of classrooms will show gains in establishing and maintaining healthy relationships. PM 3.iii: 75% of site leaders demonstrate gains in ability to assess teachers' SEL competencies.

### **Goal 4: Share and grow arts learning in local, regional, and state contexts**

PM 4.i: Arts Connect will convene at least two community accessible project exhibitions and learning events at MOCHA per annum; PM 4.ii: In years 3 & 4 project will include at least two non-project schools, teachers, and admin in annual workshops; PM 4.iii: In years 3 & 4 project leads will present at local and national conferences; PM 4.iv: On a rolling basis, completed by end of year 4, the project will make available at no cost all instructional materials in online format.

Arts Connect encompasses an interdisciplinary approach to support Oakland schools by focusing on community learning that combines arts integration, SEL, CRM, and educational equity. MOCHA's method of teaching visual arts acts to build a bridge between students' diverse abilities, language backgrounds, experiences, and learning styles. We connect our practice to learning goals, core curriculum, and expression. MOCHA uses culturally responsive and relevant teaching practices and principles to improve equitable and quality learning for all students where everyone's experience and voices are heard: Student input, ideas, and voices are centered as a normalized practice; all participants will practice techniques of mindfulness; Community Agreements are created with all participants; personal stories and experiences of students are

## **Arts Connect, A proposal by Museum of Children’s Art (MOCHA)**

utilized as a starting point for participant learning; reflection includes written and oral, individual and groups, and journaling; students observe, hear, say, read, create and reflect on art processes; the Elements of Art: Line, shape, color, texture, space in art-making and the development and utilization of a shared visual and poetry arts language and reflection practices; all hands-on media and techniques instruction is facilitated through creative inquiry, scaffolded lessons, and differentiated teaching instruction; Studio Habits of Mind (SHoM) and Teaching for Understanding (TfU) will be employed. SHoM is a set of 8 dispositions that an artist uses to provide an entry point for learning based on individual choice and need, foster ways of thinking, offer a language for critical thinking, and empower students and teachers to articulate their understanding. Whereas TfU, “is a guide that can help keep the focus of educational practice on understanding, while allowing teachers flexibility to design units that fit their priorities and teaching style [11].” Both methods characterize the types of learning and teaching that define the program.

MOCHA is aligned with OUSD’s SEL methodology, “a process through which children and adults develop the fundamental skills for life effectiveness. These are the skills we all need to handle ourselves, our relationships, and our work effectively and ethically. Everyone strengthens their social competencies to connect across race, class, culture, language, gender identity, sexual orientation, learning needs and age.” Arts Connect will highlight OUSD’s SEL standards of self-awareness, social-awareness, and relationship skills and how arts learning supports that growth. Self-awareness addresses the need for students, teachers, and administrators to acknowledge, develop, demonstrate, and understand their personal identities and biases through reflexive practices. Social awareness will focus on learning about others, interpersonal communication and perspective-taking, and relationship skills will address

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“cultivating constructive relationships with individuals of diverse backgrounds, abilities, languages, and lifestyles.” (OUSD).

Additionally, CRM training will be provided to TA, Classroom Teachers (CT), Administrators, and Staff to use as a guide for students who may experience emotional responses while creating visual and poetry arts; the community of professionals will lean on mental health specialists at each site when participants need support. Based on neuroscience, CRM is an evidence and skills-based strategy that helps to create the trauma-informed and resiliency (asset)-focused self that understands the impact of trauma and chronic stress on the nervous system and how resiliency can be restored or increased [12]. Resilience training will include and address stress, triggering scenarios, and mental health issues, including:

1. Skills-based resilience techniques, youth centered discussions, and using cultural heritage as artifacts for art lessons;
2. Tracking participants’ nervous system (triggers), resourcing (hope) and grounding (being present) to help youth stabilize and reset the natural balance of the nervous system;
3. Class discussions that deepen the impact of expression through visual and poetry art.

In collaboration with OUSD’s Visual and Performing Arts (VAPA), Office of Equity, and Social Emotional Learning & Leadership departments, we have identified three high-needs schools that will benefit significantly from Arts Connect: Horace Mann, Rise Community, and Manzanita Community are all Title 1 elementary schools with limited or no access to school-wide arts in-class instruction or programming. They are all in need of arts programs that are accessible and appropriate for children and families, particularly those who live in communities with high rates of poverty, high percentage of ELL and special education students in Oakland. The following

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schools were chosen based on academic, socio-economic, and behavioral data; additional information is listed in appendix:

| Proposed Schools Profile | African American | Hispanic Latino | English Learners | % Below Standard<br>2018-19 |      | Free & Reduced Meals |
|--------------------------|------------------|-----------------|------------------|-----------------------------|------|----------------------|
|                          |                  |                 |                  | ELA                         | Math |                      |
| Horace Mann              | 27%              | 54%             | 54%              | 84%                         | 81%  | 85%                  |
| Manzanita Community      | 27%              | 50%             | 49%              | 71%                         | 68%  | 85%                  |
| Rise Community           | 29%              | 62%             | 53%              | 87%                         | 92%  | 98%                  |

We have developed successful art and literacy programs in communities that are of critical importance to children who are struggling in school or who need to cultivate independent learning attitudes and skills (see resume: OFCY, CA State Library grant, NEA Big Read, CAC, City of Oakland, ILMS, ACOE). "Arts subjects encourage self-expression and creativity and can build confidence as well as a sense of individual identity; studying arts subjects also help to develop critical thinking and the ability to interpret the world around us." (Tate.org). MOCHA has been committed to addressing inequity and bringing arts to students in Oakland for over 30 years and is invested in the achievement of communities of color. "Arts education enables children from financially challenged backgrounds to have a more level playing field with children who have had those enrichment experiences [13]."

MOCHA programs are designed to positively affirm participants while engaging in inclusive and immersive visual and poetry arts experiences for children and participants at all levels. TAs consider intellectual, social, cultural, emotional and creative development, including students with learning, emotional or physical differences when scaffolding lessons. The total child comes with a community of influences and TAs understand that some children may need

## Arts Connect, A proposal by Museum of Children's Art (MOCHA)

additional support. TAs use diverse practices and tools that will enable an effective learning and supportive environment for participants of diverse backgrounds, whether they are cultural, linguistic, physical, emotional, or intellectual.

### Program Design



During a semester theme of identity and culture, second grade students were asked to write biographies and create self-portraits; this is a sample of the before and after artwork.

In collaboration with OUSD leaders and two community partners, IDEAL and Center for Urban Excellence, MOCHA proposes to increase student access to arts via an in-person and virtual series of art-making and poetry art workshops, discussions, Professional Development (PD) seminars, opening and closing events, and art exhibitions for children, teachers, administrators and families of Oakland, CA. Drawing on best practices and emergent data points, this project will develop a framework that centers arts learning while incorporating grounding rituals, responding to students' culture, increasing a sense of belonging and agency, and bringing together community members around wellness. Students and participants will be engaged in diverse mediums, poetry art, and collaborative artworks. All artwork to be created will connect to the themes of identity, culture, and community. These events: (1) integrate active, hands-on art-making with instruction that builds academic and social/emotional skills including critical thinking, problem-solving, collaboration, and literacy; (2) are highly intergenerational because we are inviting students to bring in their own personal artifacts, histories, and experiences into

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the classroom; and (3) create opportunities for diverse members of a community to come together in creative spaces, engage in conversation, build relationships and promote civic engagement. Lessons will focus on integrating poetry literacy building, creativity, SEL and academic skills and are designed to introduce CTs to various media and artistic approaches in a supportive environment. Participants will journal their learning processes and experiences. PD will focus on SHoM, TfU, Creative Inquiry, how to talk to children about art, documentation, evaluation, as well as reflectivity, mindfulness, and SEL practices including CRM.

**Students:** Each lesson will take place in-school/online and will be 50 minutes long for 24 weeks. These classes will combine visual and poetry art, including hands-on art-making and assembling poetry verses. Initially TAs will begin with mindfulness, introduce concepts, artist(s), techniques, and/or media, facilitate a discussion, and provide an overview of the upcoming sessions along with a reflection period at the end of each class. Lessons will focus on building visual and poetry arts, literacy, creativity, socioemotional and academic skills and are designed to introduce participants to various media and artistic approaches in a supportive, non-judgmental environment. Our goal is to increase the number of children with arts integration in the classroom, we expect to reach 1,000 students each of three years (approximately 350 per school).

**Classroom Teachers:** TA, Creative Director, OUSD directors, and Consultants, will host workshops and classroom sessions that will take place in-school/online, during monthly meetings, and at the summer intensives. These sessions will teach, model, and articulate skills-based art practices, arts integration, and evaluation methods. PD, modeling sessions, and coaching will provide CT an opportunity to discuss and reflect on their own teaching practices. Participants will be encouraged to engage with their school's learning community through networking activities, learn-pair-share, group activities, and peer discussions. Participants will

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receive a digital binder (toolkit) that includes art curriculum, classroom management techniques, art management techniques, articles and publications, samples, assessment rubrics, and an art kit.

CTs will keep journals of their learning processes and experiences.

(Chart 1)



At the initial sessions, TAs will meet with School Principals (SP) and CTs to discuss needs, learning goals, brainstorm, and design curriculum outlines. TA will begin modeling art lessons. TAs and CTs will meet bi-monthly to evaluate, make adjustments, and add emergent curriculum. They will introduce concepts, artist, techniques, and/or media, facilitate a discussion, and provide an overview of the upcoming sessions along with a reflection period at the end of each class. During the first year, all teachers will participate in the classroom artmaking to build their own SEL competencies, empathy, and visual and poetry art skills. Arts Connect will work with 45 CTs each year for each of the three years (approximately 15 per school).

**Administrators and Staff:** In collaboration with the Executive Director, Creative Director, OUSD directors, and Consultants, MOCHA will host workshops and coaching sessions that will take place in-school/online, during monthly meetings, and at the summer intensives. These



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sessions will teach, model, understand art practices, arts integration, documentation, and evaluation methods. To support the learning of SPs and Teacher Leadership Teams (TLT) towards school arts centered practices, participants will have opportunities to discuss and reflect on their own leadership practices. SP and TLT will be guided through hands-on processes for how arts integrated learning frameworks can be a tool for leadership and whole school transformation, moving leaders from a management mindset to a more creative inquiry and arts-centered leadership model. Participants will be encouraged to engage in their school's learning community through networking activities, reflexivity, learn-pair-share, group activities, and peer discussions. Each professional will receive a digital binder (toolkit) that includes: art curriculum, classroom management techniques, art management techniques, articles and publications, samples, assessment rubrics, and an art kit. PD and coaching encompasses: 1) modeling arts centered practices for leadership, teaching and learning to support teams in designing a PD session for teaching staff; 2) supporting SPs with operational strategies, evaluation processes, and best practices of SEL competencies, providing an opportunity to discuss and reflect on their own leadership learning and developing practices, problem solving using reflectivity practices; 3) developing SP and TLT competency of quality arts integration; quarterly walkthroughs using co-designed reflection protocols and evaluation methods to assess: learning practices, operational efficiencies, and authentic arts integration and instruction.

### **Dissemination:**

Our PD initiatives will leverage established networks of SPs, TAs, arts teachers and community arts partners to further share practice and curriculum (e.g. UC Berkeley Principal Leadership Network , Oakland Unified Arts Partners, Arts Education Alliance of the Bay Area, SEL Network/Office of Equity). Arts Connect facilitates collaboration among three departments

## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

within OUSD: VAPA, Office of Equity, and SEL. We will support leaders to engage their parent community in arts-centered best practices during family engagement events. We intend to replicate this model to expand in OUSD by enrolling new schools in PD during the fourth year. Materials and digital books will be made available to the public via MOCHA and OUSD online portals and include lesson plans, documentation of the learning process, success stories, presentations, upcoming panels or conferences, and contact information. We will aid SP and TLT to develop a documentation process of learning that can be shared publicly and presented at conferences, to their district leaders and colleagues, and to participate and present at local and national conferences and other public events. With OUSD we will present at conferences (i.e. Arts Education Partnerships [AEP], California Alliance for Arts Education [CAAE]). Although each site will have an exhibition of dissemination for parents and families to engage, an annual exhibition at MOCHA will display students, CT, and SP artwork, journals, and poetry. MOCHA is located within walking distance to district, city, state, and federal offices and easily accessible by public transportation.

### **(b) Quality of project services (up to 25 points).**

Arts Connect will support CT, SP, and their TLT to: a) **Develop** practices in public education that promote the adoption of art-centered integrated learning frameworks, b) **Demonstrate** how these arts-centered, culturally relevant and responsive practices facilitate positive educational outcomes and school-wide transformation, c) **Incorporate** arts and SEL experiences into the classroom and/or site-based PD, and d) **Document** and disseminate transformational changes in teaching and learning in their classroom and/or at their site for a wider audience. These outputs will address a holistic transformation that benefits the entire school community.

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Classroom teacher (approximately 12-15 classrooms per school): Monthly meetings conducting collaborative inquiry: check-ins and inquiry-based protocols for discussion and reflection. **Year 1.** Pilot, TA design and implement lessons. In-class modeling art lessons, one school, 12 classrooms; **Year 2.** Development of lesson plan outlines in collaboration with TA and CT. Coaching (2 sessions); **Year 3.** Co-create arts integrated lesson plans and team teach art lessons. Coaching (4 sessions); **Year 4.** TAs support arts integrated curriculum development and CT lead art lessons with differentiated coaching.

Leadership Team (1 Principal & 2 Teachers at each site): Monthly meetings: LT meet to coordinate operations, professional learning, develop & test protocols, assessments and frameworks. Sessions will teach, model, and articulate arts centered lenses for leadership, teaching and learning, SEL and evaluation through arts integration. **Year 1.** Meet SP and TLT; walkthroughs; summer intensive; **Year 2.** Emerging PD, documentation, walkthroughs, site meetings, coaching (4 sessions per SP/TLT), exhibition of learning; **Year 3.** Begin leadership transition, documentation, walkthroughs, site meetings, coaching (4 sessions per leader), exhibition of learning; **Year 4.** Leadership transition, documentation, walkthroughs, site meetings, coaching (4 sessions per leader), exhibition of learning.

All Participants: Summer Intensive for CT (SP will participate for 4 hours): 18 hours yearly: MOCHA collaborates with Consultants and OUSD to design and implement a summer intensive PD for the administrators and CT at the designated OUSD school sites. Throughout the program PD workshops will encompass foundational skills, i.e., the basics of visual/poetry art & arts integration practices, California Content Standards, SEL, SHoM, CRM, documentation practices (TfU) and assessment tools: (a) **Utilize standards**-based elements of art through hands-on techniques, media and documentation practices to begin the process of creating an inquiry-based

## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

arts practice. Learn management techniques for handling art materials in diverse classroom settings; (b) **Use documentation** frameworks to show the learning through visual/poetry arts and as support to understanding and facilitating the learning/program goals for CT and students. This will include creating a collaborative documentation wall and use of SHoM strategies as a shared lens & language; (c) **Use reflection** tools to guide teaching practice and individual expression through writing, journaling and peer discussion protocols; (d) **Become comfortable** with and/or enhance individual artistic expression that allows for personal exploration and examines perspective taking, interpersonal relationships, and community building through hands-on artmaking and poetry narratives; (e) **Develop leadership** protocols to assist administrators' journey into becoming engaged and knowledgeable school leaders; (f) **Use assessment** tools to identify successful and quality arts integration programming that include rubric-based performance tasks and self/peer evaluations.

The goal of CRM is to “help to create ‘trauma-informed’ and ‘resiliency-focused’ communities that share a common understanding of the impact of trauma and chronic stress on the nervous system and how resiliency can be restored or increased using this skills-based approach [4].” The 6 CRM wellness skills (tracking sensations, developing presence, identifying calming memories/states of being, physically embodying calm through gestures & movements, regrounding to calm when triggered, staying in a grounded and calm state) will be shared. CRM has largely been used with individuals and communities which have been traumatized either by economic and ethnicity challenges, and natural and human-made disasters. Applying CRM proactively with an entire community or neighborhood that is chronically stressed can alleviate the symptoms of chronic stress placing the community and its members in a better position to change their situation by increasing their resiliency. Video recordings of CRM training will be

## Arts Connect, A proposal by Museum of Children's Art (MOCHA)

provided to all administrators, teachers, TAs, staff and program leaders. Participants will be encouraged to complete the webinars and guided work prior to the Summer Intensive, where skills will be developed.

*(2) Services provided by the project that lead to improvements in academic standards.*

The project outcomes will be consistently monitored to ensure academic standards are aligned with state VAPA and ELA frameworks. Additionally, OUSD content leaders will be provided with curriculum and student work exemplars during project walk throughs and will provide guidance and feedback as it pertains to the extent student work meets the standards. Project activities will be adjusted appropriately to maintain quality.

**Chart 2**

| Professional Development hours for each teacher/principal | Year 1 (Pilot) | Year 2 | Year 3 | Year 4 |
|-----------------------------------------------------------|----------------|--------|--------|--------|
| In Class PD/Modeling - provided by TA                     | 12             | 24     | 24     | 24     |
| Summer Workshop & Planning                                | 15             | 28     | 28     | 28     |
| Total Teacher PD hours/person                             |                | 52     | 52     | 52     |
| Total Leadership coaching/person                          | 6              | 20     | 20     | 20     |

**(c) Quality of project personnel** (See appendix for resumes)

- **Nina Woodruff-Walker, M.A.**, MOCHA Executive Director and alumna **(PL)**
- **Roxanne Padgett**, MOCHA Creative Director, author, and professional artist **(ED)**
- **Fillmore Rydeen, M.Ed.**, OUSD Director of Visual and Performing Arts **(DL)**
- **Jerome Gourdine**, OUSD Director of Strategic Initiatives, Office of Equity **(C)**
- **David Reider, M.Ed.** Principal Partner of Education Design. **(PE)**
- **Sonny Kim**, OUSD Coordinator of Social and Emotional Learning **(C)**
- **IDEAL**, Joelle Fraser, **Ed.D.**, Indi McCasey, **Ed.M** and Trena Noval, **MFA. (C)**

## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

- **Center for Urban Excellence**, Reina Robinson, **M.A.** and Yvonne Beals, **MPA (C)**

**Key:** **(PL)**-Project Lead, **(ED)**-Education Director, **(DL)**-District Lead, **(SP)**-Principal, **(CT)**-Classroom Teacher, **(PE)**-Project Evaluator, **(TA)**-Teaching Artist (MOCHA), **(C)**-Consultants (IDEAL and Center for Urban Excellence), OUSD Content Leads

### **(d) Quality of the management plan (up to 20 points).**

#### ***(1) Project objectives, Timelines, Responsibilities, and milestones.***

MOCHA and the OUSD VAPA have been in partnership for more than 20 years with experience working on integrated arts projects. Together with the evaluator the team will implement a system of regular operational and instructional leadership meetings that will continuously review implementation data, performance data, and make adjustments to the plan to reflect the goals and objectives of this project. OUSD VAPA has implemented numerous arts integrated initiatives, including a successful large scale AEMDD grant, reaching more than 45 schools in Oakland. MOCHA has implemented school and community-based arts integrated initiatives at over 300 schools in 9 districts and four counties.

### **Project Responsibilities**

MOCHA will lead the management of this project in close collaboration with OUSD VAPA. The project lead team will consist of the Executive Director and Creative Director of MOCHA and the OUSD Director of VAPA, complemented by additional consultancies from the OUSD Director of Targeted Strategies Office of Equity, and the Coordinator of SEL. Project Evaluator Education Design will provide formative feedback throughout the project and lead research. The leadership team will meet twice monthly to assess the progress and effectiveness of the implementation. MOCHA will be responsible for hiring and training the project staff, coordination of project activities, logistics, project reporting and ensuring all activities are in compliance with the Department of Education (USDOE) regulations.

## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

**Key:** (See project personnel above)

### **Year 1**

1. Formalize partnership with OUSD-MOCHA Memorandum of Understanding (PL, DL)
2. Hold Project Lead Retreat (6 hours) (All project leads)
3. Recruit and hire TAs able to support modeling and leading integrated curriculum design and instruction (PL, ED)
4. Write and/or curate visual and poetry arts curriculum (ED, TA)
5. Identify and ensure targeted schools meet USDOE and Project requirements - identify cohort matched control schools, establish working relationships with school communities (PL, PE, DL)
6. Identify pilot school for year 1 field testing (PL, DL)
7. Write Professional Learning curriculum for mini institute and hold institute (12 hours frontloaded professional development) (ED, TA, PL, C)
8. Field test professional learning, curriculum planning tools, student curricula, assessment criteria, assessment process, and documentation tools (12 weeks) (ED, TA, CT)
9. Assess the efficacy of the curriculum, documentation, planning and professional learning (PL, DL, ED, PE)
10. Make adjustments to implementation plan (PL, ED, DL)
11. Complete Department of Education (USDOE) Reports (PL, PE)
12. Meet with SPs at each site, attend ITL meetings at Pilot sits (PL, ED, C)

### **Year 2**

1. One day (6 hours) leadership retreat with the project lead team. (PL, ED, DL, C, PE)

## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

2. Launch project year two, full implementation, with 3 day summer intensive (3 participating schools) (ED, TA, CT, SP)
3. Identify and establish site arts leadership team with the purpose of guiding implementation and professional learning activities (PL, DL, SP, TA, 2 CTs)
4. Establish regular leadership bi-weekly meetings including project leads and consultancies as necessary. (PL, ED, DL, C, PE)
5. Establish schedules and assign TAs at each school to ensure 24 weeks of in class arts instruction. (ED, TA, SP)
6. Begin arts program no later than the 6th week of school. Focus TA models arts instructional, documentation, and assessment strategies (ED, SP)
7. Conduct Pre-Assessment (student task and code for measuring growth) (TA, CT)
8. Collect data, assessment, student work samples, reflections, lesson plans. (ED, TAs, CTs)
9. Site lead team to conduct learning walks using protocol to surface formative data on implementation and learning (PL, ED, DL, C, TAs, SP, PE)
10. Establish monthly collaborative planning meetings (TA, CT)
11. Produce an off-site Exhibition of Arts Learning including student work and documentation. (PL, ED, DL)
12. Conduct Post assessment (student task and code for summative growth) (TA, CT)
13. Assess effectiveness of implementation and learning (PL, DL, ED, PE)
14. Complete required USDOE reports. (PL, PE)

### **Year 3**

1. Lead team retreat - review implementation and learning data. Make adjustments if necessary, to project to maintain alignment with project goals. (Project Leads)



## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

2. Same programmatic and professional development constructs as year 2 with a shift in focus from TA modeling to co-teaching. CT to take 50% or more of art teaching responsibility by the end of the school year.
3. Lead team to assess effectiveness of year 3 implementation and learning (Project leads)
4. Complete all required USDOE reports. (PL, PE)

### **Year 4**

1. Lead team retreat - review implementation and learning data. Make adjustments if necessary, to project to maintain alignment with project goals. (All project leads)
2. Launch with summer intensive differentiated for new teachers and to provide support for developing teachers. More planning offered for CT with TAs (12 hours total) (SP, CT, TA, ED)
3. Continue planning, teaching and documentation practice constructs as in previous years with a shift to CT assuming 90% of arts instructional duties and TAs providing feedback. (ED, TA, CT)
4. Plan and present an off-site exhibition and symposium of student and teacher learning. (PD, ED)
5. Lead team summative retreat. Review year 1-4 project data, surface learnings, curate pertinent documentation and data from project, create presentations of learnings website and conference. (PD, DL, C, ED, PE)
6. Present learnings at local, state, and national conferences. (PD, ED, DL)
7. Curate lessons, exemplars, protocols, and assessments for dissemination. (ED)
8. Complete all required USDOE reports. (PD, PE)

### ***(2) The procedures for ensuring feedback and continuous improvement.***

## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

Evaluation data collected by Education Design (PE) will yield both formative and summative information that will help adjust project activities to meet stated goals (see section e). The project lead team including the PE, will meet bi-weekly to review progress looking at pertinent operational data, student work samples, lessons, surveys and teacher reflections. This will be the primary body responsible for ensuring quality and effectiveness for all students and teachers. The learnings surfaced by this group will be used to refine curriculum, PD, and protocols for future iterations of the project. External evaluation data will be used to report on project outcomes to the USDOE as well as shared with the participating school communities.

Additionally, TAs and CTs will submit images and written descriptions or reflections as part of the documentation process. In collaboration with PE, this qualitative data will be coded and analyzed by the project lead team to serve as exemplars to guide focused conversations during the walkthrough process. Surveys for each PD activity will provide actionable feedback that can be incorporated quickly in future meetings.

### **(3) The mechanisms for ensuring high-quality products and services.**

During the planning and annual retreats, the leadership team will identify the extent of achievement of relevant project goals and actions and backwards-map to ensure completion on time. Leadership meetings will address curriculum development, PD activities, assessment and data collection, and research and evaluation. The PE will provide quarterly updates on progress towards project goals. In addition to our research and evaluation team, OUSD regularly monitors the implementation of new and promising programs by conducting content team school walk-throughs. The structured walkthroughs provide district administrators and site administrators the opportunity to observe firsthand education programs while providing critical feedback to

## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

instructional programs. This process will provide increasingly informed opportunities for Arts Connect to design scale-up strategies with upper-level district administration.

### ***(4) Ensure a diversity of perspectives.***

In addition to the project lead team and district leadership, Arts Connect will hold 3 annual art exhibitions and one culminating symposium. The exhibition will include both student and CT original art as well as extensive documentation of the creative process. The exhibition will be held at MOCHA located in the Oakland City Center, in walking distance from major transit hubs, City Hall, the OUSD district office, and State and Federal government buildings. The exhibition will be a free and public event for parents, community, city and district leaders will be invited to attend. The event will feature student and teacher presentations as well as speakers from the project lead team. The symposium will provide educators the opportunity to present their individual plans and results to peers from other schools. They will have the opportunity to hear feedback and appreciation from what they have accomplished in the preceding 3 years and is intended to be a celebration and sharing of the successful integrated practice.

### **(e) Quality of the project evaluation (up to 15 points).**

#### MOCHA Arts Connect AAE Evaluation

The evaluation for Arts Connect, conducted by Education Design, INC, David Reider, Principal Investigator, will comprise two separate efforts: A) outcomes-based evaluation that will report both formatively to the team and annually to the funder on requisite performance measures and B) a research study (impact evaluation) focusing on the impact of the program as measured by gains in 1) teachers' PD and student outcomes related to arts teaching and learning knowledge, skills, and abilities (KSAs); 2) students' overall educational experiences as impacted by this program; 3) school and classroom climate; and 4) student and teacher SEL measures.

## Arts Connect, A proposal by Museum of Children's Art (MOCHA)

Education Design has led large scale arts education evaluations for federally funded projects (PDAE, AEMDD, NEA, FIPSE) for over 20 years.

*1. Thorough, feasible methods of evaluation are appropriate to the goals*

**Responding to Goals** To appropriately measure the extent of achievement of program intent, evaluation questions will frame the data collection and analyses. Feasibility is outlined in the chart below. To address Goals 1 & 2 (student & teachers develop visual and poetry skills and integrate with multiple subjects) we will compare changes in 1) teacher knowledge and engagement of project materials and 2) student art and poetry abilities with data collected through surveys, artifact analysis, interviews, and observations. In addition to reporting on performance measures, we will address the following questions: *To what extent is PD completed by participants? What is teacher uptake of knowledge, skills, and abilities and how is it delivered to students? To what extent is high quality visual art and poetry education provided? To what extent do students produce high quality visual art and poetry? How do TAs facilitate the instructional process and how does this change over time?*

To address Goal 3 (arts learning embodies SEL), we will document the extent the program connects to and activates SEL responses in students as measured by the validated Panorama SEL competencies instrument [14] and artifact analysis of sample artwork with a focus on SEL markers [15]. Questions include: *To what extent do SEL competencies change as a result of participating in arts learning activities? Which competencies are the most responsive to the program?*

For Goal 4 (share with community) we will document how the program disseminates within schools, across schools to new sites, and into the community through formal and informal activities and events. We will use measures from the Oakland Fund for Children and Youth

## Arts Connect, A proposal by Museum of Children’s Art (MOCHA)

(OFCY) program, of which MOCHA is a member, of arts and culture uptake and family engagement and education. Documentation data will include focus groups and observation notes, and dissemination records. As one ultimate goal is to produce a replicable and scalable model, this documentation is critical to sustaining the long-term investment of the USDOE into supporting arts more broadly in underserved schools. *Questions include: How does the community respond to, support, and grow arts learning as initiated by the grant? What are the key indicators of, and likelihood of sustainability?*

### 2. Objective performance measures clearly related to the intended project outcomes

Measuring achievement of specific performance measures will help us respond to the evaluation questions above:

*Chart 3: Performance Measures*

| Goal 1: Students and Teachers develop visual and poetry art skills |                                                                                                                                                                                    |
|--------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| PM 1.i                                                             | 100% of teachers will demonstrate prepost gains in acquisition of visual and poetry art skills                                                                                     |
| PM 1.ii                                                            | 75% of teachers will demonstrate prepost gains in arts and arts integration content knowledge                                                                                      |
| PM 1.iii                                                           | 100% of students in program classrooms will produce two significant art works per year that demonstrate program specific art skills, poetry skills, and reflective thinking skills |
| PM 1.iv                                                            | In years 2-4 85% of treatment students will demonstrate gains of statistical significance over control in measures of targeted art skills specified by California Arts Standard    |

## Arts Connect, A proposal by Museum of Children's Art (MOCHA)

|                                                                                                                  |                                                                                                                                                            |
|------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Goal 2: Teachers will develop arts integrations skills that connect with multiple subjects                       |                                                                                                                                                            |
| PM 2.i                                                                                                           | 80% of participating teachers in will complete 30 hrs of PD each project year                                                                              |
| PM 2.ii                                                                                                          | 100% of teachers who have completed PD will facilitate with teaching artists at least two arts/poetry units per year                                       |
| PM 2.iii                                                                                                         | 75% of teachers who have completed PD will implement arts units integrated with another subject area                                                       |
| Goal 3: Articulate how high quality arts instruction necessarily embodies SEL frameworks and learning strategies |                                                                                                                                                            |
| PM 3.i                                                                                                           | Through scaffolded lessons, 75% of classrooms will demonstrate gains in SEL competencies: self-awareness, social awareness, self-efficacy                  |
| PM 3.ii                                                                                                          | Through discussions, reflexivity art activities, and poetry arts, 75% of classrooms will show gains in establishing and maintaining healthy relationships. |
| Goal 4: Project will share and grow arts learning in local, regional, and state contexts                         |                                                                                                                                                            |
| PM 4.i                                                                                                           | Project will convene at least two community accessible project exhibitions and learning events at MOCHA per annum                                          |
| PM 4.ii                                                                                                          | In years 3 & 4 project will include at least two non-project schools, teachers, and admin in annual workshops                                              |

## Arts Connect, A proposal by Museum of Children's Art (MOCHA)

|          |                                                                                                                                      |
|----------|--------------------------------------------------------------------------------------------------------------------------------------|
| PM 4.iii | In years 3 & 4 project leads will present at local and national conferences                                                          |
| PM 4.iv  | On a rolling basis, completed by end of year 4, project will make available at no cost all instructional materials in online format. |

### *3. Evaluation methods provide valid and reliable performance data on relevant outcomes.*

The methods are appropriate and directly connected to relevant outcomes. We will engage a mixed-methods, participatory research design [16] using data collected from prepost surveys, concept inventory assessments, as well as semi-structured interviews, site observations, and artifact analyses. Data will be collected through instruments developed, vetted, USDOE-approved, and proven reliable in previous PDAE and AEMDD grants (e.g. teacher arts content skills and disposition survey, iAccess, iMedia projects;  $\alpha = .89$ , student arts quality calibration scale, iMedia;  $\alpha = .90$ , early elementary music literacy skills test, MIENC project;  $\alpha = .78$ ) as well as modifications of existing instruments for grade level appropriateness [17]. Note: for younger grades K-2, assessments are delivered through a proctored demonstration approach rather than a written assessment; responses later mapped to the standardized instrument. We will inventory, collect and assess individual student artwork in close alignment with PD outcomes to calibrate extent of both teacher uptake and student skill development.

Teacher growth will be reported as ANOVA (where appropriate ANCOVA) repeated means measures related to both the dispositional and arts-content surveys, administered prepost each year. Additionally, inferential statistics, particularly t-test analysis (Wilcoxon, preferred ed.gov), using pretest measure as covariate, posttest as the dependent variable will yield gains over time. Criteria of significance will meet the  $p = .05$  level established by the WWC for ed.gov research thresholds [18]. Surveys will include primarily Likert scales (4 point, non-median),

## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

using non-parametric analysis. Data from similar studies in arts integration have shown to predict academic performance, in this case an example of how arts integrated with poetry curriculum implemented in elementary school classrooms can result in statistical determination of a high association between arts integration and language arts skill development [19].

Qualitative data (interviews and observations) will be analyzed along an emergent dimensional coded schema with indicators of change and growth longitudinally recorded each year using the constant comparison method [20] to be aggregated for summative analysis annually. This will help explain how, why, and extent the intervention worked as predicted identifying factors such as quality of implementation, frequency, scope, and development of categories and subcategories of behaviors. Participation, registration, PD exit tickets, classroom observations, and inventory reports will provide the data to respond to the program's performance measures on 1) attaining or exceeding proposed targets of outcome indicators, 2) percentage of participants completing 80% of offered PD hours, 3) inventory of accessible arts-based instructional materials developed and made available to the public.

Baseline and post-year data collection of all data types will occur in September and May respectively of each year. Teacher interviews will occur in mid-fall and late spring of each year, and observations will occur during PD workshops and classroom implementations in fall and spring of each year, as well as during hosted events. All data collection is in compliance with human subject exempt status and Education Design will engage an independent IRB for approval. Formative evaluation consists of a "critical-friends" role, regularly reporting both informally and formally (quarterly reports) on overall project operation to help maintain fidelity. Summative report to be delivered at the end of each project year and end of grant period.



## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

### **Glossary of terms, abbreviations and acronyms used in this proposal**

**Arts Connect** - Project Title: Proposal by Museum of Children's Art

**MOCHA** - Museum of Children's Art: Community arts education organization, and museum in Oakland, CA

**OUSD** - Oakland Unified School District: K-12 school district in Oakland, CA

**OFCY** - Oakland Fund for Community and Youth: City of Oakland funding program.

**SEL** - Socio-Emotional Learning

**CRM** - Community Resiliency Model: is an evidence and skills-based program that helps to create the trauma-informed and resiliency (asset)-focused self that understands the impact of trauma and chronic stress on the nervous system and how resiliency can be restored or increased

**CAC** - California Arts Council - California State Funding Agency

**SHoM** - Studio Habits of Mind - Framework for arts instruction from Project Zero, Harvard University

**TfU** - Teaching for Understanding - Curriculum Design Framework, Project Zero, Harvard

**PM** - Program Measure

**PD** - Professional Development

**TA** - Teaching Artist employed by MOCHA

**CT** - Classroom Teacher grade level teacher employed by OUSD

**VAPA** - Visual and Performing Arts

**IDEAL** - Integrated Design for Education, the Arts and Leadership

**SP** - Site Principal or School Principal - school leader

**IMLS** - Institute of Library and Media Services - funding organization

**Arts Connect, A proposal by Museum of Children’s Art (MOCHA)**

**ACOE** - Alameda County Office of Education - County office providing oversight to OUSD

**TLT** - Teacher Leadership Team

**AEP** - Arts Education Partnership - National Arts Education Network

**CAAE** - California Alliance for Arts Education, statewide convener of arts education professionals

**PL** - Project Lead (same as project director)

**ED** - Education Director (project director of visual art education)

**DL** - District Lead - Director of Visual and Performing Arts employed by OUSD

**C** - Consultants to project may be hired externally or compensated time of OUSD employees

**PE** - Project Evaluator - Education Design

**AEMDD** - Arts Education Model Development and Dissemination grant issued by the United States Department of Education.

**ILT** - Instructional Leadership Team - school based team established each year by principal to guide instruction, plan professional development and act as content leads. ILT is not specific to this project but interacts with all content areas including VAPA.

**Arts Integration** - instruction that integrates content and skills from the arts with content and skills from other core subjects, toward increasing learning in both areas [2]

**USDOE** - United States Department of Education

## Arts Connect, A proposal by Museum of Children's Art (MOCHA)

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## **Arts Connect, A proposal by Museum of Children's Art (MOCHA)**

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(<http://www.nova.edu/ssss/QR/QR4-1/dye.html>)

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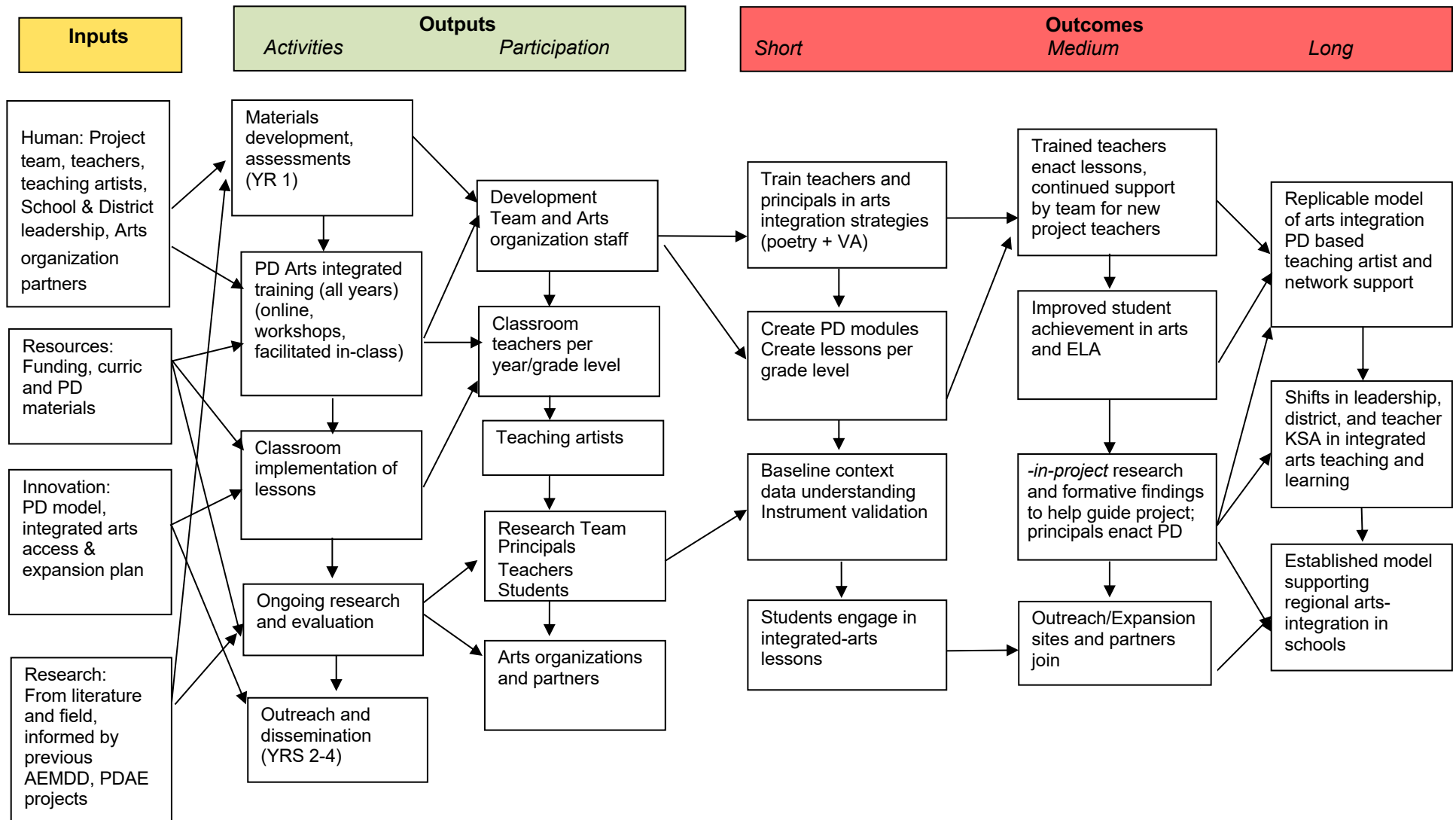
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# MOCHA Arts Connect Logic Model



## CONTINUOUS SCHOOL IMPROVEMENT

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April 2, 2021

United States Department of Education  
Assistance for Arts Education Program

It is with great pleasure that I write this letter in support of the Oakland Museum of Children's Art (MOCHA) and the Unified School District's (OUSD) Visual and Performing Arts Programs application to the United States Department of Education to create an integrated arts program for our elementary students. This proposal will allow our teachers to collaborate with and learn from MOCHA education staff so our most vulnerable students receive visual art experiences as a regular part of their education.

Currently OUSD employs 7 full time art teachers for 54 elementary schools. The Arts Connect project combines both high quality visual art instruction as well as robust professional learning in our schools. The professional development proposed will not only support our teachers to deliver arts integrated instruction in their classrooms in the short term but will also result in a professional development system allowing the OUSD Visual and Performing Arts department to continue supporting all of our teachers and students for years to come.

I am confident that the collaboration with MOCHA will not only fulfill, but exceed the expectations described in the proposal. MOCHA has had a long standing relationship with OUSD providing high quality professional development and visual arts programs in our schools as resources allow. This partnership with MOCHA brings years of expertise, broad community support, additional funding, and a team of highly skilled professionals to this project.

In OUSD we are fortunate to have extremely dedicated educators committed to supporting all of our students. Research, as well as my experience in our schools, highlights the importance of the arts for all learners. Our students need many creative opportunities to learn and express themselves. It is my hope that this project will come to fruition and provide an innovative professional development solution to address our significant gap in visual art learning.

Thank you for your consideration.

Sincerely,



S  
Chief Academic Officer



April 1, 2021

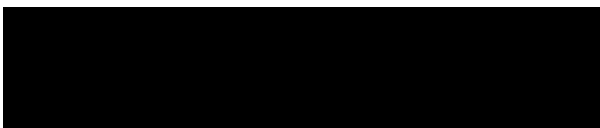
Assistance for Arts Education Programs Grants Committee,

This acknowledges the full support and enthusiasm of Manzanita Community School for the Museum of Children's Art (MOCHA) in partnership with the Oakland Unified School District's application to the United States Department of Education, Assistance for Arts Education Program Grant Proposal. We look forward to the opportunity to implement the innovative visual and poetry arts program *Arts Connect*. Additionally, we are excited for our teachers to grow in their ability to use arts integrated strategies long into the future. We deeply value arts education and have the goal of building sustainable creative programs at our school.

Manzanita Community Elementary School, located in Oakland California, strives to provide a quality educational experience to its students and part of that education includes experiential learning in the arts. *Arts Connect*, the visual and literary integration project, accomplishes two important goals: providing our students with high quality arts experiences, as well as providing our school community the opportunity to develop the infrastructure to continue these strategies long into the future. Our teachers have noted the need to develop new and creative strategies to support our students using academic discourse while learning to work collaboratively with students they might not otherwise choose to partner with. This integrated, creative approach to arts education will draw upon our students strengths, creativity, and joy to create active and engaging entry points into complex learning.

I look forward to the opportunity to work closely with MOCHA in the coming years. Through their work in OUSD they have developed the expertise and infrastructure to lead this important work. I believe the *Arts Connect* project will be exactly what our school needs to ignite our students' creativity.

Sincerely,



Principal  
Manzanita Community School





April 12, 2021

Nina Woodruff-Walker  
Museum of Children's Art  
1221 Broadway LL-49  
Oakland, Ca 94612

RE: Letter of Support for MOCHA's proposal to the United States Department of Education

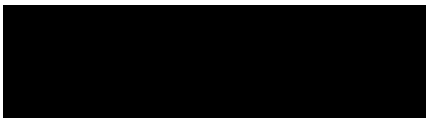
Dear Ms. Woodruff-Walker,

Oakland Unified School District (OUSD) is pleased to engage in a partnership with the Museum of Children's Art in their application being submitted to The Department of Education under the Assistance for Arts Education (AAE) Grant Program. MOCHA will develop arts tools for use in the three proposed target schools: Horace Mann Elementary, Manzanita Community School, and Rise Community School in Oakland California. The students in each of these schools face significant challenges in learning as well as having limited access to formal arts instruction. MOCHA will partner with the School District's Office of Equity, Socio Emotional Learning, and the Visual and Performing Arts (VAPA) Departments to design and implement a unique integrated visual and literary arts program. All activities will take place during the school year and during the school day. Education Design will formally evaluate the effectiveness and compliance of this program along with constant monitoring by OUSD's VAPA and Research Assessment and Data (RAD) departments.

We look forward to the implementation of Arts Connect as a critical step in providing standards based arts instruction to our most vulnerable students. Additionally, Arts Connect will serve as a model for arts integrated professional learning across our elementary schools so the model can be further extended throughout our school district.

Thank you for your vision and passion for arts learning in Oakland.

Sincerely,



Director, Visual & Performing Arts  
Oakland Unified School District  
*Community Schools, Thriving Students*



**Horace Mann Elementary School**  
**5222 Ygnacio Ave**  
**Oakland, CA 94601**



April 1, 2021

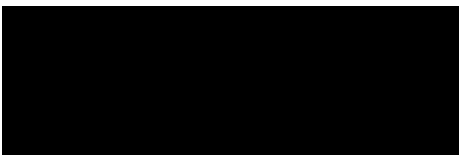
Assistance for Arts Education Programs Grants Committee,

This acknowledges the full support and enthusiasm of Horace Mann Elementary School for the Museum of Children's Art (MOCHA) in partnership with the Oakland Unified School District's application to the United States Department of Education, Assistance for Arts Education Program Grant Proposal. We look forward to the opportunity to implement the innovative visual and poetry arts program *Arts Connect*. Additionally, we are excited for our teachers to grow in their ability to use arts integrated strategies long into the future. We deeply value arts education and have the goal of building sustainable creative programs at our school.

Horace Mann Elementary School, located in Oakland California, strives to provide a quality educational experience to its students and part of that education includes experiential learning in the arts. *Arts Connect*, the visual and literary integration project, accomplishes two important goals: providing our students with high quality arts experiences, as well as providing our school community the opportunity to develop the infrastructure to continue these strategies long into the future. Our teachers have noted the need to develop new and creative strategies to support our students using academic discourse while learning to work collaboratively with students they might not otherwise choose to partner with. This integrated, creative approach to arts education will draw upon our students strengths, creativity, and joy to create active and engaging entry points into complex learning.

I look forward to the opportunity to work closely with MOCHA in the coming years. Through their work in OUSD they have developed the expertise and infrastructure to lead this important work. I believe the *Arts Connect* project will be exactly what our school needs to ignite our students' creativity.

Sincerely,



# RISE Community School

8521 A Street  
Oakland, CA 94621



**OAKLAND UNIFIED  
SCHOOL DISTRICT**  
Community Schools, Thriving Students

---

Raising Imaginative, Intuitive, Innovative Scholars and Explorers

December 8, 2020

To Whom It May Concern:

I am writing to express my support for the Museum of Children's Art (MOCHA) in our school's programming. RISE Community School has successfully collaborated with MOCHA for several years to provide visual art enrichment for our students and arts integration support for our teachers. Experience with the creation of art is important for all children to support social, emotional, and cultural development, and is an integral part of education.

Art is especially important to RISE Community School as we are one of the most challenged schools in Oakland, located in one of the poorest sections of the city. Many students have experienced trauma from poverty, homelessness, violence, immigration issues, family instability, and the pandemic has only exacerbated that.

Oftentimes, students who are exposed to repeated trauma have difficulty focusing on academics that are improved with exposure to art. Having MOCHA teaching artists at RISE gives our students this exposure and allows them to learn about and create art, provides access to different ways of expressing themselves in meaningful ways, and allows them an opportunity to experience joy. Without MOCHA, our students would not have access to these experiences.

Funding of MOCHA programs in schools is essential to keeping art alive in schools, especially in those with high needs such as RISE Community School where the families and community depend on MOCHA's programs and are not able to raise funds to support the arts. We look forward to continuing our work with MOCHA for years to come.

Sincerely,



Principal

## Appendix C: Resumes

# NINA WOODRUFF-WALKER

Executive Director

## PROFESSIONAL PROFILE

### *Leading Teams and Improving Operations for Optimum Organizational Growth*

Strategic professional who deploys participative management style in fast-paced and diverse environment. Proactive change agent who spends time encouraging, learning and promoting the increased productivity that results in value-added customer service and enhanced operation. Excellent team-builder and coordinator. Outstanding record of delivering complex and large-scale implementations on time, within stringent budget requirements, and exceptional quality.

## AREAS OF EXPERTISE

- Outside Sales
- Project Management
- Cost Savings Initiatives
- Account Planning
- Research
- Community Based Organizational Leadership
- Team Building & Management
- Client Relationship Building

## PROFESSIONAL EXPERIENCE AND SELECT ACHIEVEMENTS

### MUSEUM OF CHILDREN'S ART (MOCHA)

(Oakland, CA)

#### Executive Director

2019

*The mission of MOCHA is to ensure that the arts are a fundamental part of our community and to create opportunities for all children to experience the arts to develop creativity, promote a sense of belonging, and to realize their potential.*

Responsible for initiating and building a comprehensive strategic plan - implementing MOCHA 2.0. The business objective is to create and build a sustainable business model to secure the future of the organization and form alliances with stakeholders and prospects within and around the arts community. Results: Increased board size, commitment and participation. Increased museum revenue in Q4 - 2018/19 by 20%. Successful relaunch of the exhibition program.

### RICOH AMERICAS - IKON OFFICE SOLUTIONS

(Bay Area, CA)

*RICOH AMERICAS, assumed IKON Office Solutions in 2011, is one of the world's leading financial groups with over 30,000 employees located within North and South America.*

#### New Business Sales Executive

2017-2018

#### Major Account Executive - Sales

2004-2011

Lead in developing strategic process improvements and implementing Ricoh document management solutions at customer's sites. The business objective was to build strong customer connections with liaisons inside multiple business units. Delivered value added cost-savings proposals to assist with process improvements. Consulted and planned within a team-based work environment to coordinate activity. Identified contacts within accounts and conduct strategic calls.

- Supplied product information to selected customers in the assigned territory and arranged for business analyses of customer's communication requirements and developed benchmark demonstrations, proposals and value propositions resulting in the development of new customers and retention of existing accounts by applying a consultative approach to Fortune 1000 customers.
- Organized and implemented post-sale delivery and implementation of RICOH solutions at customer locations. Acted as primary point of contact for all sales paperwork.
- Proactively developed new customer contacts, review leads, participates in customers' business communication planning and delivers RICOH solutions proposals as prescribed by sales

# NINA WOODRUFF-WALKER

Executive Director

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|                                                                                                                                                                                  |                   |             |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------|
| <b>FARMERS INSURANCE GROUP</b>                                                                                                                                                   | (Los Angeles, CA) | 2000 – 2004 |
| <i>Founded in 1928, FIG is one of the country's largest insurer of vehicles, homes and small businesses providing a wide range of insurance and financial services products.</i> |                   |             |
| <b>IT Methodologist</b>                                                                                                                                                          |                   | 2002 – 2004 |
| <b>Project Management Coordinator</b>                                                                                                                                            |                   | 2000 – 2002 |

Effectively researched enterprise-wide cost-savings initiatives to drive organizational ROI. Created and implemented change management methodologies and tools to deploy across areas of Telecom and IT operations.

- Spearheaded policy and guidelines procedures for all company cell phone users.
- Reviewed and assisted with contracts for all Wireless Carriers.
- Vendor Management for WAN and Telecom Teams
- Project Manager for HOD deployment to remote users: \$170k annual savings
- Supervised team while completing a VTNS billing clean-up project
- Team lead for successful deployment of ISP (wrapped with VPN & BlackICE) to over 7,500 users - \$1.5 million in annual savings

## EDUCATION, PROFESSIONAL DEVELOPMENT AND COMMUNITY SERVICE

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|                                                                       |                  |
|-----------------------------------------------------------------------|------------------|
| Master's in Communication, <b>CSU East Bay - Hayward</b>              | <b>2020</b>      |
| Bachelor of Arts in Communication, <b>CSU East Bay - Hayward</b>      | <b>2016</b>      |
| Project Management Program, UCLA (on-site at Farmers Insurance Group) | <b>2011</b>      |
| Arts Education Alliance of the Bay Area (AEABA), Board Member         | <b>2019</b>      |
| Museum of Children's Art, Board of Directors                          | <b>2007-2018</b> |
| Kiwanis Club of Oakland, <b>Member, President elect – 2008</b>        | <b>2005-2011</b> |

**Roxanne Padgett**  
**Creative Director**

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***Teaching/Work Experience***

**2019-current**

**Museum of Children's Art (MOCHA), Oakland, CA**  
**Creative Director**

Designs and supervises implementation of off-site and the museum educational art programs. Designs and writes visual arts educational curriculum and develops professional development workshops for educators and artists. Supervise 15 teaching artists and administration staff for museum programs. Works with community partners to maintain quality arts programming in school, library, museum and community settings, ensuring alignment with desired outcomes, state standards and community needs.

**2016-2019**

**Museum of Children's Art (MOCHA), Oakland, CA**  
**Interim Executive Director**

Executive Officer oversees for the organizations creative vision and voice and is responsible for the organizations high-quality execution of its mission, goals and objectives. Includes on developing internal structure and budget to support future growth. Was responsible securing and moving to MOCHA's new museum space in Downtown Oakland, 2018.

**2011-2016**

**Museum of Children's Art (MOCHA), Oakland, CA**  
**Director of Education and Programs**

Designs and supervises implementation of off-site and the museum educational art programs. Supervises over 20 teaching artists and administration staff for all programs, includes volunteer oversight. Maintains data and writes reports for programs, foundations, grants and the MOCHA Board of Directors. Works with community partners to maintain quality arts programming in school, library, museum and community settings, ensuring alignment with desired outcomes, state standards and community needs.

Author of "Acrylic Techniques in Mixed Media" published by North Light Books in March of 2013

**1997 – 2011**

**Previous positions at MOCHA:**  
**Program Manager/Curriculum Coordinator/Senior Teaching Artist/Professional Development Coach**

Conducted school day and after school residencies. Developed professional development workshops for educators. Coach and evaluate junior teaching artists. Develop arts learning curricula.

Certified arts integration coach. 2009 Fellowship with Harvard's Project Zero.

**1986-2009**

**Adobe Art Center, Castro Valley, CA  
Hayward Area Recreation and Parks District –  
Children's Art Teacher**

Designed and implemented workshops in painting, drawing and multimedia arts for K-12 students and adults at the Adobe art center. These included weekly parent/child art classes and the first art day camp at for the parks and recreation department.

**1997-1999**

**Watershed Adventures, Hayward, CA  
Alameda County Arts Commission - Artist and Teacher**

Designed curriculum and led art, science and ecology integrated lessons for fourth grade students throughout Alameda County.

**1990-1997**

**Sun Gallery, Hayward, CA  
Art Educator and Education Coordinator**

Designed and led art programs for K-12 students at city-funded gallery and educational art center. Programming included field trips for the schools, free Saturday art for families, summer art day camp, After School Programs and Programs for the Home Schooled. Supervised and trained a team of docents for working with the students who came into the art gallery spaces for field trips and classes.

**1982-1994**

**Art Educator**

Led art classes for children and adults through numerous organizations and schools, including Union City Recreation Department, Hayward City Recreation Department, Vannoy Elementary School, Proctor Elementary School and Castro Valley Adult Day School, Charquin Elementary Charter School, Hayward Parent Nursery School.

***Exhibition and Workshop History (selected)***

Art for Educators: 2005 to present, Oakland, CA

Inventing Our Future, 2016-2017

OUSD Summer Institute: 2009-2015 Oakland, CA

TARI- Teacher Action Research Institute, 2009

JournalFest: 2009, 2010, 2011, 2012, Seattle, WA

ArtFest: 2010, 2011, 2012, Seattle, WA



## **FILLMORE RYDEEN - RESUME**

Arts Education Leadership: 20 years of leading initiatives in visual and performing arts in Oakland California.

Instructional Supervision: Experience in all aspects of instructional supervision including teacher professional development, teacher evaluation and human resource functions.

### **EDUCATION**

California State University Hayward Hayward, CA  
MS Educational Leadership  
San Francisco State University San Francisco, CA  
BA Music Education

### **CREDENTIALS HELD**

Professional Clear, Administrative Services  
Professional Clear, Single Subject-Music  
Professional Clear, Single Subject-General Science

### **PROFESSIONAL EXPERIENCE**

#### **Director for Visual and Performing Arts 2003-Present, Oakland Unified School District**

Duties include: Staff Supervision and Evaluation, Professional Development, Program Planning and Implementation, General Music Program Operation, Instructional Leadership, Develop and Maintain Community Partnerships. District Leaders Award June 2015

#### **Grants Awarded:**

- Haas Foundation: Oakland Theatre Arts Initiative \$70,000
- United States Department of Education – Arts in Education Model Development and Dissemination – Music Integration Learning Environment (MILE 2) \$1,000,000.
- National Endowment for the Arts – Music Integrated Literacy Enhancement \$40,000
- VH1 Save the Music – Instrumental Music \$400,000

#### **Formal Presentations include:**

- Music Integration Strategies and Assessments: California Music Educators Association 2013
- Integrated Learning Conference 2012
- Closing the Achievement Gap - Sacramento 2007,
- Arts Network Conference - Oakland 2007
- Music in Education National Consortium conferences 2005-2007 Minneapolis & Boston

#### **Publications:**

- Orff Echo: Transforming Urban Music Education - 2015
- CMEA Magazine: Strategies and Challenges in Music Leadership Summer 2014
- The Art of Learning – Leadership Magazine September 2007 ACSA
- Research contribution to: Quality Equity and Access: A Status Report on Arts Education in California's Public Schools – State Legislative Briefing (CAAE 2005)
- Creating, Performing, Communicating through Dance – Leadership Magazine (November 2008 ACSA)

#### **Professional Affiliations**

- State of California Arts Standards Adoption Oversight Committee (2016-)
- Oakland East Bay Symphony Education Committee
- Association of California School Administrators
- Alameda Alliance for Arts Learning Leadership
- California Music Educators Association - State Music Administrators Chair (2014-2016)
- Music In Schools National Consortium – Site Director

#### **Trainings and Symposia**

- OUSD Teach For Success (certified trainer)
- Understanding By Design
- Institute of Cultural Affairs - Technology of Participation Group Facilitation Methods
- ACSA Blended Coaching Strategies
- Harvard's Project Zero Summer Institute

## **David J. Reider**

Principal Partner, Education Design, INC

### **Professional Preparation**

|                                                 |             |
|-------------------------------------------------|-------------|
| University of California, Los Angeles           | B.A. 1984   |
| New England Conservatory of Music               | M.M. 1989.  |
| Harvard University Graduate School of Education | Ed. M. 1997 |

### **Appointments**

#### **University of Massachusetts, Boston**

2003-2006. *Visiting Associate Professor, College of Public and Community Service*

#### **Boston College Lynch School of Education**

1998-2006. *Sr. Researcher and College Faculty, Center for Study of Testing, Evaluation, and Educational Policy, Lynch School of Education*

#### **BBN Systems and Technologies, Cambridge**

1995-1998. *Scientist, Education Technologies*

### **Program Evaluation with Education Design, INC**

#### **(selected, arts education)**

**iMEDIA**, US Dept. of Education PDAE program, with SCOE; Stanislaus County, CA

**Integrated Arts through Common Core to Ensure Student Success (iACCESS)**, US Dept. of Education PDAE program, with FCOE; Fresno, CA

**Music Integrated Learning Environment (MILE)**, US Dept. of Education AEMDD program, with OUSD; Oakland, CA

**Comprehensive Opera Based Arts Learning and Teaching (COBALT)**, US Dept. of Education AEMDD program, with Metropolitan Opera; NYC

**Boston Symphony Orchestra, Connections for Literacy**; BSO Education Initiatives; Boston

**San Francisco Opera**; SFO Education Initiatives; SF

**San Francisco Symphony Orchestra, Keeping Score: Michael Tilson Thomas on Music**, James Irvine Foundation; CA, AZ, OK

**(selected, STEM education)**

**Related Project (recent)**

**Broadening Participation of Elementary School Teachers and Students Through Curriculum Integration and Statewide Collaboration**, NSF STEM+C, with EDC; MA

**Computational Sciences and Mathematics Pathway Option for Massachusetts' High School Students**, NSF STEM+C, with EDC; MA

**Innovation Pathways to Data Careers**, NSF CSforAll, NSF STEM+C, with EDC; MA

**Reach Across The Hall**, NSF DRK12, with CodeVA; VA

**Creating Pathways for Big Data Careers**, NSF ATE, with EDC; Nationwide

**Teachers with GUTS**, NSF DRK12, with MIT; NM, VA

**Interface**, NSF NRT, with University of Southern Mississippi; MS

**Project STEMulate**, NSF ITEST, with University of Hawaii, Maui College; HI

**Other**

Member PDK, NEA, MENC, MIENC, ISTE, ASCAP; 2001 Grammy Foundation Educational Advisory Board member, Sr. Fellow, Consortium of Universities of Greater Washington Area, 1998; President's Council on the Arts and Humanities, 1998 National Report of Best Practices. Patent 6,175,872B1, Collaborative Environment for Synchronizing Audio from Remote Devices, Founding partner, Eluma Solutions Assessment Software, Proposal Panel reviewer for NSF programs (NRI, ITEST, DRK12, STEM+C), US Department of Education (I3, PT3, AEMDD) programs.

**Jerome E. Gourdine**

**OBJECTIVE:** Lead staff and collaborators in creating an educational experience for students that will prepare them for success beyond high school thru college and into becoming positive and productive citizens of the world.

**EDUCATION**

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|                                                                            |      |
|----------------------------------------------------------------------------|------|
| <b>M.A. Educational Leadership &amp; Administrative Service Credential</b> | 2004 |
| University of California at Berkeley                                       |      |
| <b>Single Subject Teaching Credential</b>                                  | 1997 |
| California State University, Hayward, CA                                   |      |
| <b>B.A. Political Science</b>                                              | 1991 |
| California State University Long Beach                                     |      |

**WORK EXPERIENCE**

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**Director, Student Achievement – Targeted Strategies** 2018-current  
Director, African American Male Achievement

- Office of Equity, Oakland Unified School District
- Lead and collaborate in the development and implementation of curriculum and professional development infrastructure that will create and support the conditions, culture, and competencies needed to guide the diverse student populations in a Full Service Community School District. Promote student achievement by collaborating, coaching, and supporting District instructional leaders in the design, implementation, and assessment of instructional programs from a lens of equity and inclusion.
- Communicate unit strategy, goals, timelines and progress to staff, department heads, and District senior leaders and serve as a strategic partner in District-wide academic initiatives to represent the department.
- 
- 

**Principal Frick Middle School** 2004-2018  
Oakland Unified School District, CA

- Focused professional development and academic support services resulting in a 68 point gain on the API (570- 642)
- Recognized as a California GEAR UP “School on the Move” for college readiness preparation
- Help create with EBAC a School Health Center from a partnership with Kaiser Permanente Alameda County to improve access to health and mental health services for students and families

**Assistant Principal, Frick Middle School** 2000-2004  
Oakland Unified School District, CA

- 
- Founded Saturday School to assist students who needed academic intervention in core subjects
- Supervised teachers and was the administrator in charge of student discipline grades 6-8

**Classroom Teacher**

1996-2000

Frick Middle School, Oakland Unified School District, CA

- 
- Other Professional Experience
- Region 6 ACSA Principal Representative  
2007-2010
- Member Leadership Task Force, Oakland Unified School District  
2010-2012
- Member Middle School Task Force  
2011-2012
- Principal Advisory Committee Member  
2009-2018
- Mentor Principal Program  
2010-2018
- District Enrollment Committee  
2018-current
- CEEBSE (Committee to Empower Excellence in Black Student Education)  
2018-current

**PROFESSIONAL AWARDS-**

MET LIFE AMBASSADOR PRINCIPAL OF THE YEAR

2006

REGION SIX ACSA PRINCIPAL OF THE YEAR

2007

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Association for Supervision and Curriculum Development  
Association of California School Administrator Representative  
Alpha Phi Alpha Fraternity Inc.

**SPECIAL SKILLS**

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Reading professional journals  
Mentoring Assistant Principals to transition to Principal positions

**REFERENCES**

Lashawn Chatmon  
Executive Director, National Equity Project  
[REDACTED]

Gia Troung  
Superintendent Envision Schools  
[REDACTED]

Rebecca Cheung  
Principal Leadership Institute Director  
U.C. Berkeley  
[REDACTED]

Jerry Wolfe  
Retired Principal of Frick  
Middle School  
Oakland Unified School District  
[REDACTED] [REDACTED]

Iasha Warfield  
Teacher  
Oakland Unified School District  
[REDACTED]

## LEADERSHIP EXPERIENCE

### COORDINATOR

2018-present

Office of Social and Emotional Learning, Dept. of Academics & Instructional Innovation,  
Oakland Unified School District (OUSD)

- Supervise SEL Team within the Office of Academics and Instructional Innovation.
- Coordinate short- and long-term planning that aligns to department and district SEL goals and objectives.
- Collaborate with other district departments and divisions to align SEL goals with the district's goals and objectives.
- Consult with network superintendents, principals, and staff to align resources to meet the needs of students, PK-12.
- Coordinate the identification, development, and adaptation of appropriate supplemental SEL materials.
- Provide leadership and training for SEL implementation at school sites and central office that are aligned with district SEL goals and objectives.
- Coordinate fundraising for SEL projects that are aligned to district priorities.
- Coordinate and support an internal and external communication plan in alignment with district communication policies.

### PROGRAM MANAGER

2012-2018

Office of Social and Emotional Learning, Dept. of Academics & Instructional Innovation,  
Oakland Unified School District (OUSD)

- Coordinated implementation and support of Caring School Community (CSC) SEL curriculum at 24 elementary schools, including the design and facilitation of teacher leader and principal professional development sessions.
- Provided intensive support of school-wide SEL implementation at 8 elementary schools, focused on building and strengthening each site's leadership capacity to lead, integrate, and infuse SEL throughout the school day, in service of improving the educational outcomes of all students.
- Organized and facilitated a team of preK-12<sup>th</sup> grade teachers, instructional specialists and district leaders to develop developmentally appropriate and culturally relevant district SEL preK-Adult Standards.
- Collaborated with other leaders on an interdepartmental team to develop a district leadership growth and development rubric for central office leaders.
- Designed and facilitated SEL professional development for site-based and district-level certificated and classified staff.
- Managed an advisory team of elementary teachers and district specialists through an evaluation process to recommend a core evidence-based elementary SEL curriculum for the district.
- Partnered with various district departments and offices, such as Expanded Learning, to build their capacity to embed and infuse SEL into their practices and policies.

### WORK GROUP MEMBER

July 2020-present

California Department of Education (CDE) Social and Emotional Learning (SEL) Work Group

- Collaborate in a subgroup of 18 educators and stakeholders to develop broadly defined student and adult Transformative SEL (TSEL) competencies and developmental indicators, which target all levels and stakeholders of the education system, embodying an equity-centered, anti-racist perspective.
- Collaborate with the other two subgroups to align TSEL competencies with the conditions for SEL implementation matrix which targets all levels and stakeholders of the education system, policy recommendations for CA education stakeholders that seek to advance directly supporting LEAs to prioritize and implement systemic TSEL, and a resource selection rubric and just-in-time classroom focused resources.

## RELATED EXPERIENCE

### PROFESSIONAL DEVELOPMENT FACILITATOR AND COACH

1995-present

- District and school site-based SEL professional development
- Bay Area Writing Project (BAWP) Teacher Consultant
- OUSD Beginning Teacher Support and Assessment Coach
- OUSD Process Writing Assessment (PWA) Facilitator
- OUSD LIT-UP Upper-Grade Literacy Facilitator
- OUSD 4th & 5th Grade Mathematics Curriculum Facilitator

PR/Award # S351A210040

# REINA ROBINSON, MA

## CONTACT

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

## SKILLS

- + Social and culturally relevant curriculum development and implementation
- + Technology and written communication
- + Coordinating cross-functional communication and events
- + Policies and procedures building
- + Strategic planning
- + Grant writer & researcher
- + Tech fluency: iOS, Google and Microsoft Suite Advanced
- + Developing and managing relationship with stakeholders

## SERVICE AND COMMUNITY LEADERSHIP

Board Member Museum of Childrens Arts [2020-Present]

Economic Vitality Commissioner City of Vallejo [2019-present]

Steering Committee Critical Media Literacy Conference of The Americas [2019-present]

Board Member Center for Urban Excellence [2018- present]

Teacher Champion Caliber Schools Vallejo, CA [2018- present]

Modern Fabrication Curriculum Advisory Alameda County Office of Ed. [2018]

Connector for Contra Costa County Workforce Investment Board [2017-2018]

## REFERENCES

Available upon request

## STRATEGIC COMMUNICATION PROFESSIONAL

### PROFESSIONAL SUMMARY

Exceptionally analytical and spectrum thinking strategic communication professional with **more than 10 years' experience of program management, strategic planning, social justice trainings and offering advocacy and support for underrepresented groups.**

### WORK EXPERIENCE

Education Liaison [Contra Costa County Office of Education] [3/2016 - present] [Program design, performance metrics tracking and recruitment for grant funded education and workforce programs for youth who are experiencing homelessness, in foster care and are justice-involved. Assisting in building college and career pathways, while acting as a liaison between the school district's, Probation dept. and community.]

Teaching Assistant [California State University East Bay] [3/2018- 5/2019] [Assistant Lecturer to Dr. Nolan Higdon in courses COMM 3002 -Comm, Media & Culture and COMM 203 - Comm Theories]

Google Experience Manager [Marketstar] [5/2012– 3/2016] [Responsible for relationship building, technical assistance and sales reports in San Francisco-Oakland-San Jose area for Google's consumer retail products. Managed territory branding accuracy and product launches.]

Program Coordinator [Getting Creatively Active] [8/2009– 6/2010] [Developed and facilitated curriculum for The Fathers' Resource Center grant funded after-school program after recruiting and serving 24 minority, low-income high school students at Laguna Creek High School in Sacramento, CA]

Marketing Director Assistant [Deon Taylor Enterprises] [12/2008– 12/2009] [Assistant to the Marketing Director Velma Sykes at independent film company DTE, focused on facilitating communication, digital marketing, and event coordination.]

### EDUCATION

M.A. in Communication California State University East Bay, Hayward, CA – 5/2019 [Outstanding Special Project; Department Award and Outstanding Academic Achievement; Black Graduation Committee- Overall GPA of 4.0]

B.A. in Ethnic Studies Minors: Black Studies & Gender and Sexuality in Communities of Color California State University East Bay, Hayward, CA – 3/2016

Certified Youth Mental Health First Aid National Council for Behavioral Health – 8/2020-9/2023

Certified Community Resiliency Model® (CRM) teacher Trauma Resource Institute - 2/2019-2/2021

Music Industry Essentials Clive Davis Institute of Recorded Music, New York University, NYC, NY – 12/2019-present

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
| <b>TEACHER, HAWTHORNE YEAR-ROUND AND SEQUOIA ELEMENTARY, OUSD</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <b>1992-2012</b> |
| <ul style="list-style-type: none"> <li>• Taught upper-grade for 19 years with diverse student populations.</li> <li>• Performed various site-based leadership responsibilities: <ul style="list-style-type: none"> <li>◦ After-School Program Academic Liaison, Sequoia Elementary</li> <li>◦ Instructional Leadership Team, Sequoia Elementary</li> <li>◦ BAWP Teacher Inquiry Network Program Coordinator, Hawthorne Year-Round School</li> <li>◦ OUSD Portfolio Assessment Facilitator, Hawthorne Year-Round School</li> </ul> </li> </ul> |                  |

**EDUCATION**

|                                                                                  |      |
|----------------------------------------------------------------------------------|------|
| MA in Educational Leadership, Mills College, Oakland, CA                         | 2014 |
| BA in Landscape Architecture, University of California at Berkeley, Berkeley, CA | 1985 |

**CREDENTIALS & CERTIFICATIONS**

|                                                                                       |              |
|---------------------------------------------------------------------------------------|--------------|
| California Administrative Services Clear Credential                                   | January 2018 |
| California Preliminary Administrative Services Credential, Mills College, Oakland, CA | 2014         |
| California Professional Clear Multiple Subject Teaching Credential                    | 1998         |
| California Preliminary Multiple Subject Teaching Credential                           | 1993-1998    |
| California Clear Cross-Cultural, Language and Academic Development Certificate (CLAD) | 1995         |
| California Multiple Subjects Teaching Credential, Holy Names College, Oakland, CA     | 1992         |



## BIO

Sonny Kim, OUSD Coordinator of Social and Emotional Learning, Department of Academics and Instructional Innovation. Oversees development and implementation of social and emotional learning (SEL) across departments and divisions to implement systemic SEL, including the OUSD Board Policy, OUSD SEL Standards, curriculum, and assessments PK-12.

# Indi McCasey

## EDUCATION

Ed.M, Arts in Education, May 2014  
Harvard Graduate School of Education, Cambridge, MA

BA, Education for Social Justice and Environmental Responsibility, June 2000  
Fairhaven College, Western Washington University, Bellingham, WA

## RELEVANT PROFESSIONAL EXPERIENCE

### CREATIVE EDUCATION CONSULTANT

August 2014 - Current  
Bay Area

- Design and facilitate trainings and courses for educators and families
- Coach classroom teachers
- Convene arts education ecosystem community members
- Manage the Oakland Unified School District's Arts Incentive Grant funding program, providing \$1M in funding to school and community arts organizational partners over a three-year period
- Provide organizational support and vision for educational institutions and non-profit organizations

#### Clients & Collaborators

Alameda County Office of Education | Alameda Unified School District | Arts Ed Matters | Arts Education Alliance of the Bay Area | Marwen | National Guild for Community Arts Education | Oakland Unified School District | Santa Clara County Office of Education | Solano County Office of Education | Stanislaus County Office of Education | West Contra Costa Unified School District

## FACULTY

### Integrated Learning Specialist Program

July 2015 - Current  
Hayward, CA

- Co-facilitate 30-hour courses for Bay Area educators focused on Integrated Learning, Project Zero frameworks, and Culturally Responsive Teaching
- Since 2014 I have co-facilitated 20 courses for a total of 630 instructional hours

## FACULTY

### Project Zero Classroom, Harvard

July 2015 - Current  
Cambridge, MA

- Co-facilitate study group of 12-20 international educators during week-long, summer institute
- Facilitate 2 mini-courses for 15-20 international educators during week-long, summer institute
- Coach Project Zero's online courses Making Learning Visible and Teaching for Understanding

## MANAGING DIRECTOR, CO-FOUNDER

### Topsy-Turvy Queer Circus

August 2012 - July 2018  
San Francisco, CA

- Stewarded organization, assembled advisory board
- Coordinated outreach and publicity efforts that contributed to annual audience of 1,000 people
- Premiered original works developed and performed by queer performing artists of color
- Designed all event collateral including graphics, full-color program, poster, and postcards
- Oversaw fundraising efforts including grant writing that quadrupled production budget

PR/Award # S351A210040

## PERSONAL STATEMENT

I work to strengthen local and national creative education ecosystems through the cultivation of relationship-driven learning communities with a goal of collective liberation. My practice utilizes creative facilitation, collaborative leadership, restorative practices, and intentional social design.

## EXPERTISE

### Program Development

Program Design & Evaluation  
Partnership Development  
Grant Writing & Reporting  
Volunteer Coordination

### Organizational Systems

Equity & Racial Justice  
Staff Hiring & Mentorship  
Strategic Planning  
Budget Management  
Event Production  
Board Relations

### Creative Education

Public School Teacher Coaching  
Creative Youth Development  
Restorative Practices  
Arts Integration/Integrated Learning  
Trauma-Informed/Healing-Centered  
Culturally Responsive Pedagogy  
Social-Emotional Learning

### Storytelling

Graphic & Website Design  
Adobe Creative Suite

## DIRECTOR OF CREATIVE LEARNING PROGRAM SPECIALIST

Destiny Arts Center

June 2015 - July 2017  
October 2011 - July 2013  
Oakland, CA

- Developed and disseminated Destiny's Creative Youth Development teaching framework
- Co-wrote grants that tripled the school and community programs budget
- Co-designed Teaching Artist Mentorship Model to support the onboarding of new Teaching Artists
- Represented Destiny at local and national conferences through workshops and panels and increased Destiny's national profile as a Creative Youth Development organization
- Co-developed Destiny's Theory of Change while serving on staff oversight committee
- Co-designed and managed Queer Emerging Artist Residency, the only program of its kind in the country that connects performing artists of color ages 18-24 with a professional mentor and artistic residency, and established a teaching artist mentorship program
- Supervised 3 Program Staff and supported over 12 Teaching Artists

## HEAD OF EDUCATION

Streetside Stories

November 2014 - June 2015  
San Francisco, CA

- Led redesign of organization's methodological approach to teaching media and performing arts classes that support literacy development for young people ages 5-14
- Designed and implemented professional development workshops and trainings for teaching artists and community members
- Managed all aspects of the community-based after school programs including hiring and supervising teaching staff

## PROGRAM DIRECTOR

Fine Arts for Children & Teens (FACT)

March 2009 - July 2011  
Santa Fe, NM

- Supervised visual arts education programs that worked with 4,000 youth across a 120 mile geographic area that included 2 public school districts, 2 Pueblo school districts, Santa Fe Indian School, and County Juvenile Justice Center
- Managed a \$400,000 program budget
- Oversaw the redesign of curricula and teaching artist handbook
- Supervised 12 teaching artist employees and Program Coordinator
- Revised systems for hiring, training, class observations, and employee reviews
- Taught visual arts education lessons to young people ages 5-18

## PROFESSIONAL DEVELOPMENT HIGHLIGHTS

- Alum, Community Arts Education Leadership Institute (CAELI), National Guild for Community Arts Education, Class of 2016
- Alum, SPIN Academy: Nonprofit Communications Capacity Building, 2016
- Alum, Alameda County Office of Education, Integrated Learning Specialist Program, 2014

## PUBLICATIONS & ARTISTIC PROJECT GRANTS

- "Leading with Race: What's Joy Got to Do with It?," *Guild Notes* (forthcoming Spring 2020).
- McCahey, I. "Visual and Performing Arts Research Project," *special report to Alameda County Arts Commission* (March 2019).
- "Bay Area Teaching Artists and Educators Address White Racial Literacy," *Teaching Artist Guild Quarterly*, Issue 08, 24-27.
- San Francisco Arts Commission Organization Project Grant, 2015, 2016, 2017
- California Arts Council Local Impact Grant, 2015, 2016, 2017
- Horizons Foundation Community Issues Grant, 2015, 2016
- Zellerbach Family Foundation Community Arts Grant, 2014
- Harvard Project Zero Artist in Residence, 2014
- Creating Queer Communities, National Queer Arts Festival Grant, 2013, 2014, 2015
- Endeavor Foundation for the Arts Artist Award, 2013

## ADVISORY & ADVOCACY

- Cultural Funding Program Funding Advisory Committee, City of Oakland
- Social Circus Committee, American Youth Circus Organization
- Co-Organizer and Facilitator, West Contra Costa Arts Now Community
- Co-Founder and Organizer, Oakland Unified Arts Partners
- Co-Chair Visibility & Impact Committee, Creative Youth Development National Partnership
- Gen C Leadership Academy Advisory Committee, Creative Generation
- Ambassador, National Guild for Community Arts Education
- Arts Education Speaker Bureau, Americans for the Arts
- Organization Project Grants Theater and Literary Arts Panel, San Francisco Arts Commission

## SELECTED SPEAKING & FACILITATION

- Workshop: *Values in Action: Designing for Collective Leadership in Our Classes, Programs and Organizations*. Conference for Community Arts Education, 2019
- Panel: *The World is More Beautiful: Equity, Voice, and Creative Engagement through the Arts*. Creativity at the Core Institute, 2017
- Panel: *Building Next Generation Leadership in Arts Education*. Americans for the Arts Conference, 2016
- Facilitator: *Five Simple Strategies for Promoting Critical and Creative Thinking Workshop*. Creativity at the Core Institute, 2017 and Inventing Our Future Summer Institute, 2016
- Facilitator: White Arts Educators for Racial Justice Convening. Conference for Community Arts Education, 2017

## **Narrative Bio**

Trena Noval is a researcher, educator, writer and creative practitioner, whose work engages participatory research strategies, cross-disciplinary platforms and social engagement. At the heart of her work is the investigation of the intersections of social and natural ecologies. Her collaborative work and community centered learning projects have been engaged widely, including at the Oakland Museum of California, the Exploratorium in San Francisco, Montalvo Arts Center, the National Gallery of Modern Art in Bangalore, The Museum of Goa, Maharaja Sayajirao University of Baroda, and the Chennai Biennale, India, the David Ireland House/500 Capp Street Foundation, The Growlery and Yerba Buena Center for the Arts, in San Francisco, with recent public work commissions from San Jose Public Art Commission, Intersection for the Arts, San Francisco, the City of Santa Rosa Public Art Commission and Montalvo Arts Center in Saratoga, Ca. She has worked in citizen science and STEAM initiatives, leading program design, curriculum development and learning engagement strategies. Noval is a founding principal of IDEAL (Integrated Design for Education, the Arts and Leadership), an Adjunct Professor at California College of the Arts, San Francisco, and a program design and leadership consultant for integrated learning in public and community education.

## **Education**

Princeton University, Princeton, New Jersey

BFA. Tyler School of Art, Temple University, Philadelphia, Pennsylvania

MFA. Photography/Video and Digital Media. Maryland Institute, College of Art, Baltimore, Maryland

## **Post-Graduate**

Project Zero Research Fellowship, Art and Cognition. Harvard University Graduate School of Education and Human Cognition. Cambridge, Massachusetts, 2009.

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## **Academic Posts**

*California College of the Arts*, Oakland and San Francisco, California. Interdisciplinary Studio Practices, MFA Fine Arts, Teaching and Creative Practices, 2009-current.

*Mills College*, Oakland, CA. Graduate School of Education, Visual Arts Field Study Supervisor / Teaching Faculty, 2009-2014

*San Francisco State University*, San Francisco, California. Adjunct Professor. Instructional Technology and Design, Digital Classroom Practices, 2003-2008

*San Francisco Art Institute*, San Francisco, Photography, 1993-95

*University of Nevada*, Reno. Visiting Artists/Professor of Lens Media and Photography, 1991-1992

## **Principal Researcher / Co-Director**

*Integrated Design for Education, the Arts and Leadership (IDEAL)*. 2020-current

Principal and Co-Founder of non-profit group IDEAL. IDEAL is a research, curriculum and professional development group who work is founded in research-based pedagogies and practices. We co-developed the Integrated Learning Framework in 2017 with Dr. Julia Marshall from San Francisco State University and have been co-PI for ongoing research with Principal Leadership Institute at UC Berkeley for best practices in Leadership through the creative centered practices of Integrated Learning. We work with County Offices of Ed, School districts, School sites, Non-Profit agencies, and community-based learning projects on program design, planning and implementation.

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## **Teaching Leadership and Design**

*Alameda County Office of Education, Integrated Learning, 2007-2020.* Project funded through the Stuart Foundations. Walter and Elise Haas Foundation, Heller Foundation and Panta Rhea Foundation

Alliance for Arts Leadership, the Integrated Learning Division for arts centered integrated learning, Senior Faculty, Researcher and Principal Investigator for Integrated Learning Specialist Program,

- Direct and develop a number of school initiatives for Arts Demonstrations School Models for art centered Integrated Learning, including designing and mentoring school sites leaders for designing VAPA arts integration, Maker centered learning, STEAM learning and designing assessment strategies to understanding learning shifts in arts centered environments.
- Director of Leadership Networks for Integrated Learning Initiatives (District, Principal and Teacher leaders), a research pilot to examine leadership and sustainability in arts centered learning environments project in collaboration with UC Berkeley Principal Leadership Institute.
- Senior Faculty, Advisory and Co-Designer of the Integrated Learning Specialist Program for ongoing professional development for teaching artists, classroom teachers and administrators around Integrated Learning, Design Thinking and Teaching for Understanding pedagogical frameworks and practice.

### **Art and Cognition / Creativity Research Initiatives**

2015-current - Leadership development and primary researcher for leadership practices through arts-centered learning strategies and frameworks, building leadership as a creative practice. Co-PI, research partnership with Tom Green, lead researcher, Principal Leadership Institute at UC Berkeley.

2011-current-Co-Researcher / Curriculum and Program Development. *Citizen Science, Art and Design* - Various Projects (see Community Engagement/Social Design Projects/STEM Initiatives) with citizen science org The Great Sunflower Project and environmentalist and biologist Dr Gretchen LeBuhn, San Francisco State University.

2012-2015 - Collaborative Researcher. *Studio Thinking Network*. Collaborative group of global researchers and educators from Universities, Colleges and K-12 settings working in collaborative research, investigations and experiments centered around Artistic Thinking, Habits of Mind and Cognitive approaches developed through art and design. Research findings were presented monthly through dialogic events online with Harvard University, Project Zero Lead Researcher Lois Hetland.

2011-2012 -Co-Researcher. *Studio Habits and Civic Learning Outcomes Project*, a collaborative research investigation with Ann Wettrich (CCA), Heather Lewis (Pratt Institute) and Kate Collins (Ohio State University), merging Studio Thinking and Civic Learning Outcomes theories for college level learning.

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### **Abbreviated Ongoing Research / Community Engagement / Public Works**

#### **Land and Urban Research**

A collaborative project, that explores new shifting narratives generated through conversations and creative collaborative explorations as public gatherings, engagements and performance in both wild and urban land settings.

2021-2023 – *One Day One Action*, Jan Jose Public Art Commission, working with city community groups to develop strategies and creative approaches towards changing daily habit in households towards supporting climate resilience practices

- 2019 - *The Land and Me* - Public Art Commission from the city of Santa Rosa to create a series of interactive public engagements and community-based performances for Santa Rosa Fire Response – Round One project.  
*Rethinking the American Front Yard* - A collaborative Research project with urban designers John Kamp, James Rojas, and Architect Carol Mancke, at Machinaloci Space, Berkeley and London.
- 2018 - *Fluid Cities, London* - Interactive engagement, *Tangible – Intangible Heritage(s): An Interplay of Design, Social and Cultural Critiques of the Built Environment*, University of East London, UK.  
<http://fluidcities.weebly.com/>
- 2017 - *Fluid Cities*, Stanford University, commissioned by the *Human Centered Cities Initiative*.
- 2017 - *Uncaptured Land*, public commissions at the Albany Bulb, Bay Area, CA.

### **3<sup>rd</sup> Space Lab, San Francisco/Bangalore**

3rd Space Lab is a collective of artists, designers and community practitioners from Bangalore, India and the San Francisco Bay Area, who aim to create new social pathways and global commons that bridge cultural divides through creative means. Supported by Intersection for the Arts Fiscal Sponsorship Program and the Jindel Foundation, India. [www.3rdspacelabcollective.com](http://www.3rdspacelabcollective.com), <https://socialweavers.wordpress.com/>

- Ongoing - *Social Weavers (Philetairus Socius)*, and ongoing collaborative project with handloom weaving communities in India, founded in 2015, creating a series of woven fabrics that interpret our common understanding of the land, the night sky and water systems. 2016 -Built a natural dye studio working with the weavers and master dyers from Gajendragad, India, natural dye process studio for Social Weavers Project, 2017-2019 - co-designing series with weaving communities in Gajendragad and Bhuj, India. 2019-2025 - using woven pieces to collaborative surface design events with local crafting communities in US and India. 2022- ongoing - series of performances, gathering, and exhibitions with completed fabrics in US and India. Collaborator and Co-Researcher, Shatrughan Thakur, Professor of Textiles, Maharaja Sayajirao University of Baroda, India.
- 2019 - *Hidden Lilly, Chennai Biennale* video mapping projection narrative and performance, Chennai, India.  
*Intersection for the Arts Residency*, public works commissioned by Intersection for the Arts.
- 2018 - *Collective conversation no.2 - Home: Making Space for Radical Love and Struggle* - Oliver Gallery, California College of the Arts, *Making Space for Radical Love and Struggle*, April 2018.
- 2017 - *Hidden Lilly*, video mapping projection narrative and performance for Museum of Goa, AND Maharaja Sayajirao University of Baroda, India, 2017.  
*Collective conversation no.1*, Yerba Buena Center for the Arts (YBCA) Collective public conversations no. 1, centered on the concept of *the earth as a commons space that everyone has the right to access and enjoy*, September.  
*City as a Live Creature*, commissioned by Intersection for the Arts, San Francisco, public community mapping engagement, May.
- 2014 – *Bay Observatory Gallery*, worked in residence at the Fisher Bay Observatory to explore cultural perceptions of the landscape, which culminated in a public presentation, performance, interactive engagements. Exploratorium, San Francisco.

### **Fieldworks Collaborative (FW)**

Founded by Trena Noval and Ann Wettrich to invent public platforms for creative inquiry and collaborative practices that respond to contemporary cultural and environmental conditions. Launched through an Irvine

Fellowship, at the Sally and Don Lucas Artists Residency Program, Montalvo Arts Center in Saratoga, Ca., 2014.  
[www.fieldworkscollaborative.com](http://www.fieldworkscollaborative.com)

Current - *Tribute Series*, working with regional environmental and food justice heroes to create public conversations about questions and inquiries that propel their work, create tribute edibles and spirit-based drinks that represent local environmental places they work and to use to fundraise for their causes and to share with those who come to the conversations as a form of generosity and hospitality. Welcoming strategies are part of FW research as we work with neighborhoods of Bay Area and across cultural communities. Project was launched in collaboration with The Growlery, San Francisco in 2018.

2019 - *San Francisco Main Library, Residency*. To develop a public archiving system for FW community knowledge collections, and to develop public programming for the Library.

2017 - *Organic Logic*, 500 Capp Street Foundations/ David Ireland House, San Francisco

2016 – current

*Chit-Chat*, tasting from Fieldworks Collaborative Spirit archive and curated conversation focused on the *role of the forest in urban life*, The Growlery, San Francisco. Chit-Chats have also been held at Montalvo Arts Center, the David Ireland House, and other private spaces in the Bay Area.

2016 - *Poetica Botanica*, exhibition Installation of fieldstation lab experiments conducted and developed at Montalvo, Project Space Gallery, Saratoga, CA.

2016 - *Field Study Fieldstation*, public art commission/ongoing installation on the woodland trailhead at Montalvo Arts Center, Saratoga, California

2015 - *Wonder Commons*, public art commission, Montalvo Arts Center in Saratoga, Ca.

***Citizen Science, Art and Design***- with Dr. Gretchen LaBuhn, Professor of Biology, San Francisco State University, collaboration with artists, environmentalists, schools, cultural institutions and communities at large to create native bee friendly spaces using art and design strategies to teach and disseminate information. *Supported by: Panta Rhea Foundation and The Great Sunflower Project at San Francisco State University.*

Our projects are ongoing with school and community groups. Of note we were featured on [American Spring Live](#), PBS series on citizen science across the county through WTUNY Public Television, NY. In 2019. We created k-12 curriculum for PBS, published in 2019.

***Our Lives in this Place*** - 2015, public art commission, City of San Jose, year-long residency with San Jose Planning Division and the San Jose Public Art Commission to connect neighbors in East Santa Clara Corridor Designed a mobile kiosk that collected personal stories from neighbors and hosted social engagement events.

### Recent Publications

2021 – Forthcoming

Chan, D., Mancke, C., & Noval, T. (2021). Fluid Cities: Interdisciplinary Shared Spaces for Imaginative Thinking and Collaboration. In *TANGIBLE – INTANGIBLE HERITAGE(S) – DESIGN, SOCIAL AND CULTURAL CRITIQUES ON THE PAST, PRESENT AND THE FUTURE*. Cambridge, UK: Cambridge Scholars Press.

2020 - Noval, T., & Thomas, A. (2020, September 28). Igniting the Imagination of Students. Retrieved from <https://tenstrands.org/environmental-literacy/igniting-the-imagination-of-students/>

Moore, C., & Noval, T. (2020, September 15). Our Changing Planet. Retrieved from <https://tenstrands.org/ci/our-changing-planet/>

Noval, T., & Stewart, W. (2020, October 15). Hoover Hawks Victory Garden: A School and Community

Jewel. Retrieved from <https://ca-eli.org/community-organizations/hoove-school-and-community-jewel/>

2017 – White Paper published on Principal Leadership Network by UC Berkeley:

Green, T., & Teja, Z. (2017). *School-Wide Transformation Toward Arts-Centered Integrated Instruction and Learning: Bringing School Leadership Into Focus* (pp. 1-37, Rep.). Berkeley, CA: UC Berkeley Graduate School of Education.

### **Recent Awards**

- 2021 City of San Jose Public Art Commission - Community Engagement Commission
- 2020 California State Arts Council – Arts and Schools Professional Development Award
- 2019 Public Art Commission, City of Santa Rosa, California
- 2018 Panta Rhea Foundation
- 2017 Public Commission, Intersection for the Arts
- 2016 Jindal Foundation, Mumbai, India  
Intersection for the Arts
- 2014/15 Irvine Fellow, Sally and Don Lucas Artists Residency Program, Montalvo Arts Center, CA.  
Residency at the National Gallery of Modern Art, Bangalore, India, 3<sup>rd</sup> Space Lab Collective  
Panta Rhea Foundation  
Public Art Commission, San Jose Public Art Commission and San Jose Planning Division

### **Professional References:**

Jennifer Easton, Director Public Art Programs, Bay Area Rapid Transit (BART), [REDACTED]  
 Mary Rubin, Project Manager, San Jose City Public Art Commission, [REDACTED]  
 Shalini Agrawal, Professor, California College of the Arts, [REDACTED]  
 Dr Gretchen LeBuhn, Professor of Biology and the Environment, San Francisco State University,  
 [REDACTED]



# DR. JOELLE FRASER, ED.D.

## PROGRAM MANAGER | DIRECTOR | GRANT ADMINISTRATION

Dedicated and inspiring program manager with **20+** years of experience in program and staff management in educational industry as well as a background in teaching. Proven track record of complex problem solving and successful end-to-end facilitation of educational projects to drive performance. Highly praised for work ethic, accountability, flexibility, critical thinking, and sound judgment.

### CORE COMPETENCIES

- Budget Development & Managing Budgets
- Federal Grants, Contracts & Negotiations
- Marketing Strategy & Engagement
- Recruit, Train & Build Teams
- Protocols & Regulations
- Curriculum Development & Peer Review
- Organizational Structure & Frameworks
- Data Management, Data Analysis & Metrics
- Logistics & Records Management
- Collaborations & Partnerships

### PROFESSIONAL EXPERIENCE

#### PROGRAMS AND STAFF MANAGER

Alameda County Office of Education (ACOE), Integrated Learning Department

**2013 – 2020**

Hayward, CA

- Provide strategic leadership in developing and maintaining operations, **\$3 million** budget, and logistics for **25+** arts integration and professional development courses, raising yearly service income by **\$200,000** for Integrated Learning Specialist Program.
- Collaborate with **12** employees and **40+** independent contractors for **18+** courses across **multiple** locations to coordinate program components such as negotiating **50+** contracts, creating scopes of work, and hiring staff to meet district/grant/program guidelines.
- Expand programming to other counties/regions, restructure fees to increase revenue to reinvest in programming, and partner with local college to enable participants who complete all **3** courses to move up on teacher pay scale.
- Manage major, state, federal, and foundation grants for **\$50,000-\$300,000** by overseeing grant deliverables, budget, monitoring expenditures, grant writing, and reporting.
- Develop, manage, and monitor department **\$3-5 million** budget including grants and county/state money by specifying benefits such as payment for salaries and alignment of budget to county office goals to obtain approval from cabinet.
- Supervise and evaluate performance using county evaluation form and facilitation of **2** monthly support staff meetings and **1** monthly all staff meeting with **17+** staff, professional experts and contractors to ensure efficient functioning of department.
- Research, write and present grant information yearly to secure alternative funding from various organizations such as **\$100,000** per year from Panta Rhea Foundation and **\$300,000** per year for **3** year cycle from William and Flora Hewlett Foundation.
- Prepare program-mandated yearly financial reports to secure ongoing funding and represent assigned projects to public agencies, school sites, and district groups.

#### PROGRAM MANAGER

ACOE, Transition to Teaching Program (T3)

**2007 – 2014**

Hayward, CA

- Managed daily activities for Transition to Teaching Program, funded with **\$500,000** by California Commission on Teacher Credentialing, by negotiating relationships with universities to provide a streamlined, supported pathway to teaching.
- Assisted in developing collaborative relationships to help build support for **150+** para-educators by reaching out to program chairs of credentialing programs at various universities, restructuring courses, and establishing more affordable fee structures.
- Negotiated and maintained **100s** of relationships with directors, state-level staff, institutions of higher learning, and provided technical assistance to para-educators and pre-service teachers.
- Established eligibility requirements for T3 Program, and recruited and interviewed **100-150** potential candidates to ensure, with a questionnaire, that interviewees understood program, committed to maintaining eligibility and prepared to be students again.
- Managed **\$520,000** budget, prepared yearly program mandated reports, and maintained participants to receive ongoing funding.
- Provided oversight to accounting departments at **5** universities and college partners by ensuring they maintained eligibility, providing academic, financial, and advisory services, and coaching and motivating participants.

#### PROGRAM MANAGER

Chabot College, East Bay Teacher Pathway (EBTP)

**2009 – 2014**

Hayward, CA

- Provided program development and planning, created system tools for recruitment, selection and support of students/interns by creating interview questions and rubrics used to select participants.
- Prepared training for student support specialists about interviewing and recruiting and supervised **2** student support specialists by meeting with them **twice** weekly to problem solve any issues in cohort.
- Connected **100%** of the participants to other pathway program (T3) to facilitate support after leaving community college and assisted all participants in obtaining hands-on experience in after-school jobs to work with students early in participants' careers.
- Connected all participants to paraprofessional exam at county office, reserved time for participants to take test together and paid for exam with funding to avoid out of pocket expenses for participants.
- Helped with retention by acting as ad-hoc advisor/counselor to students who were young people ages 17-24, low-income, first in family to go to college, in gangs or at-risk of entering gangs and supported those in trouble by writing letters of support to judges.

## TEACHER

Oakland Unified School District, Adult Education

**2007 – 2013**

Oakland, CA

- Taught **2-3** classes with **20-30** students per class including English as a Second Language and Citizenship courses.
- Designed and facilitated ESL orientation night to raise retention rates and welcome adult students by informing them of classes and services available to them, including a tour of campus and a dialogue about each course level and how to progress through.
- Assessed and evaluated **100s** of students per year for proper ESL level placement.
- Administered CASAS testing to **100s** of students yearly to collect basic student information and assess language ability in English.

## MULTIMEDIA RESOURCE SPECIALIST

ACOE

**2002 – 2007**

Hayward, CA

- Advised teachers regarding content and appropriateness of media for specific educational purposes.
- Maintained and updated database of clients and resources in resource library.
- Scheduled and organized media in library for use in educational programs.
- Managed client relationships by responding to inquiries and complaints promptly and efficiently.

## ADDITIONAL EXPERIENCE

**ENGLISH TEACHER**, *Las Positas College*, 1997 – 2001

**TEACHER**, *Acalanes Adult School*, 2000 – 2001

**TEACHER**, *Berkeley English Academy*, 1998 – 2000

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## EDUCATION

**DOCTORATE (Ed.D.)** ~ *Educational Leadership*

**Mills College**

Oakland, CA

**MASTER OF ARTS (M.A.)** ~ *Teaching English to Students of Other Languages*

**CSU East Bay**

Hayward, CA

**BACHELOR OF ARTS (B.A.)** ~ *History*

**CSU East Bay**

Hayward, CA

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## CERTIFICATIONS & LANGUAGES

**Preliminary Career Technical Education Teaching Credential**, *Orange COE*, 2019

**Designated Subjects Adult Education Teaching Credential**, *CSU San Jose*, 2007

Italian (*Conversational*) | English (*Native*)

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## TECHNICAL PROFICIENCIES

Microsoft Office (Word, Excel, PowerPoint & Outlook) | Google Suite | Adobe

## Mixed Media Me

### Understanding Goals for this lesson are:

**For classroom teachers and teaching artists to begin to understand and use in their classrooms ideas around equity and culturally responsive teaching practices.**

1. What is equity in the classroom?
2. What are culturally responsive teaching practices?
3. How can we use culturally responsive teaching practices to increase cultural literacy and issues of equity in the classroom/art studio?
4. How can we use art in a classroom to build community understanding and respect of each other's history, culture and individual lives?
5. Does knowing and understanding each other build equity in the classroom/art room?

### Learning goals for the students are:

**Students will learn that they can create a mixed media self-portrait collage that expresses some aspect of themselves and will have an opportunity to learn about others.**

### Materials

Lesson plan

Photos of students (camera and the small printer)

Multicultural Fabric scraps and yarns etc

Magazine and calendar that reflect cultural differences.

Specific cultural symbols

Fancy Paper- foiled and metallic paper

Paste paper and painted paper scraps

Sharpies

Scissors

Glue sticks and white glue

Drawing materials- pencils, markers, oil pastels, crayons

Watercolor color trays, water containers and paint brushes

SHOM Wheel and reflection questions

### Vocabulary:

mixed media, self-portrait, collage, alter, arrangement, composition, text differences, similarities, identity, symbol, symbolism, community

## Appendix D

page 2.

### **Introduction:**

Opening discussion:

Tell participants that they will be creating a mixed media self-portrait collage that will express who they are, their identity. Brain storm some ideas for this theme, family, culture, traditions, music, food, holidays, special dress, and stories, what they like to do or are good at etc.

### **Lesson Sequence:**

#### **Introduction:**

Depending in the age of the student-

What is collage?

What is mixed media?

What is a self-portrait? Or what is identity?

What is symbolism, what is a symbol?

#### **Demonstration:**

Lay out a sheet of paper and choose a few collage items. Show students how you might play around with the arrangement of collage materials, for example, how to overlap shapes, create a border, add text, and use a symbol. Demonstrate how students may alter their photos by adding collage on top or cutting the photo up.

Ask students if they have any questions.

#### **Material set-up**

Have students pass out the background paper and scissors

Have a box of collage materials on each table and their photo.

Tell students that they will spend some time looking for or creating things that will go in their collage. They then that the materials they choose should reflect who they are.

Create a list of project “must haves” a photo of the students, borders, text, a symbol, a small drawing, fabric scraps etc. (Teachers will can decide what your ‘must haves’ will be for each class.)

Students can spend some time creating small drawings, painting their background and arranging their collage materials before they are given a glue bottle. When they have made some decisions about their composition, then pass out the glue and students may begin gluing their collage in place.

## Appendix D

Page 3.

### **Students at work:**

Rotate through the class to make sure kids are on task; you might ask students, why did you choose that color? How does that picture tell about who you are? Did you use a symbol in your composition? Refer to the list of must haves.

### **Clean up-**

Have each table group clean up their own table. Make small piles of scraps to be recycled. Have a monitor come by and pick up collage scraps and garbage. Have other students collect scissors and glue bottles and place in containers. Etc.

### **Looking at the art work:**

Have students pair share with one another about their artwork, then each group can share out what they learned about on another.

Hang all the artwork together in a group; use the thinking routine, I see... I think.... I wonder.... as a frame for a reflection discussion.

### **Reflection questions:**

What did you learn about someone else in the classroom?

Did you learn something about yourself?

Was there any part of this project that was a challenge, how did you solve that challenge?

Do you think it is important to learn about others? Why or why not?

Are differences o.k.?

### **Extensions for other lessons:**

Have students write a poem about their art or have students write a collaborative poem about their works of art.

### **Visual Art Standards:**

#### **Creative Expression**

Assemble a found object sculpture or a mixed media two-dimensional composition that reflects unity and harmony and communicates a theme.

#### **Aesthetic Valuing:**

Discuss their own works of art of art, using appropriate art vocabulary.

## **Appendix D**

Describe what is seen, including both literal and expressive content in works of art.

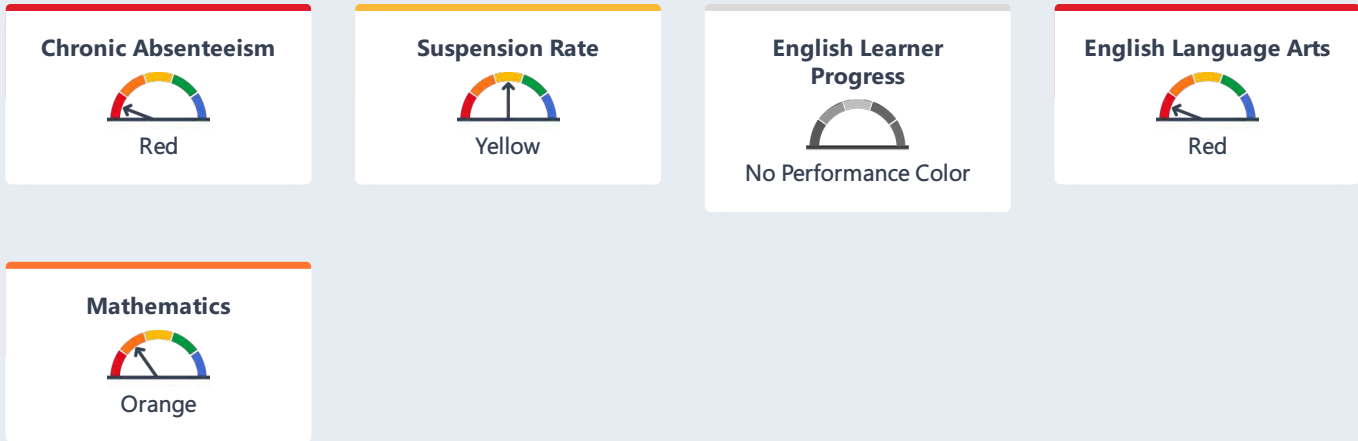
Identify and describe how a person's own cultural content influences individual responses to works of art.

### **Historical and cultural content:**

Identify and discuss how art is used in events and celebrations in various cultures, past and present, including their own lives.

# Horace Mann Elementary

Explore the performance of Horace Mann Elementary under California's Accountability System.



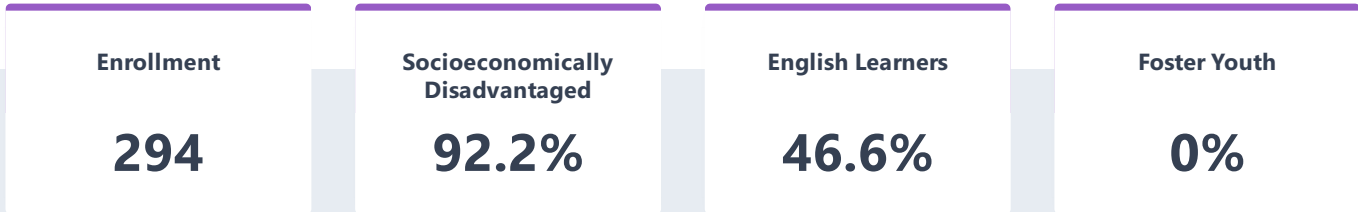
## School Details

|                        |                                               |         |               |
|------------------------|-----------------------------------------------|---------|---------------|
| NAME                   | ADDRESS                                       | WEBSITE | GRADES SERVED |
| Horace Mann Elementary | 5222 Ygnacio Avenue<br>Oakland, CA 94601-5422 | N/A     | K-5           |

HORACE MANN ELEMENTARY

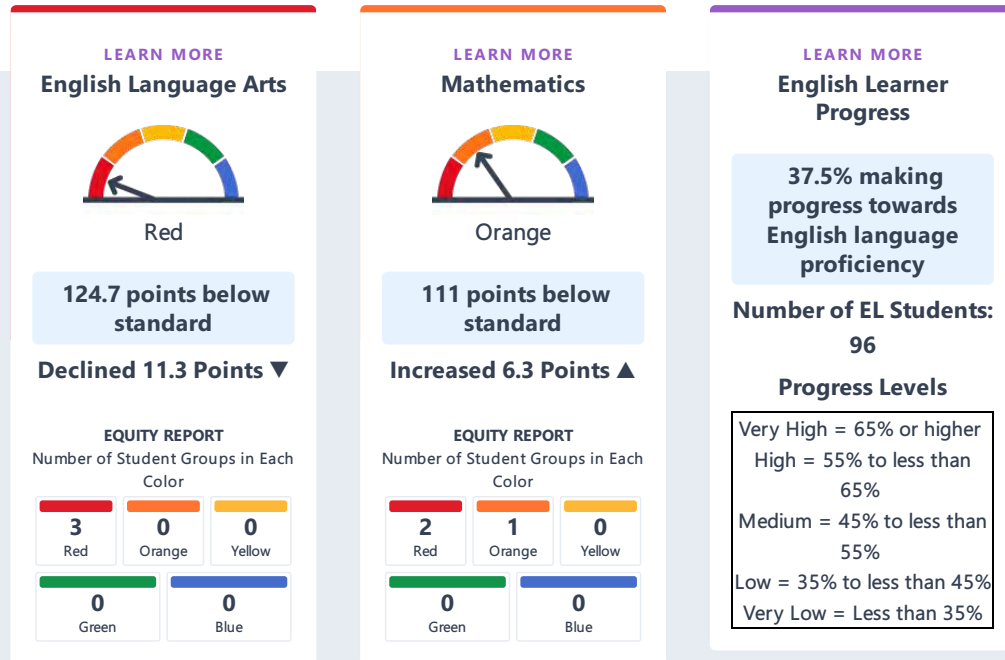
## Student Population

Explore information about this school's student population.



# Academic Performance

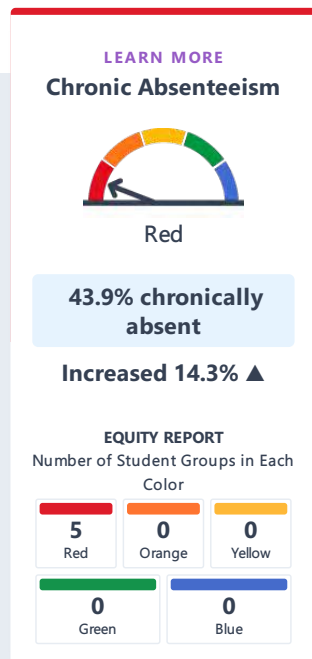
View Student Assessment Results and other aspects of school performance.



## HORACE MANN ELEMENTARY

# Academic Engagement

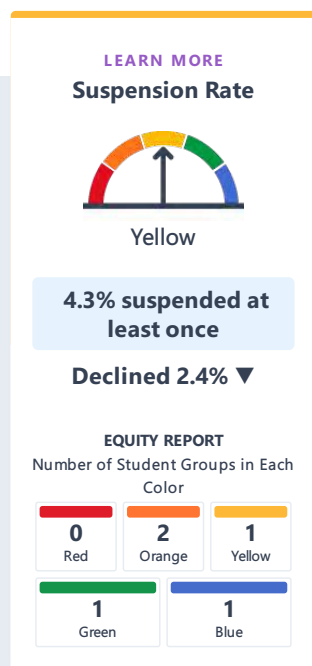
See information that shows how well schools are engaging students in their learning.





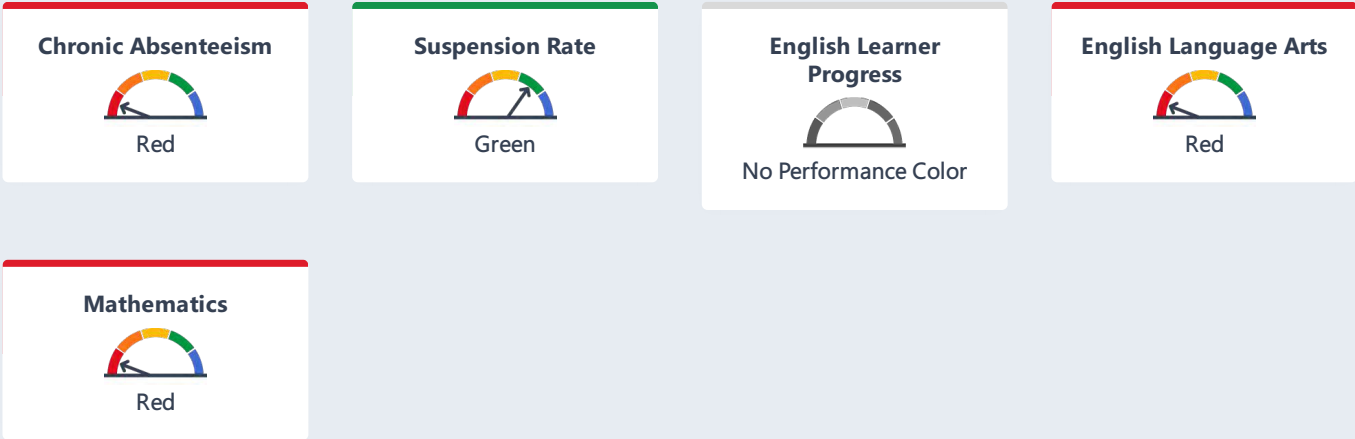
# Conditions & Climate

View data related to how well schools are providing a healthy, safe and welcoming environment.



# Manzanita Community

Explore the performance of Manzanita Community under California's Accountability System.



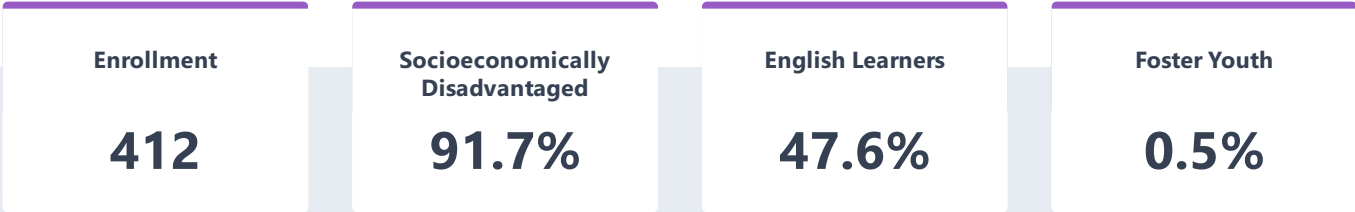
## School Details

|                                    |                                                                   |                       |                             |
|------------------------------------|-------------------------------------------------------------------|-----------------------|-----------------------------|
| <b>NAME</b><br>Manzanita Community | <b>ADDRESS</b><br>2409 East 27th Street<br>Oakland, CA 94601-1303 | <b>WEBSITE</b><br>N/A | <b>GRADES SERVED</b><br>K-5 |
|------------------------------------|-------------------------------------------------------------------|-----------------------|-----------------------------|

MANZANITA COMMUNITY

## Student Population

Explore information about this school's student population.




# Academic Performance

View Student Assessment Results and other aspects of school performance.

LEARN MORE

English Language Arts



Red

98.7 points below standard

Maintained -0.8 Points

EQUITY REPORT

Number of Student Groups in Each Color

3  
Red

2  
Orange


0  
Yellow

0  
Green

0  
Blue

LEARN MORE

Mathematics



Red

104.6 points below standard

Declined 13.8 Points ▼

EQUITY REPORT

Number of Student Groups in Each Color

4  
Red

1  
Orange

0  
Yellow

0  
Green

0  
Blue

LEARN MORE

English Learner Progress

43.2% making progress towards English language proficiency

Number of EL Students: 132

Progress Levels

Very High = 65% or higher  
High = 55% to less than 65%  
Medium = 45% to less than 55%  
Low = 35% to less than 45%  
Very Low = Less than 35%


MANZANITA COMMUNITY

# Academic Engagement

See information that shows how well schools are engaging students in their learning.

LEARN MORE

Chronic Absenteeism



Red

49.6% chronically absent

Increased 26.5% ▲

EQUITY REPORT

Number of Student Groups in Each Color

6  
Red

0  
Orange

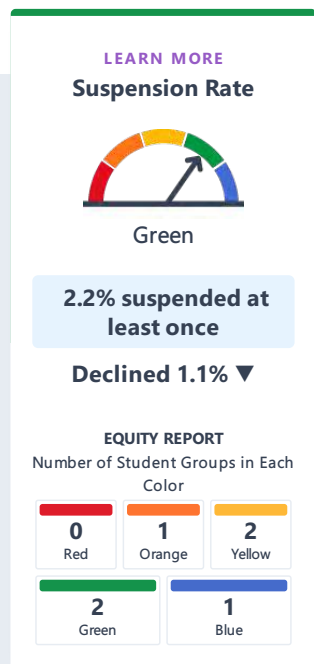
0  
Yellow

0  
Green

0  
Blue

# Conditions & Climate

View data related to how well schools are providing a healthy, safe and welcoming environment.



# Rise Community

Explore the performance of Rise Community under California's Accountability System.

## Chronic Absenteeism



Red

## Suspension Rate



Blue

## English Learner Progress



No Performance Color

## English Language Arts



Red

## Mathematics



Orange

## School Details

### NAME

Rise Community

### ADDRESS

8521 A Street  
Oakland, CA 94621-1619

### WEBSITE

<http://www.nsdg.net/rise>

### GRADES SERVED

K-5

## RISE COMMUNITY

# Student Population

Explore information about this school's student population.

## Enrollment

233

## Socioeconomically Disadvantaged

97.9%

## English Learners

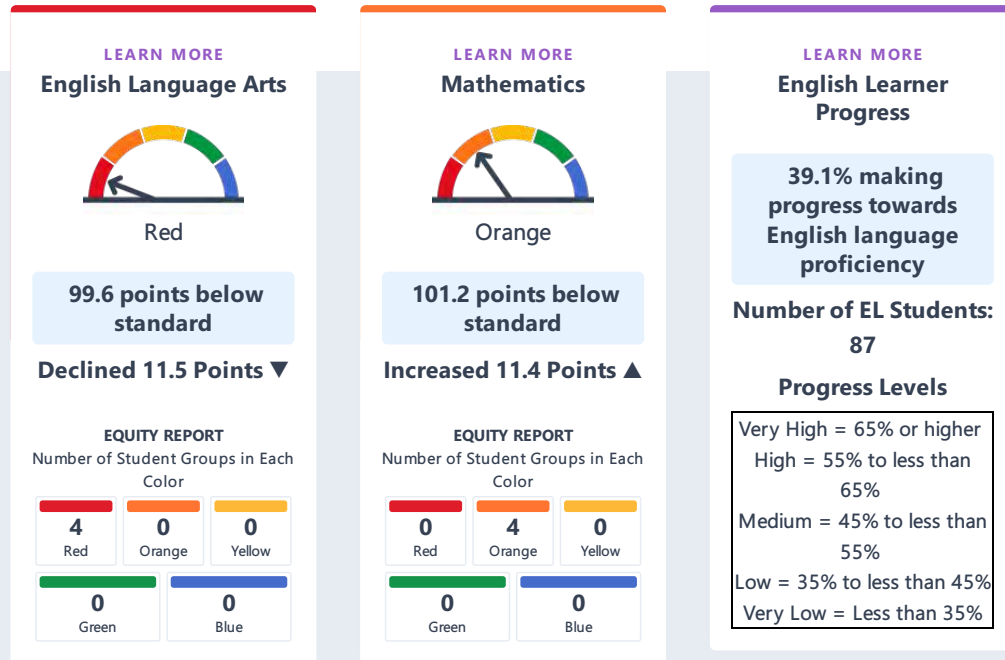
52.8%

## Foster Youth

0.4%

# Academic Performance

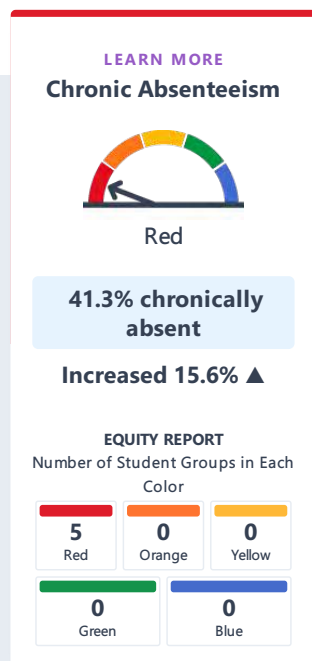
View Student Assessment Results and other aspects of school performance.



## RISE COMMUNITY

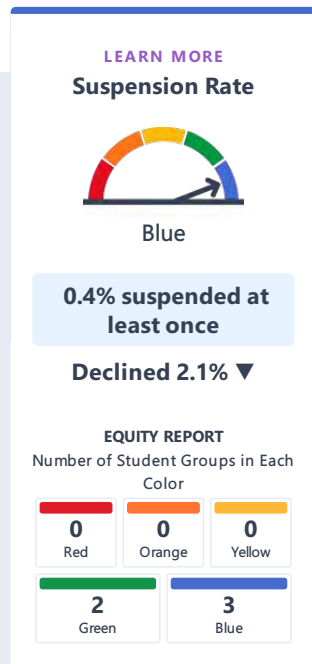
# Academic Engagement

See information that shows how well schools are engaging students in their learning.



# Conditions & Climate

View data related to how well schools are providing a healthy, safe and welcoming environment.



## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

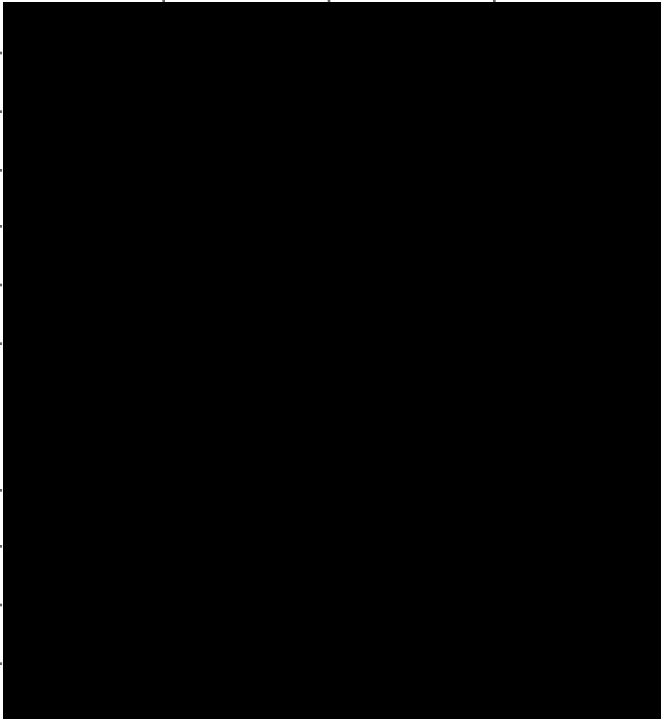
Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative




**Arts Connect - Budget Narrative**  
**Museum of Children’s Art (MOCHA)**

|                                                    | <b>Year 1<br/>planning</b>                                                          | <b>Year 2</b> | <b>Year 3</b> | <b>Year 4</b> |
|----------------------------------------------------|-------------------------------------------------------------------------------------|---------------|---------------|---------------|
| <b>Project Personnel</b>                           |  |               |               |               |
| <b>Fringe Benefits for Personnel</b>               |                                                                                     |               |               |               |
| <b>Travel, meetings &amp; conferences</b>          |                                                                                     |               |               |               |
| <b>Art Supplies</b>                                |                                                                                     |               |               |               |
| <b>Contracted Services</b>                         |                                                                                     |               |               |               |
| <b>Construction</b>                                |                                                                                     |               |               |               |
| <b>Other</b>                                       |                                                                                     |               |               |               |
| <b>OUSD Services: Data, Administrative Support</b> |                                                                                     |               |               |               |
| <b>Total Direct Costs</b>                          |                                                                                     |               |               |               |
|                                                    |                                                                                     |               |               |               |
| <b>Participation Stipends</b>                      |                                                                                     |               |               |               |
| <b>Total</b>                                       |                                                                                     |               |               |               |

**Detail by Category**

|                                            |
|--------------------------------------------|
| <b>Project Personnel (MOCHA employees)</b> |
| Project Director (12% FTE)                 |
| Project Education Director (20% FTE)       |
| Teaching Artists (40% FTE; 1.2 FTE total)  |
| Project Coordinator (30% FTE)              |

**Project Director:** Calculated at approximately  Full Time Equivalent (FTE) of the MOCHA Executive Director position currently held by Nina Woodruff-Walker. Responsible for project oversight, including onboarding of any personnel, preparing professional service

contracts, managing all project consultants, managing project budgets, maintaining project deadlines, submitting required reports, ensuring compliance with grant requirements as proposed and as required by the US DOE. Additionally the Project Director will work closely with the Master Teaching Artists to lead PD workshops, in-classroom integration, Summer Institute, coaching sessions and to ensure the project remains aligned to MOCHA priorities and intervene where needed with district leaders, school administration, and teachers. PD will also support design concepts and curation of yearly arts exhibitions at schools and MOCHA.

**Project Education Director:** Calculated at approximately 20% FTE of the current MOCHA Creative Director position. Co-create curriculum for PD workshops and Summer workshops; Co-create online PD modules; Support curriculum development for students (with coaches and participants); Co-develop online Curricular resources & assessment tools; Support with creating online professional development modules; Oversee training at summer intensive for teachers and principals; Work closely with the Master Teaching Artists to lead PD workshops, in-classroom integration, and coaching sessions; Co-Facilitate workshops for participating teachers and principals; Observe participants in their classroom at least once per year; Supervise Teaching faculty-coaching; Co-develop inquiry questions and processes for professional learning communities online and in person; Responsible to hire, train, supervise and support all Teaching Artists ensuring compliance to project goals. Additionally will be available to consult with the Principal Investigator (evaluator) to interpret assessment data when needed as well as provide content expertise for teacher and student assessments. Support facilitation of yearly arts exhibition at schools and MOCHA.

**Teaching Artists:** Calculated at approximately 40% FTE for three MOCHA Teaching Artists (1.2 FTE total), will provide visual and poetry arts integrated curriculum and assessments. The Teaching Artist will work with the consultants, Project Director, Project Education Director, and district leadership on curriculum design and fidelity as well as presenting at select project PD workshops and modules on visual and poetry arts integration. Co-create curriculum for PD workshops and Summer workshops; Co-create online PD modules; Support curriculum development for students (with coaches and participants); Co-develop online Curricular resources & assessment tools; Support with creating online professional development modules; Co-develop inquiry questions and processes for professional learning communities online and in person. Work with the project evaluator to provide content expertise for teacher and student assessments. Support facilitation of yearly arts exhibition at schools and MOCHA.

**Project Coordinator:** Calculated at approximately 30% FTE, the MOCHA Project Coordinator position will coordinate communications between OUSD staff and participating Classroom Teachers and Teaching Artists; Manage the creation of professional development content in all forms including online modules (asynchronous), workshop curriculum, summer intensive curriculum, and curriculum resources; manage the consolidation and creation of assessments and assessment protocols in conjunction with the project evaluator. Responsible for compiling, organizing, and reporting as well as calendaring meetings. Support facilitation of yearly arts exhibition at schools and MOCHA.

**PD Asynchronous Modules, Online Curriculum Resources, and Assessment Tools:**  
These tools, protocols, and content will be developed by MOCHA staff primarily, with some support from Center for Urban Excellence and IDEAL, during the planning year of the project.

Online Module will comprise 1 CRM workshop presented prior to the summer institutes and workshops. Curriculum resources include standards aligned visual and poetry arts units and lessons as well as design protocols teachers will use in planning and delivering arts integration instruction. Assessment tools will be developed to determine developmentally appropriate assessments that teachers can use alongside an expert coach to provide formative and summative data on student learning. Teachers will prepare a performance task where students can be rated on a rubric yielding specific performance data to determine the efficacy of the visual and poetry arts lesson.

**PD Workshops:** The anticipated cost associated with additional elective courses offered to teachers and site leaders. Participating teachers will be required to participate in 30 hours of professional learning and have the option of increasing professional development hours through workshops designed around areas of interest. These PD workshops are regularly offered throughout the project by MOCHA and consultants.

**Residency and in class coaching:** Participating teachers will be provided a teaching artist as the primary point of contact for professional development activities. The teaching artist will provide modeling, lesson design support, arts integration differentiated coaching and feedback to participating teachers. By the fourth year of participation the Teaching Artist will primarily provide curriculum support, observations and feedback to participating teachers implementing visual and poetry art lessons in their classrooms. Additionally, teaching artists will monitor teacher professional learning plans and work collaboratively with participating teachers to monitor and assess student learning. It is anticipated that there will be three teaching artists at approximately 40% FTE.

|                                      |  |
|--------------------------------------|--|
| <b>Fringe Benefits for Personnel</b> |  |
|--------------------------------------|--|

Calculated at approximately [REDACTED] of salary for project personnel

|               |  |
|---------------|--|
| <b>Travel</b> |  |
|---------------|--|

Travel expenses related to any required United States Department of Education, meetings for Project Director, Manager and/or Project Evaluator. Travel for conference presentations (State, Regional, and National for dissemination).

|                  |  |
|------------------|--|
| <b>Equipment</b> |  |
|------------------|--|

Minimal equipment will be needed for this project, primarily classroom speakers for music and portable AV equipment for PD workshops. All student and classroom technologies, teacher applications, or software tools will be made readily available to run on chromebooks. All teachers in OUSD are provided a chromebook for regular work related duties and are readily available throughout OUSD. All MOCHA personnel are provided laptops for regular work. Cameras and other imaging equipment are readily available at schools, MOCHA, or through the OUSD Visual and Performing Arts Department.

|                 |  |
|-----------------|--|
| <b>Supplies</b> |  |
|-----------------|--|

Art supplies for professional development activities, in-classroom instruction, PD workshops, summer institute, and coaching session. Art supplies needed for visual and poetry arts instruction. The budget reflects an art kit for each participant during the first year, as a

COVID-19 precaution. This requirement is expected to diminish over time as herd immunity is realized.

| Contracted Services                              |  |  |  |  |
|--------------------------------------------------|--|--|--|--|
| Research and Evaluation (Education and Design)   |  |  |  |  |
| PD Workshops (IDEAL)                             |  |  |  |  |
| PD Workshops [CRM] (Center for Urban Excellence) |  |  |  |  |

**Research and Evaluation:** Education Design will conduct all aspects of project evaluation plan as outlined in Section E of project narrative. Provides regular ongoing formative feedback to project personnel and prepares reports as required by the US DOE. Coordinates research activities and ensures all aspects meet the requirements of Federal regulations. Consults with the project leadership team on project services ensuring the capture of all relevant data.

Budget Note: The budget reflects a need for more resources in evaluation toward the end of the project once all relevant data has been collected. The analysis and final summative reporting will require additional support.

**CRM Professional Development (Center for Urban Excellence):** The Community Resiliency Model (CRM) teaches skills to help people experiencing stress and traumatic stress reactions. The goal is to create ‘trauma-informed’ and ‘resiliency-focused’ communities that share a collective understanding of the impact of chronic stress and trauma on the nervous system, and how resiliency can be restored or increased using CRM’s skills-based approach. CRM helps us to develop 6 wellness skills (tracking sensations, developing presence, identifying calming memories/states of being, physically embodying calm through gestures & movements,

regrounding to calm when triggered, staying in a grounded and calm state) backed by neuroscience.

The CRM is used within institutions, communities and with individuals who have been affected by psychological, physical, social or emotional traumas. Applying the CRM proactively can alleviate the symptoms chronic stress places on the communities and its members, while providing tangible skills to respond to difficult life experiences. CRM video recordings will be provided as pre-work to all participating staff, administrators, teachers, teaching artists and program leaders. Pre-work for participants will include webinars and guided activities prior to the Summer Institute, where CRM skills will be developed. Moreover, CRM coaching will be provided to teachers, teaching artists, principals and project leaders.

**IDEAL Professional Leadership Development:** IDEAL is a research, curriculum and a professional development group who work is founded in research-based pedagogies and practices. Co-founder co-developed the Integrated Learning Framework in 2017 with Dr. Julia Marshall from San Francisco State University and have been co-PI for ongoing research with Principal Leadership Institute at UC Berkeley for best practices in Leadership through the creative centered practices of Integrated Learning. IDEAL works with County Offices of Ed, School districts, School sites, Non-Profit agencies, and community-based learning projects on program design, planning and implementation.

Budget Note: The budget reflects the frontloading of tool and curriculum creation with support diminishing over time as teachers gain confidence.

|                     |  |
|---------------------|--|
| <b>Construction</b> |  |
|---------------------|--|

No construction is needed for this project.

|                                                  |  |
|--------------------------------------------------|--|
| <b>Other (Data Services &amp; OUSD Services)</b> |  |
|--------------------------------------------------|--|

To reimburse OUSD for data services necessary for research, assessment, legal and evaluation. Additionally, administrative support for event & meeting coordination and planning.

|                      |  |
|----------------------|--|
| <b>Indirect Cost</b> |  |
|----------------------|--|

No indirect costs associated with this project.

|                               |  |
|-------------------------------|--|
| <b>Participation Stipends</b> |  |
|-------------------------------|--|

Participation stipends are paid for work conducted outside the normal workday. OUSD has a negotiated rate of approximately \$/hour including any benefits for professional development activities. We anticipate the average participation stipend for up to 50 participants to be \$ for successfully completing all aspects of the blended professional development and curriculum design.

Budget Note: year 1 stipends are included to support the first year pilot project. The summer institute for the full implementation (year 2) will occur before the close of the year 1 fiscal year.





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

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

Name of Institution/Organization

Museum of Children's Art (MOCHA)

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<br>(a) | Project Year 2<br>(b) | Project Year 3<br>(c) | Project Year 4<br>(d) | Project Year 5<br>(e) | Project Year 6<br>(f) | Project Year 7<br>(g) | Total<br>(h) |
|--------------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| 1. Personnel                         |                       |                       |                       |                       |                       |                       |                       |              |
| 2. Fringe Benefits                   |                       |                       |                       |                       |                       |                       |                       |              |
| 3. Travel                            |                       |                       |                       |                       |                       |                       |                       |              |
| 4. Equipment                         |                       |                       |                       |                       |                       |                       |                       |              |
| 5. Supplies                          |                       |                       |                       |                       |                       |                       |                       |              |
| 6. Contractual                       |                       |                       |                       |                       |                       |                       |                       |              |
| 7. Construction                      |                       |                       |                       |                       |                       |                       |                       |              |
| 8. Other                             |                       |                       |                       |                       |                       |                       |                       |              |
| 9. Total Direct Costs<br>(lines 1-8) |                       |                       |                       |                       |                       |                       |                       |              |
| 10. Indirect Costs*                  |                       |                       |                       |                       |                       |                       |                       |              |
| 11. Training Stipend                 |                       |                       |                       |                       |                       |                       |                       |              |
| 12. Total Costs<br>(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:  To:  (mm/dd/yyyy)  
Approving Federal agency: ☐ ED ☐ Other (please specify):   
The Indirect Cost Rate is  %.
- (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  %.
- (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 # S351A210040

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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. |
| Museum of Children's Art (MOCHA) |                                                                                                                                                                                                                                                     |

**SECTION B - BUDGET SUMMARY  
NON-FEDERAL FUNDS**

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

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

ED 524

|                                                                                                                                |                                                                                                                                                                                                                                                     |
|--------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Name of Institution/Organization<br><div style="border: 1px solid black; padding: 2px;">Museum of Children's Art (MOCHA)</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. |
|--------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**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<br>(a) | Project Year 2<br>(b) | Project Year 3<br>(c) | Project Year 4<br>(d) | Project Year 5<br>(e) | Project Year 6<br>(f) | Project Year 7<br>(g) | Total<br>(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