

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 # S351A210043

Grants.gov Tracking#: GRANT13346044

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210043

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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.).

There were problems converting one or more of the attachments. These are: 1245-AAE_CAN_NAEA_Resumes.pdf

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:

04/14/2021

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

NA

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name:

National Art Education Association

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

* c. Organizational DUNS:

d. Address:

* Street1:

901 Prince Street

Street2:

* City:

Alexandria

County/Parish:

* State:

VA: Virginia

Province:

* Country:

USA: UNITED STATES

* Zip / Postal Code:

22314-3008

e. Organizational Unit:

Department Name:

NAEA Professional Learning

Division Name:

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

Prefix:

Mr.

* First Name:

Mario

Middle Name:

R

* Last Name:

Rossero

Suffix:

Title:

Executive Director

Organizational Affiliation:

National Art Education Association

* Telephone Number:

Fax Number:

* Email:

PR/Award # S351A210043

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.):

1248-AAE_CAN_NAEA_Areas_Affected.pdf

Add Attachment

Delete Attachment

View Attachment

* 15. Descriptive Title of Applicant's Project:

Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and
Student Achievement

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

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

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

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

* a. Federal

* b. Applicant

* c. State

* d. Local

* e. Other

* f. Program Inco

* g. TOTAL

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

If "Yes", provide explanation and attach

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

☒ ** I AGREE

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

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

Application for Federal Assistance (SF-424)

Assistance for Arts Education (AAE) Program 84.351A

National Art Education Association (NAEA)

“Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement”

16. AREAS AFFECTED BY PROJECT:

Areas Affected by Project (Cities, Counties, States, etc.): US—this project has a national reach through the four national arts education associations* in terms of implementation and dissemination.

*Educational Theatre Association (EdTA), National Art Education Association (NAEA), National Association for Music Education (NAfME), and National Dance Education Organization (NDEO)

Application for Federal Assistance (SF-424)

Assistance for Arts Education (AAE) Program 84.351A

National Art Education Association (NAEA)

**“Connected Arts Networks (CAN): Leveraging Arts Learning Communities for
Teacher Leadership and Student Achievement”**

16. CONGRESSIONAL DISTRICTS

b) Program/Project:

- New York City, our local partner, will service art educators across the five boroughs, which include the following congressional districts:
 - NY-005
 - NY-006
 - NY-007
 - NY-008
 - NY-009
 - NY-010
 - NY-011
 - NY-012
 - NY-013
 - NY-014
 - NY-015
 - NY-016
 - NY-017

NOTICE TO ALL APPLICANTS

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

The purpose of this enclosure is to inform you about a new provision in the Department of Education's General Education Provisions Act (GEPA) that applies to applicants for new grant awards under Department programs. This provision is Section 427 of GEPA, enacted as part of the Improving America's Schools Act of 1994 (Public Law (P.L.) 103-382).

To Whom Does This Provision Apply?

Section 427 of GEPA affects applicants for new grant awards under this program. **ALL APPLICANTS FOR NEW AWARDS MUST INCLUDE INFORMATION IN THEIR APPLICATIONS TO ADDRESS THIS NEW PROVISION IN ORDER TO RECEIVE FUNDING UNDER THIS PROGRAM.**

(If this program is a State-formula grant program, a State needs to provide this description only for projects or activities that it carries out with funds reserved for State-level uses. In addition, local school districts or other eligible applicants that apply to the State for funding need to provide this description in their applications to the State for funding. The State would be responsible for ensuring that the school district or other local entity has submitted a sufficient section 427 statement as described below.)

What Does This Provision Require?

Section 427 requires each applicant for funds (other than an individual person) to include in its application a description of the steps the applicant proposes to take to ensure equitable access to, and participation in, its Federally-assisted program for students, teachers, and other program beneficiaries with special needs. This provision allows applicants discretion in developing the required description. The statute highlights six types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, or age. Based on local circumstances, you should determine whether these or other barriers may prevent your students, teachers, etc. from such access or participation in, the Federally-funded project or activity. The description in your application of steps to be taken to overcome these barriers need not be lengthy; you may provide a clear and succinct description of how you plan to address those barriers that are applicable to your circumstances. In addition, the information may be provided in a single narrative, or, if appropriate, may

be discussed in connection with related topics in the application.

Section 427 is not intended to duplicate the requirements of civil rights statutes, but rather to ensure that, in designing their projects, applicants for Federal funds address equity concerns that may affect the ability of certain potential beneficiaries to fully participate in the project and to achieve to high standards. Consistent with program requirements and its approved application, an applicant may use the Federal funds awarded to it to eliminate barriers it identifies.

What are Examples of How an Applicant Might Satisfy the Requirement of This Provision?

The following examples may help illustrate how an applicant may comply with Section 427.

(1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.

(2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.

(3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

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

We recognize that many applicants may already be implementing effective steps to ensure equity of access and participation in their grant programs, and we appreciate your cooperation in responding to the requirements of this provision.

Estimated Burden Statement for GEPA Requirements

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. Public reporting burden for this collection of information is estimated to average 1.5 hours per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. The obligation to respond to this collection is required to obtain or retain benefit (Public Law 103-382). Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the U.S. Department of Education, 400 Maryland Ave., SW, Washington, DC 20210-4537 or email ICDocketMgr@ed.gov and reference the OMB Control Number 1894-0005.

Optional - You may attach 1 file to this page.

1234-AAE_CAN_NAEA_GEPA.pdf

Add Attachment

Delete Attachment

View Attachment

Department of Education’s General Education Provisions Act (GEPA) Section 427

Assistance for Arts Education (AAE) Program 84.351A

National Art Education Association (NAEA)

“Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student”

In compliance with Section 427 of GEPA, the National Art Education Association (NAEA) assures that all program beneficiaries with special needs will have equitable access to, and participate in, the Assistance for Arts Education (AAE) program grant. The activities proposed in the application focus on professional learning communities (PLCs) for arts educators and art teacher leaders, as well as student learning outcomes in the arts. The following projects have been designed to ensure that all participants (teachers, students, and related project experts/guests) benefit, regardless of gender, race/ethnicity, national origin, color, disability, learning needs, or age.

- On a regular basis, members of the NAEA Equity, Diversity, and Inclusion (ED&I) Commission and advisors from the Division of Visual and Performing Arts Education (DARTS) at the Council for Exceptional Children will review professional learning and instructional plans with a lens for equity and access across all stakeholders and teachers/students served.
- PLCs will primarily be held virtually through Zoom and all sessions will utilize closed captioning for participants and transcripts/recordings will be made available as needed.
- Project staff at the four arts education professional associations have made a commitment to ED&I and will ensure that all finalist candidate pools for new/additional project staff include a broad and diverse representation of candidates and that interview protocols and rubrics are designed from an equity lens. Diverse members of the PLC’s will consist of teachers with experience in use of technology, age appropriate practice, differentiation and support for students experiencing trauma.
- Project staff at the four arts education professional associations will develop selection criteria and rubrics for their teacher leader participants (national PLCs) that align with each organization’s diversity goals to arrive at cohorts that are diverse, inclusive, and also represent a broad sampling of the US, school types (rural, suburban, and urban, including Title I schools), and grade levels.
- Project staff will guide teachers in writing instructional plans that are written and implemented to meet the local and national standards for students with learning and/or physical needs in the classroom including physical and emotional adaptations. PLCs will include a focus on customized and personalized learning environments to support all students. Teacher portfolios will feature student process, progress and product, shared

resources, student examples, and teacher reflections capturing adaptations for PLC sharing.

- Project staff will guide guest experts/speakers in creating lectures/professional learning sessions that are designed for inclusion of all adult learners. Expert national speakers will share insights into PLC protocols, ED&I, differentiation in the arts classroom and teacher leadership.
- Print and digital materials (including web-based, e-documents and video) will be available in multiple languages and reading levels to ensure that all stakeholders have equal access to information and opportunities to engage in grant activities. Each association is committed to housing and sharing all resources on their websites.

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

National Art Education Association

* 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:
Mr .	Mario	R	Rossero	

Address:

Street1:	901 Prince Street
Street2:	
City:	Alexandria
County:	City of Alexandria County
State:	VA: Virginia
Zip Code:	22314-3008
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
	

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:

00004755

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.

1238-AAE_CAN_NAEA_Non-Exempt_Human_Subj_Narr.pdf

Add Attachment

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NON-EXEMPT RESEARCH NARRATIVE

Assistance for Arts Education (AAE) Program 84.351A

National Art Education Association (NAEA)

“Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement”

(1) Human Subjects Involvement and Characteristics

The participants in this research study will include arts educators and students from approximately 1,000 schools in the New York City Department of Education (NYCDOE), as well as approximately 650 yet-to-be-identified schools across the country. During Year 1 of the grant (2021-2022), NAEA, NYCDOE, and the partner arts education organizations will implement the program with 100 experienced arts educators (teacher leaders) who have engaged in training through their participation in previous USED-funded projects. These teacher leaders will participate in professional learning communities (PLCs) designed to deepen their use of equity, diversity, and inclusion (ED&I) and social emotional learning (SEL) in standards-based arts instruction, as well as to develop their leadership capacities. They will also lead their own PLCs with arts educators teaching in their arts discipline and grade level bands. A total of approximately 1,000 NYC public school arts educators from across the four arts disciplines (visual art, music, dance, and theatre) will participate in these teacher leader-facilitated PLCs. In total, approximately 500,000 NYC public school students in grades PK-12 taught by these 1,100 NYC arts educators (100 teacher leaders and 1,000 arts teachers/PLC participants) will be involved in the project through their arts teachers' participation. It is expected that the students participating will reflect the diversity of the NYC public school system, including students with disabilities and multilingual learners.

Beginning in Year 2, (2022-2023), 60 teacher leaders (15 visual art, 15 music, 15 dance, and 15 theatre) will participate from districts around the country by engaging in national teacher leader PLCs, which will follow the same structure as in NYC. In Years 3-5 (2023-2026), the national teacher leaders will lead their own PLCs consisting of approximately 10 arts educators each who teach within their teacher leader's discipline and grade level band. In total, it is expected that more than 300,000 students in grades PK-12 taught by the 660 national arts educators (60 teacher leaders and 600 arts teachers/PLC participants) will be involved in the project through their arts teachers' participation. It is expected that students participating will reflect the diversity of our national public schools, including students with disabilities and multilingual learners.

(2) Sources of Materials

Data for the proposed research study will be obtained from both existing sources, as well as sources developed specifically for the purpose of measuring the program's objectives. Data that will be gathered from existing sources will consist of teacher and student demographic characteristics. Data that will be obtained specifically for this project include professional learning feedback forms; a pre/post Arts Educator Survey (including the Culturally Responsive Teacher Self Efficacy Survey [CRTSE]); Arts Teacher Portfolios, including student work and rubrics; the Panorama Social Emotional Survey; a PLC Participant Survey; a District Arts Supervisor Survey; focus group protocols; and observation protocols.

National Art Education Association (NAEA), 901 Prince St, Alexandria, VA 22314

Mario R. Rossero, [REDACTED]

(3) Recruitment and Informed Consent

Recruitment for the NYC arts educators will not be necessary, as both the teacher leader and arts educator PLCs are currently in place in NYC. If arts educators leave (retire, quit, transfer out of the NYC public school system, or desire to drop out of the program) over the course of the five years, NYC arts educators from the targeted arts discipline and grade level bands will be recruited, as needed, based on their interest in and willingness to participate.

National teacher leaders will be recruited in Year 1 by the participating national arts education associations and will be selected based on their interest in participating and their desire to act as leaders in their school and discipline communities. They will be replaced, as necessary, in Years 2-5. National arts educators/PLC participants will be recruited beginning in Year 2 by the national teacher leaders, as well as by staff from the participating national arts education associations, based on their interest in and availability to participate in Years 3-5.

Dr. Susanne Harnett, the Principal Investigator from Metis Associates, will present the evaluation design and instruments to the Metis IRB for internal review and to the NYCDOE IRB, as well as other IRBs as needed. Consent will be sought from participating arts educators, school administrators, and students' parent/guardians, as needed. The IRB will determine whether active or passive consent will be necessary for students' parent/guardians, and Metis will adhere to their decisions. As needed, appropriate consent and assent forms will be developed, distributed to, and collected from the parents of participating students. All consent forms will include a description of the project as well as an explanation of the respondents' involvement. Results from the study will be made available to arts educators, school administrators, and family members on an annual basis.

(4) Potential Risks

Minimal risks are anticipated for this project. Survey data will be kept confidential and stored securely (as described below). All participants will be made aware that their participation is completely voluntary and that they may skip any question on surveys or in focus groups that they choose and may end their participation in the study at any time without penalty and without affecting their participation in the project. All data will be reported in aggregate, and no individual names or school names will be used in any reports. While there is a slight risk that their individual responses may be exposed, the questions are not anticipated to be sensitive, thus posing minimal risk to participants.

(5) Protection Against Risk

All reports will present aggregated data and will ensure that individual respondents are not identifiable. Identifying information such as teacher and school names, student identification numbers and/or names will be used only when necessary to maintain teacher- and student-level data, and will be kept strictly confidential at all times. Metis has a duly-constituted Institutional Review Board (IRB) that is registered with the U.S. Department of Health and Human Services (IRB #00003465) and ensures compliance with Federalwide Assurance (FWA) requirements for

the Protection of Human Subjects (#FWA00004755). In addition, Metis Associates' personnel procedures manual outlines procedures required for maintaining the confidentiality of data. It includes the provision that no identifiable individual data will be reported, released, or otherwise made public by any employee or consultant, except where the affected individuals and agencies give their express consent to the release or reporting of such information. Furthermore, every reasonable precaution will be taken by all personnel and consultants to assure that no aggregate statistical data are reported or released in a form that enables the identification of individual information. For example, statistical reports with small numbers of observations will be reviewed and, if necessary, edited to prevent the implicit identification of individuals. Metis maintains established procedures for protecting data that are processed in a microcomputer environment. To the extent possible, fields of data that identify individuals (such as names, addresses, telephone numbers, social security numbers, agency-assigned ID numbers) will be separated from the data to be analyzed (such as test scores). All electronic data (e.g., individual survey responses) are maintained on a central SQL server with security rights to confidential data elements provided only to key senior personnel and database administrators. Paper surveys and writing assessments will be stored in a locked cabinet. All backup data files when not in use are maintained in a locked facility. At the end of project life, the Microsoft SQL database will be backed up and stored with all other data backups for a period of three years (or a period designated in the agreement with originating agency), after which the data will either be offered back to the originating agency or destroyed in compliance with the policies of the originating agency. Finally, unless consent is specified by the originating agency, raw unit-record data are never released to clients, nor are any data that would contain information that could possibly link analysis results to individuals.

(6) Importance of the Knowledge to be Gained

The study will contribute to the evidence of the impact that a blended professional learning program delivered within PLCs can have on arts educators' use of ED&I, SEL, and leadership within standards-based arts instruction. In turn, the study also will contribute information about the impact that these instructional changes have on student learning in the arts, as well as their SEL skills. Furthermore, this study will provide key evidence of the extent to which a successful program in NYC can be customized and replicated across the nation. Given the diversity of teacher and student populations served by the proposed project, and the attention that will be given to developing and customizing activities and resources to ensure applicability, there is strong reason to believe that the findings will be generalizable to arts education classrooms around the country. Moreover, the risks are expected to be very low to participants, given that survey and focus questions will not be sensitive and participation in all aspects of the study will be optional.

(7) Collaborating Site(s)

In Years 1-5, the study will be conducted in approximately 1,000 public schools in NYC, the large majority of which are Title I. The schools serve students in grades PK-12. Additionally, the project will be implemented in 60 low-income yet-to-be-identified public schools across the nation in Year 2 and over 650 in Years 3-5. These schools will also serve students across grades PK-12.

Abstract

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

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

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

You may now Close the Form

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

* Attachment:

Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement

The National Art Education Association (NAEA), a national non-profit organization (Competitive Preference Priority), proposes *CAN*, an innovative and timely five-year project, designed to provide sustained and intensive professional learning opportunities for arts educators around the country. *CAN* includes a ground-breaking partnership between NAEA, the National Dance Education Organization (NDEO), the National Association for Music Education (NAfME), the Educational Theatre Association (EdTA), and the New York City Department of Education's (NYCDOE's) Office of Arts and Special Projects (OASP).

As the applicant and lead partner, NAEA has over 15,000 member arts educators and a deep bench and capacity to reach arts educators across the country. NAEA has strong working relationships with the other partner membership organizations (NDEO, NAfME, and EdTA), all of which have thousands of member arts educators nationwide. Each of the organizations has professional learning for its educators at its core and is dedicated to providing accessible resources for arts educators across a wide range of educational settings.

With the support of several rounds of federal grant funding, the NYCDOE OASP has developed a comprehensive approach to professional learning for the city's thousands of arts educators. NYCDOE arts educators across disciplines and grade levels meet monthly in professional learning communities (PLCs) to discuss problems of practice and to engage in inquiry and action research with their students.

CAN has been designed to leverage the success of OASP's approach and deepen this work by focusing on the most current and urgent needs for arts educators with regard to: 1) equity, diversity and inclusion (ED&I), 2) social-emotional learning (SEL); and 3) teacher leadership. Moreover, *CAN* replicates NYC's PLC structure with arts educators nationwide. Specifically, *CAN* has four key goals: 1) to develop highly effective arts educators, building their capacity to address ED&I and SEL in their standards-based arts instruction; 2) to develop a local and national cadre of teacher leaders in the arts by building their content knowledge and leadership skills in order to expand the impact of arts learning for students and their communities; 3) to develop accessible arts-based instructional materials, strategies, and tools to disseminate nationally/to the field; and 4) to create a model for developing, deepening, and maintaining effective partnerships among school communities, LEAs, and national arts education associations.

Participating arts educators in *CAN* will participate in monthly PLCs, where they will engage with their peers teaching in the same arts disciplines and grade bands to focus on strengthening their instruction and addressing ED&I, SEL, and leadership in their standards-based instruction. Additionally, they will participate in bi-annual intervisitations to their peers' classrooms, and will be offered synchronous and asynchronous workshops with experts in the fields of ED&I, SEL, and leadership. Moreover, a cadre of arts teacher leaders will meet monthly with their own PLCs and will facilitate the monthly arts educator PLCs with their peers. These teacher leaders will engage in quarterly synchronous and asynchronous workshops with experts in the field, will

attend annual, blended four-day summer institutes, and will provide service to the field, including designing and implementing professional learning and participating in school leadership teams. The NYC PLCs (both teacher leader and peer arts educator) will begin in Year 1 and continue throughout the five years of the grant. In Year 1, the partner national arts education associations will recruit teacher leaders to participate in national teacher leader PLCs, which will begin in Year 2. The national teacher leaders will then facilitate PLCs with peer arts educators during Years 3-5.

Additionally, *CAN*'s participating arts educators will create comprehensive sets of instructional materials and resources culminating in online practitioner toolboxes and partner guidebooks. NYCDOE will serve as an incubator and laboratory for testing, implementing, and revising the materials. The content will then be further tested and honed with hundreds of arts educators across varied settings, further ensuring broad accessibility and relevance.

It is expected that, through their participation in *CAN*, arts educators will increase their self-efficacy in and use of practices that incorporate ED&I, SEL, and leadership in their standards-based arts instruction. This, in turn, will lead to improvement in students' expression of their identities, cultural backgrounds, and beliefs; understanding of their peers' artworks and processes; and knowledge of the societal, historical, and cultural context of artworks. Moreover, it is expected that students will demonstrate enhanced SEL skills, specifically with regard to their self-esteem, self-awareness, emotional resilience, social awareness, and conflict resolution skills.

Overall, it is anticipated that *CAN* will enable the successful replication of NYC's PLC program with arts educators across the country and will result in the development and dissemination of accessible, arts-based tools and resources for the classroom and for national partnerships.

Project Narrative File(s)

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Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement

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A. Quality of Project Design

The National Art Education Association (NAEA), in partnership with the National Dance Education Organization (NDEO), the National Association for Music Education (NAfME), the Educational Theatre Association (EdTA), and the New York City Department of Education's (NYCDOE's) Office of Arts and Special Projects (OASP), proposes this five-year Assistance for Arts Education (AAE) grant project, *Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement*. As the lead applicant, NAEA, a 501(c)3 organization and the leading professional membership organization exclusively for visual art educators, meets the criteria for the **Competitive Preference Priority: National Nonprofit Organization** (see documentation in Attachments). With a membership of over 15,000 educators, NAEA members represent all 50 states, the District of Columbia, and 25 foreign countries, among others. NAEA partners with state-based art education association affiliates to champion and support members who serve as volunteer leaders on their state association board, which strengthens the knowledge and leadership experience for state and national members.

NAEA provides the field of visual art education with a variety of resources, including publications, research, professional learning, and peer-reviewed scholarly journals. For its members, NAEA provides articles and resources that are focused on providing high quality arts education to learners of all ages, including disadvantaged students and students with disabilities. Notably, this work has included production of and broadly distributed publications, such as *Reaching and Teaching Students with Special Needs through Art* (all-time best seller) and NAEA Advisory publications (e.g., *Classroom Intervention on Teaching Students with Special Needs*, *Preparing Preservice Art Teachers to Work with Students with Special Needs*), among others.

CAN will also address the **Art Therapy Invitational Priority** through its focus on arts pedagogy

and instruction designed to foster students’ social-emotional learning (SEL) capacities, such as their self-esteem and self-awareness, emotional resilience, and social and conflict resolution skills.

1. Goals, objectives, and outcomes *CAN* is an innovative and timely project that is designed to provide sustained and intensive professional learning (PL) opportunities for arts educators around the country. *CAN* brings together the four top national associations for arts educators to address the most current and pressing needs for arts education: equity, diversity, and inclusion (*ED&I*); *SEL*; and *teacher leadership*. *CAN* will build on the cutting-edge PL program that the NYC’s OASP has built for its thousands of arts educators by 1) leveraging its successful structure, 2) deepening the content in the areas listed above, and 3) replicating it with groups of arts educators from each of the four arts disciplines, as well as the media arts, across the nation. NYC will serve as the incubator and laboratory for the development of PL activities and accessible, arts-based resources, which will subsequently be disseminated by the national arts association partners to their tens of thousands of members. The overarching vision for *CAN* is to build a sustainable model of PL for arts educators to strengthen their pedagogy, instruction, and leadership skills in order to better serve students. *CAN*’s model allows arts educators to take the lead in building coherence across the project’s threads and connecting to their arts instruction. Table 1 displays *CAN*’s four goals and the measurable objectives and outcomes that will guide implementation and evaluation.

Table 1. *CAN*’s Goals, Objectives, and Outcomes

GOAL 1: To develop highly effective arts educators, building their capacity to address ED&I and SEL in their standards-based arts instruction through sustained, intensive, and job-embedded blended professional learning.	
Process Objectives	Outcomes
P1.1 Across Years 1-5, approximately 1,700	O1.1 By the end of each implementation year,

<p>arts educators, including 160 teacher leaders, will participate in <i>CAN</i>, reaching approximately 800,000 public school students.</p> <p>P1.2 Arts educators in NYCDOE Professional Learning Communities (PLCs) (Years 1-5) and National PLCs (Years 2-5) will be offered over 50 hours of blended professional learning annually, including:</p> <ul style="list-style-type: none"> a. Monthly meetings, focusing on strengthening instruction and addressing ED&I and SEL using materials, resources, and strategies field tested in NYC; b. Synchronous and asynchronous quarterly workshops with experts in ED&I and SEL; c. Bi-annual intervisitations with their PLC peers; and d. Four-day Summer Institutes, in which they will engage in reflection, sharing, and planning, and experts in the field will hold workshops allowing for deeper dives into topics (<i>teacher leaders only</i>). 	<p>participating arts educators (including teacher leaders and PLC participants) will report and demonstrate statistically significant gains in:</p> <ul style="list-style-type: none"> a) self-efficacy in, and b) use of practices that incorporate ED&I and SEL in standards-based arts instruction. <p>O1.2 By the end of each implementation year, students of participating arts educators will demonstrate broader:</p> <ul style="list-style-type: none"> a) Expression around their identities, cultural backgrounds, and beliefs (Creating, Performing/ Presenting/ Producing); b) Understanding of their peers' artworks and processes (Responding); and c) Understanding of the societal, historical, and cultural context of artworks (Connecting). <p>O1.3 By the end of each implementation year, students of participating arts educators (including teacher leaders and PLC participants) will demonstrate improved:</p> <ul style="list-style-type: none"> a) self-esteem; b) self-awareness; c) emotional resilience; d) social awareness; and e) conflict resolution skills.
<p>GOAL 2: To develop a local and national cadre of teacher leaders in the arts by building their content knowledge and leadership skills in order to expand the impact of arts learning for students and their communities.</p>	
<p>P2.1 As part of their professional learning, NYCDOE (Years 1-5) and national teacher leader PLCs (Years 2-5) will participate in at least 10 hours of leadership development annually,</p>	<p>O2.1 In each year of implementation, at least 90% of participating teacher leaders will earn a minimum of three micro-credentials for their PL activities that may</p>

<p>focused on PLC facilitation, during their quarterly synchronous and asynchronous workshops and four-day blended Summer Institutes.</p> <p>P2.2a In Years 2-5, NYCDOE teacher leaders will serve as leaders in their school buildings and/or within their arts teacher communities by providing up to 10 hours of service to the field, such as designing and implementing PL for their colleagues, facilitating PLCs, mentoring colleagues, participating in their school leadership teams, and/or organizing events.</p> <p>P2.2b In Years 3-5, the national PLC teacher leaders will provide up to 10 hours of service to the field by facilitating virtual PLCs, providing workshops for peers in the field at conventions, and writing publications.</p>	<p>be used as artifacts for their local teacher evaluation systems.</p> <p>O2.2a At least 85% (in Year 2; 90% in Year 3; and 95% in Year 4-5) of participating arts educators in PLCs led by NYCDOE teacher leaders will report that they are effective PLC facilitators with regard to setting the stage, tone, and pace of meetings; encouraging depth; checking in with participants; and debriefing/reflecting.</p> <p>O2.2b At least 85% (in Year 3; 90% in Year 4; and 95% in Year 5) of participating arts educators in PLCs led by National PLC teacher leaders will report that their facilitators are effective PLC leaders (as defined above).</p>
<p>Goal 3: To develop accessible arts-based instructional materials, strategies, and tools to disseminate nationally/to the field.</p>	
<p>P3.1a In Year 1, <i>CAN</i> staff and participants will develop grade-band and discipline-specific materials and resources related to ED&I and SEL that are differentiated and adapted for all learners' arts classrooms, as well as discipline-specific materials and resources related to arts educator leadership. In Years 2-5, these will be revised and expanded as appropriate.</p> <p>P3.1b In each of Years 1-5, each of the four arts education associations will share the tools and lessons learned with arts educators around the</p>	<p>O3.1 In each of Years 1-5, at least 80% of arts educators who attend arts education association dissemination meetings will indicate that the materials shared are relevant to their work and that they intend to use them in their practice.</p> <p>O3.1b By Year 5, four National Toolboxes—one per arts discipline—will be developed and posted on the arts education associations' websites for widespread access. Toolboxes will include tip sheets, guides, rubrics, blog</p>

<p>country through at least one “town hall meeting” per year, as well as at their annual national convenings.</p> <p>P3.2 In Years 2-5, arts education associations will make synchronous and asynchronous digital resources with experts in ED&I, SEL, and leadership available to teachers nationwide.</p>	<p>posts, activity suggestions, sample teacher portfolios, webinar recordings, journal articles, self-paced courses, and more.</p> <p>O3.2 In each of Years 4-5, there will be a total of at least 100,000 page views and 3,000 downloads of tools and resources across the four arts education associations’ websites.</p>
<p>Goal 4: To create a model for developing, deepening, and maintaining effective partnerships among school communities, LEAs, and national arts education associations.</p>	
<p>P4.1 The <i>CAN</i> Steering Committee and Project Planning Team will each meet bi-weekly throughout the course of the project to ensure aligned development of resources and tools across disciplines and to share implementation best practices and lessons learned across disciplines.</p> <p>P4.2a In Years 3-5, district arts supervisors/curriculum team leaders across the nation will be convened annually to ensure that the tools and resources are tailored for a variety of settings (rural, suburban, urban) and to give opportunity for cross-fertilization of ideas.</p> <p>P4.2b By the end of Year 5, a web-based Partnership Guidebook, designed for multiple stakeholders and diverse audiences (e.g., practitioner, LEA, arts education associations, families) will be developed and disseminated, using best practices and lessons learned from partnerships.</p>	<p>O4.1 In each of Years 3-5, <i>CAN</i> will receive acceptances from a minimum of three dissemination opportunities, including arts organizations with national reach, such as AEP, Americans for the Arts, and SEADAE; evaluation associations such as AERA and AEA; and national clearinghouses.</p> <p>O4.2a In each of Year 3-5, at least 85% of the district arts supervisors/curriculum team leaders who participate in the convenings will indicate that the tools and resources are appropriate for their setting and relevant to the population with whom they work.</p> <p>O4.2b In Year 5, at least 85% of the district arts supervisors/curriculum team leaders who participate in the bi-annual convenings will report that the Partnership Guidebook is relevant and useful to their work.</p>

2. Extent project is appropriate and will address needs of the target population *CAN* is designed to address both ongoing issues for arts educators, as well as emerging areas of key importance in today’s educational landscape. The paragraphs below outline these areas.

Focusing on ED&I. ED&I are arguably the most important constructs to be addressed in our current climate. The majority of students in public schools across the nation are students of color; however, only 18 percent of teachers are of color (King, McIntosh, & Bell-Ellwanger, 2016). Teachers continually express their culture and, in order to reach all students, must find ways to create space for different lived experiences. Cultural responsiveness requires teachers to acknowledge and understand their own cultural values and the impact these have on their teaching (White, Zion, & Kozleski, 2005). Research has found that culturally responsive practices have led to positive impacts on student engagement (Bradshaw et al., 2018) and academic achievement (Portes, Cache, Boada, & Whatley, 2017), as well as reductions in school failure and drop outs (Bradshaw, O’Brennan, and McNeely, 2008). Notably, the arts have the opportunity to be leaders in ED&I work in the classroom, as they provide a universal language that enables the creation of classrooms grounded in social equity and guided by values that affirm participation from all students (Lerner & Fulambarker, 2017). NAEA has long recognized the urgency of the need to focus on ED&I in arts education and has emerged as a leader in defining and developing frameworks to ensure that the field moves forward in this regard. In 2018, NAEA’s National Task Force on ED&I developed a set of recommendations and, in December 2019, NAEA officially launched the ED&I Commission, including five ED&I working groups. Among the resources already shared with NAEA members, an open letter, a webinar, and a “Getting Started with ED&I Tip Sheet” have garnered strong response from arts educators. Since 2018, OASP has been using the culturally responsive-sustaining education (CR-SE) framework in its work with arts educators

across NYC. While the ED&I and CR-SE frameworks are not identical, they overlap in key areas with regard to instructional practices—having teachers focus on better understanding themselves and the biases they bring into the classroom, being knowledgeable about and sensitive to the cultural histories and differences students bring to the classroom, using an equity lens in developing and implementing curricula, and ensuring inclusion and relevance for all students. While NAEA, OASP, and each of the national arts education associations have been doing parallel and aligned work in these essential areas, more focused attention is critically needed to ensure that arts educators engage in deep and meaningful ways and have resources to make practical instructional changes. This may allow the arts to take leadership in this work—a natural fit.

Incorporating SEL. It is widely accepted that SEL is critical to student learning (Elias, 2006). The arts are particularly well poised to strengthen students’ SEL, as they provide authentic integrative learning across cognitive, emotional, esthetic, and physical domains (Eddy et al., 2020; Woodward, 2019). Moreover, Woodward (2019) notes that arts education engages students differently than traditional classrooms do, therefore allowing for more open communication and expression. However, teacher preparation programs lag behind schools in integrating SEL into their curricula. Researchers agree that there is a keen need to equip arts educators with the capacity to navigate and implement SEL, with a particular emphasis on marrying SEL with their arts objectives and curricula so they are mutually beneficial (Blatt-Gross, 2019; Woodward, 2019).

Arts Teacher Leadership. Over the past few decades, leadership development has emerged as an important area of growth for arts educators. Often, arts educators in traditional schools feel set apart from other teachers and administration because of the content that they teach (Burnaford, 2009). However, they are frequently on the cutting edge of school reform through the implementation of student-centered instruction, promoting student reflection, using formative

assessment based on peer- and self-feedback processes, and using authentic summative assessment practices. Despite this, arts educators often do not perceive themselves as leaders in their buildings and infrequently sit on school leadership teams.

OASP has built a strong cohort of arts teacher leaders through the implementation of its PLCs. This cohort of over 100 arts teachers has engaged in extensive PL and has been leading their own PLC groups with other NYC arts educators. Moreover, NYC's program aligns nicely with NAEA's commitment to support arts educators to excel as leaders, as NAEA has deeply invested in developing arts education leaders. NAEA's 21st century flagship program, the NAEA School for Art Leaders (SAL), was formally launched in 2014. Through SAL, NAEA aims to support the leadership development of arts educators who are prepared to advance the profession and the field. SAL uses experiential learning modules and in-depth conversations with expert leaders to provide participants with learning experiences to successfully lead in any environment (NAEA, 2021).

CAN aims to develop a cadre of arts teacher leaders by replicating OASP's successful PLC model as well as elements of SAL on a national level. *CAN* focuses explicitly on developing arts teachers' leadership skills through participation in workshops with experts, building capacity to facilitate PLCs with other arts educators, and other opportunities to provide service to the field.

3. Extent project will guide replication and provide information about effectiveness *CAN* was designed with replication specifically in mind. In fact, *CAN* begins by replicating the successful PL program that NYC has incrementally built over the past decade by implementing national PLCs in each of the four arts disciplines—along with media arts,¹ which are embedded in

¹ *CAN* will be advised by the Media Arts Education (MAE) Working Group, which will provide support to each of the four arts discipline teams on media arts considerations.

each discipline. The national PLCs will be overseen by the four arts education membership associations, which will use all of the channels and mechanisms at their disposal to recruit national PLC members, as well as to disseminate resources that have been developed to arts educators across the country. Additionally, NYC will continue to implement the PLCs, serving as an incubator and laboratory for the development, testing, and dissemination of these materials.

The project will have an external, independent evaluator, who will gather data on an ongoing basis to assess the appropriateness and effectiveness of the program activities and the tools and resources that will be developed. The evaluator will not only gather data from NYC teachers and their students but will also examine findings from the national PLCs to assess the relevance of the activities and materials in a wide range of settings (e.g., urban, suburban, and rural).

4. Extent project represents exceptional approach for AAE purposes and requirements

CAN is optimally poised to meet the AAE statutory purposes and requirements. It leverages the exceptional work that has already taken place, both in NYC and with the four top national arts education associations. These associations, NAEA, NDEO, EdTA, and NAFME, have missions and visions that are aligned with each other. They also have a history of partnering with each other successfully in order to achieve high-level work that moves arts education forward. Specifically, they recently collaborated in developing the National Core Arts Standards (NCAS), which form the basis of rigorous, sequential, arts education instruction across the country.

CAN, which focuses on ensuring that arts educators participate in sustained and intensive PL designed to build their capacity to increase student achievement, is the natural next step following the development of NCAS. This work makes the standards come alive in real-world settings, as arts educators engage their students in arts learning. The PL for arts educators will address the most critical issues for arts educators pertaining to ED&I, SEL, and leadership and will be

implemented through teacher-led PLCs, through which teachers will discuss problems of practice, engage in inquiry and action research with their students, and participate in intervisitations with their colleagues. Arts educators also will have opportunities to learn from experts in the field and will connect with others teaching in their disciplines and at their grade levels across the nation. Moreover, because of the exceptional partnership between the four national arts education associations, a variety of tools and resources, such as toolkits and guidebooks, can be easily disseminated to members around the country.

5. Extent project demonstrates a rationale *CAN*'s logic model, included in the Attachments, outlines the inputs; activities; outputs; and expected short-, mid-, and long-term outcomes for the project. As highlighted below, the *CAN* model is informed by research and evaluation findings that indicate that it is likely to improve outcomes for arts educators and students.

PLCs. Discipline-based PLCs are at the heart of *CAN*. Through PLCs, teachers work together in teams, learning from each other in environments that are both school-based and job-embedded (DuFour, Eaker, & DuFour, 2005). PLCs can positively impact on teacher isolation, which is a persistent problem for arts educators, as they are often the only ones teaching in their discipline within their school buildings, thus limiting their ability to engage in the content-specific discourse that supports effective teacher practice. However, research has found that when teachers of all content areas engage in PLCs, there are fundamental shifts in the way they approach their work, increasing their collaboration, reducing their feelings of isolation, improving their overall morale (Bolam et al., 2005), and increasing their students' achievement (Berry, Johnson & Montgomery, 2005). Importantly, an independent evaluation of OASP's work with teachers has shown that the PLCs have effectively reduced arts educators' feelings of isolation and have, in fact, resulted in their assuming leadership roles within their school buildings (Mastrorilli, Harnett, & Zhu, 2014).

Action Research. All of the work to be performed in the PLCs will emphasize action research, which is a reflective process of progressive problem-solving, led by individuals working in a community of practice. Action research begins with an Action Plan, which is initiated by comparing student performance to a standard, identifying gaps in students' knowledge and skills, and defining a practice that will move students closer to the standard. That practice becomes the subject of the teachers' inquiry, which guides the ongoing cycle of continuous improvement. When embedded in a PLC, action research allows teachers to explore how their practice works and receive feedback on how it could be improved. Throughout the year, teachers share their reflections, receive feedback and, by year's end, revise their Action Plan, sharing the results with their PLC peers. This strategy is supported by rigorous research indicating that teachers' use of inquiry to deepen their understanding of pedagogy and improve their practice results in improved instruction and increased student achievement (Singer & Scollay, 2006).

Findings from Relevant Projects. Several research and evaluation studies of NYC and NAEA programming, on which **CAN** is based, have demonstrated strong effects for arts educators and their students. For example, through *Arts Achieve*, an OASP project funded by two USED programs (AEMDD and i3), arts educators from across NYC engaged in PLCs and action research to examine their use of formative assessment to strengthen their instruction and students' learning. A randomized control trial study of the project found significantly greater gains in instructional practice among teachers in the *Arts Achieve* treatment group as compared to those in the control group, and significantly greater gains in students' arts achievement as compared to control group students (Mastorilli, Harnett, and Zhu, 2014). Further, participating educators reported greater awareness re of gaps in their instruction and student learning, reduced feelings of isolation, and increased likelihood to take on leadership roles in their school buildings, as the PL was aligned

with current educational practices relevant to teachers across content areas. Notably, the AEMDD/i3study also found that treatment students made statistically significantly greater gains in their arts achievement than control students (Mastrorilli, Harnett, & Zhu, 2014).

OASP's past and present PDAE grants were also integral to developing the framework for **CAN**. Over the past decade, OASP has created and tested a structure for annually engaging nearly 1,000 arts educators in discipline- and grade-band-specific PLCs. This work has led to the emergence of over 100 arts teacher leaders, who participate in centrally-based PLCs with other arts teacher leaders, as well as lead PLCs with their locally-based arts educator peers. These projects have demonstrated strong outcomes using rigorous evaluation designs, including statistically significant growth in arts content knowledge and leadership skills, and student arts learning (Metis, 2020).

Moreover, SAL, NAEA's leadership program has demonstrated strong outcomes as well. A five-year, longitudinal evaluation of SAL was recently completed, finding conclusive evidence that SAL alumni are assuming increasing leadership roles at the local, state, and national levels. The study also found that, as their leadership roles have increased, alumni are enacting positive change in the field and actively advocating for arts education (Sabol & Zimmerman, 2021).

B. Quality of Project Services

NAEA is highly committed to equity and access. As NAEA's 2020 Position Statement on Equity for All Learners states, "A successful art education program respects a range of diversity in the uniqueness of all learners, their similarities, differences, and learning characteristics...instruction and assessment should be designed so that all learners, based on their abilities and backgrounds are afforded opportunities to communicate what they know, understand, and are able to do..." It is, in fact, this commitment, shared by NAEA and its partners, that undergirds **CAN**, as the project services are intended to address equity and access in arts education classrooms across the country.

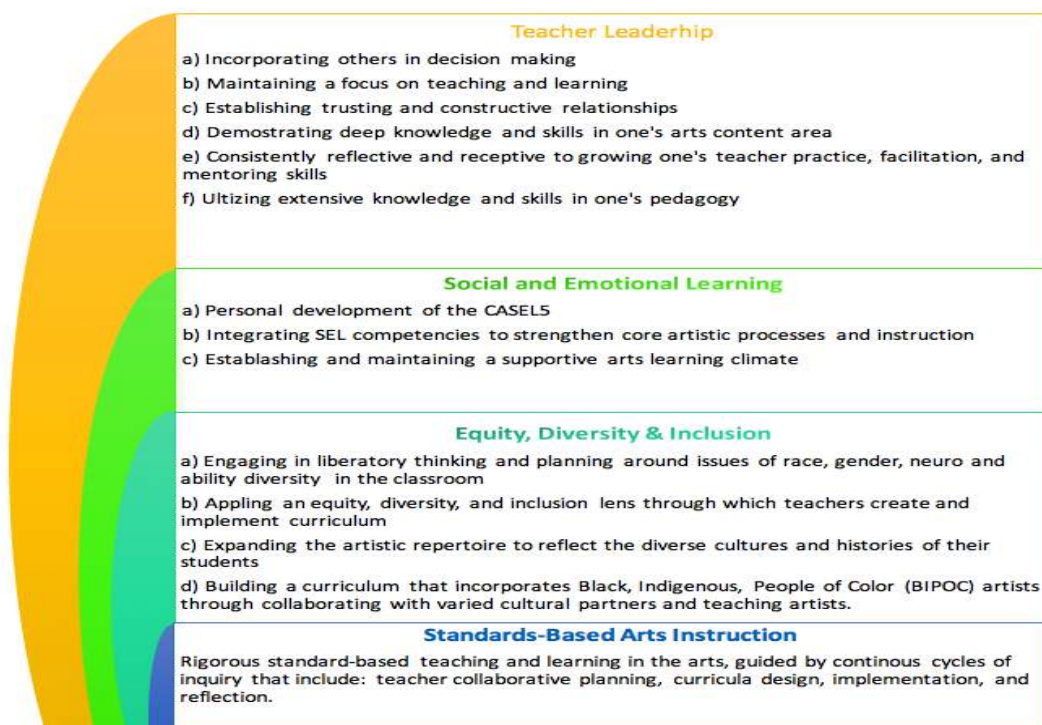
1. Extent services are sufficient to lead to improvements in recipients’ practice PLCs for arts educators are at the heart of *CAN*. Through PLCs, arts educators around the country will strengthen their standards-based instruction by focusing on ED&I and SEL in their instruction, as well as hone their leadership skills in order to bring the arts to the forefront in school buildings and communities. *CAN* not only includes sustained and intensive PL for arts educators nationally using a blended (remote and in-person) model, but also includes PL opportunities for district arts directors/curriculum team leaders. Moreover, *CAN* activities will be planned and carried out through an extraordinary partnership between the four top national arts education associations and the NYCDOE, the nation’s largest school district. This partnership ensures that materials and resources developed through this grant will have the potential to be widely disseminated and incorporated into arts instruction nationally. *CAN* activities are described in more detail below.

Professional learning activities

PLCs. As noted earlier, OASP currently has approximately 100 PLCs with nearly 1,000 participating arts educators. The PLCs are led by arts teacher leaders, experienced arts educators who have participated in PLCs previously. The teacher leaders meet with NYCDOE’s Borough Arts Directors (BADs) monthly within their own PLCs. In turn, the teacher leaders facilitate monthly PLCs, comprised of approximately 10 arts educators teaching in their arts discipline and grade-level band (e.g., middle/high music). *CAN* will allow the current NYC PLCs to focus their inquiry and action research on strengthening standards-based arts instructional strategies through the lens of ED&I, SEL, and leadership. The ED&I, SEL, and leadership focus are incorporated in and through the standards-based arts instruction. The ED&I work will be guided by the Learning for Justice’s Social Justice Standards (Teaching Tolerance, 2020); the SEL work will be guided by the Collaborative for Academic, Social, and Emotional Learning (CASEL) framework

(<https://casel.org/sel-framework/>); and leadership will be guided by the Professional Responsibilities domain of the Danielson Framework for Teaching (<https://danielsongroup.org/framework>). Figure 1 shows *CAN*'s key threads and principles. Through their work in the PLCs, arts educators will make connections and build coherence across the threads in a way that is authentic to arts instruction.

Figure 1. CAN's Key Threads and Guiding Principles



In Year 1, the PLCs will conduct a needs assessment focused on their own practice to determine where their greatest needs with regard to ED&I, SEL, and leadership reside within their standards-based arts instruction. Using ED&I, SEL, and leadership as the lens, PLCs will analyze their instruction and student learning. Based on the results of this needs assessment, the PLCs will engage in a process of action research, including collaborative inquiry, reflection, feedback, and revision (see Figure 2).

The process for the national PLCs will follow a parallel format. They will begin their work with

a needs assessment that has been refined through implementation with the NYC PLCs. During Year 1, the national arts education associations will plan for and recruit teacher leaders for the national PLCs. There will be eight national teacher leader PLCs (two per arts discipline [visual art, music, dance, and theatre], with one for elementary school one for middle/high school teachers). In order to enhance collaboration and promote consistency within the project, two NYC PLC members will participate in each of the national teacher leader PLCs. The national teacher leader PLCs will first meet during the Year 1 Summer Institute (described below), during which they will plan and collaborate with each other and with members of the NYC PLCs and participate in workshops with experts in the fields of ED&I, SEL, and leadership. In Years 2-5, they will meet monthly, following the same format and content of the NYC PLCs. Content Area Managers from the four arts education associations will play analogous coaching roles for the PLCs as the BADs do in NYC. In Years 3-5, the national teacher leaders will facilitate their own PLCs with other arts educators working in the same disciplines and grade-level bands (parallel to NYC's structure) and will provide service to the field by facilitating workshops for their peers, leading workshops at national conventions, and authoring tip sheets and other publications for wide dissemination.

Figure 2. CAN Cycle of Inquiry



Intervisitations. In each of Years 1-5, NYC PLC members will engage in bi-annual intervisitations to the classrooms of their fellow PLC members. These intervisitations can take place in person or remotely. Likewise, national teacher leader PLCs will engage in bi-annual remote intervisitations in Year 2-5. Intervisitations are structured observations, during which participating arts educators use guided questions using the Ladder of Feedback Protocol

(McFarland, 2006) to focus their observations on students and their learning instead of solely on the teacher. In this way, intervisitations promote deeper understanding of the connections between teaching and learning. Following observation of teacher instruction and student learning, participants engage in a structured debrief, using a protocol to provide the host arts educator with feedback for revision. This debriefing period focuses on descriptive observation rather than evaluation and promotes collegiality through the sharing of practice.

Workshops with experts in the field. Teacher leaders in NYC and in the national PLCs will participate in blended workshops (including synchronous and asynchronous) with experts in the fields of ED&I, SEL, and leadership on a quarterly basis (in Years 1-5 for NYC and Years 2-5 for national PLCs). OASP already has a strong bench of experts who have provided professional learning and other supports to the NYC PLCs, such as Dr. Scott Edgar (SEL in the arts), Dr. David Allen (leadership), Dr. Heidi Andrade (formative assessment), and Dr. Susan Brookhart (learning targets). In addition, an extraordinary group of experts have expressed support for *CAN*, including Dr. Flavia Bastos (ED&I), Dr. Yolanda Sealey-Ruiz (racial literacies in teacher education), and Robert Morrison (ArtsEdSEL), among others. These individuals will serve as workshop leaders and/or advisors to *CAN*.

Summer Institutes. Each summer in Years 1-5, teacher leaders in the NYC and national PLCs will participate in four-day, blended, in-person and virtual Summer Institutes, during which they will engage in learning, reflection, sharing, and planning. The Summer Institutes will offer opportunities for cross-discipline PLCs to meet (both NYC and national PLC cohorts); they will also allow participating teacher leaders to deepen their focus on ED&I and SEL in their pedagogy through follow-up sessions with experts in the field and the sharing of their action research results.

Workshops for District Arts Directors/Curriculum Team Leaders. In addition to the comprehensive and timely professional learning that *CAN* offers for arts educators, the project also provides unique opportunities for area supervisors of the arts to convene and share challenges and best practices. To our knowledge, there are no other venues for this group of individuals, who are core to ensuring that students have access to high quality, standards-based arts instruction, to specifically convene and share with each other. Area arts supervisors from across the country will be invited to participate in the Summer Institutes in Years 3-5.

Development of tools and resources

The development of a comprehensive set of tools and resources is a key aspect of *CAN's* design. Through the project, grade-band and discipline-specific tools and materials related to ED&I, SEL, and leadership in the arts classroom will be developed, differentiated, and adapted for all learners' arts classrooms. These materials will be cached in four National Toolboxes (one per discipline). Examples of the toolbox contents include: standards-based arts units and lesson plans, including curriculum maps and ways teachers can modify activities to address the needs of their students and their arc of learning; tip sheets; guides; student work, rubrics; blog posts; activity suggestions; sample teacher portfolios; webinar recordings; journal articles; and self-paced courses, among others. Specifically, the NYCDOE will develop five units for each grade-band and discipline over the course of the five project years (Year 1- 1 unit, Year 2- 2 units, Year 3- 2 units). Additionally, embedded in the toolbox contents will be: 1) portfolio videos that articulate teacher goals, process, and outcomes for students and teacher reflection; 2) protocols for ensuring every voice is heard and respected; 3) questions that teachers should ask themselves as they prepare and plan for instruction; and 4) effective strategies for addressing problems of practice around ED&I, SEL and teaching content standards. Draft materials will be field tested with NYC PLCs. Following the

field testing and subsequent refinement, the national PLCs will use the materials in a wider variety of settings, including urban, suburban, and rural sites.

CAN staff and leadership also will develop a Partnership Guidebook, which will be designed for multiple stakeholders and diverse audiences. The Guidebook will be focused on strategies for developing, deepening, and maintaining effective partnerships among school communities, LEAs, and national arts education associations and will include best practices and lessons learned.

Dissemination activities

The partner national arts education associations provide natural avenues for reaching arts educators nationwide. Dissemination activities will begin as early as Year 2 and will continue throughout the project. In Year 1, *CAN* staff will develop a *CAN* website with links to each of the associations, which also will include pages dedicated to *CAN* activities and the upload of the materials and resources described above as they become available. The associations will also share the materials and resources during their regularly scheduled “Town Hall meetings” with members and during their annual conventions. Association members’ perceptions of the usefulness and relevance of these tools will be gathered, and materials will be revised each year as appropriate.

Additionally, beginning in Year 3, *CAN* will submit conference proposals and journal articles to arts organizations with national reach, such as AEP, Americans for the Arts, and SEADAE; as well as evaluation associations such as American Evaluation Research Association (AERA) and American Evaluation Association (AEA). Moreover, by Year 5, we will submit summaries of best practices and lessons learned to national clearinghouses.

2. Likelihood project will lead to improved student achievement *CAN* draws on the most current thinking around PL for educators, which emphasizes the need for PLCs to develop the capacity of staff to work collectively in order to improve teacher practice—ultimately leading to

improved student learning. There is evidence that when teachers work in PLCs, their students experience increased achievement. Multiple studies (Berry et al., 2005; Bolam et al., 2005; Hollins et al., 2004; Louis & Marks, 1998; Phillips, 2003; Strahan, 2003; Supovitz & Christman, 2003) all found positive relationships between teachers' PLC participation and student achievement.

The studies conducted by Bolam and colleagues (2005), Louis and Marks (1998), Supovitz (2002), and Supovitz and Christman (2003) are particularly important in helping to discern the value of PLCs. In these studies, results of student achievement gains varied with the strength of the PLC in the school (Bolam et al., 2005; Louis & Marks, 1998) or with the specific focus of the efforts of teams or small communities of teachers (Supovitz, 2002; Supovitz & Christman, 2003). Moreover, a large-scale quasi-experimental study comparing PLC characteristics of schools with student outcome data from a national pupil assessment database found that links between the strength of PLC characteristics and student achievement were statistically significant at all levels. Furthermore, they found that the greater the extent of reported staff involvement in professional and pupil learning, the higher the student achievement (Bolam et al., 2005). Moreover, as described above, the emphasis on ED&I and SEL in instruction has demonstrated positive outcomes for students' engagement and academic achievement (Bradshaw et al., 2018; Portes, Cache, Boada, & Whatley, 2017; Bradshaw, O'Brennan, and McNeely, 2008).

3. Likely impact of services on the intended recipients As described above, there is evidence that *CAN*, which is grounded in the learning that happens when arts educators work together in PLCs, will result in reductions in arts teacher isolation and increases in their collaboration and morale. Most importantly, however, the evidence indicates that the work will result in improvements in arts educator practice in the classroom. Because *CAN* will focus on teaching through the lens of ED&I and SEL, we expect that arts educators who participate in both the NYC

and the parallel national groups will demonstrate increased knowledge and use of these practices. Moreover, through their participation in *CAN*, arts educators will participate in leadership training and will focus on ways that they can serve as leaders in their schools and arts education communities. Therefore, we anticipate that arts educators will experience growth in their leadership skills, and will demonstrate it through multiple avenues—by implementing workshops for their colleagues, facilitating PLCs, mentoring colleagues, representing their schools or communities at professional conferences, writing papers, and/or organizing events.

4. Extent project involves collaboration of partners for maximizing effectiveness The partnership aspect of *CAN* presents the greatest opportunity for national reach, as well as local impact. The partnership that has been forged under the *CAN* umbrella among the four top national arts education associations and the nation’s largest school district, holds tremendous potential for tackling the most current and pressing arts educator needs and for designing and testing a national PreK-12 model that can be emulated in any content area. These four associations have partnered successfully in the past to create the NCAS and perceive *CAN* as a natural next step in ensuring that arts educators are implementing standards-based instruction in their classrooms. Moreover, NYCDOE will serve as an incubator and laboratory for the use of newly-developed tools, resources, and practices. Critically, all of *CAN*’s partners are aligned regarding the goals of the project. Each of the associations’ missions and strategic plans incorporate *CAN*’s focus on ED&I, SEL, and leadership. Furthermore, *CAN* has the support of a top notch set of advisors and multiple highly impactful national organizations, such as SEADAE, CASEL, the Media Arts Education (MAE) Working Group, and ArtsEdSEL, which will serve to make *CAN*’s services even stronger.

C. Quality of Project Personnel

1. Quality of personnel, including persons who are members of underrepresented groups

NAEA and its partners have assembled an exceptional team to lead the development and implementation of *CAN*. Résumés for all key staff included in the Attachments.

Mario Rossero, NAEA Executive Director, will serve as the **Senior Project Director**, providing overall direction and oversight for the project. Mario is a practicing visual artist with an MS in Education from Bank Street College of Education and Parson's School of Design. Prior to his role at NAEA, Mario served as the Senior Vice President for Education at the John F. Kennedy Center for the Performing Arts, where he led the overall planning, management, and supervision of the Center's Education Division, including a national portfolio of arts education programs in every state, D.C., Puerto Rico, and 26 countries internationally. Mario previously served in various senior roles for Chicago Public Schools, including as the Director of Arts Education, and as Senior Program Officer for Arts Education for the Pittsburgh Public Schools.

Maria Palma, NYCDOE OASP Executive Director, will serve as the **Senior Project Co-Director**, ensuring that the project aligns with other NYCDOE programs, services, and policies, and is implemented effectively. Maria has over 35 years of experience as an arts educator, certified principal, and district administrator. She has effectively co-directed or served on the management team of six federal arts education grants that have demonstrated effectiveness in improving teaching and learning in the arts. She has worked on the rollout of PL for NYC's Blueprint Standards for Teaching and Learning in the Arts, and the introduction of formative assessment strategies to deepen this work. Further, she has overseen the formation of PLCs as the bedrock of PL for NYCDOE arts educators. She oversees the four NYCDOE Arts Directors (4), who will serve on the Steering Committee of *CAN*.

Senior staff from each of the national associations will serve as **Partner Directors**, supporting project implementation efforts, including resource and tool development for their respective

disciplines. The **Music Director** for the project will be Lynn Tuttle. As NAFME Director of Public Policy, Research, and Professional Development, Lynn's duties include supporting music educators and state leaders in the areas of standards, assessment, research, teacher evaluation, and the interconnection of federal and state policy. She manages the production of six NAFME publications for the field and facilitated the revision of the 2016 *Workbooks for Building and Evaluating Effective Music Education*.

Cory Wilkerson will serve as **Theatre Director**. As EdTA Education Director, Cory is responsible for facilitating professional learning for theatre education teachers nationally and curating the EdTA online learning center. Cory has over 20 years of experience as both an educator and consultant in standards-based curriculum and assessment in the arts.

Susan McGreevy-Nichols, NDEO Executive Director, will serve as **Dance Director**. A leading expert in the field of dance education, Susan has contributed to the development of the NCAS, the model Cornerstone Assessments, and NDEO's Online Professional Development Institute program. She has co-authored five books on dance education and is an experienced dance program/curriculum developer for schools and districts.

Supporting **CAN's** Project Director (to be hired, see description below) in managing implementation will be a team of seasoned arts specialists from across the partner associations, including NYCDOE BADs (7) and **CAN** Content Managers (4). A **CAN** Project Coordinator (to be hired, see Attachments for a job description) will support the BADs with organizing and facilitating grant-based PL events and serve as the primary point of contact for the NYCDOE.

The **Principal Investigator** for the evaluation is Susanne Harnett, Ph.D., managing senior associate at Metis Associates (see résumé in Narrative Attachments). Dr. Harnett has more than 20 years of program evaluation and research design experience, and has evaluated numerous

federal arts education programs since 2004. She will lead the development of evaluation instruments, and oversee all data collection, analysis and reporting activities.

NAEA and its partners value and actively promote respect for diversity, equity, and access in the arts professions and believe the field is stronger when represented and practiced by a full spectrum of professionals. Therefore, each organization is committed to intentionally and proactively attracting, recruiting and encouraging applications for any open **CAN** project positions from individuals from a wide range of backgrounds, including those who are often marginalized due to their race, color, national origin, gender, age, disability or other characteristics. For example, each organization has a Diversity Committee that will be included in the teacher leader selection process to ensure diversity of teacher leaders. Furthermore, the national scope of the project ensures geographic diversity (i.e., urban, suburban and rural locales).

D. Quality of Management Plan

1. Adequacy of plan CAN features a robust project management structure to ensure the success of the project and the attainment of all project objectives, outcomes, and performance measures (see **CAN**'s organizational chart in the Attachments). The **Steering Committee**, which consists of senior-level executives from the national arts education associations and the NYCDOE (i.e., the Senior Project Director and Co-Director, the Project Director, the Partner Directors, and the NYCDOE Arts Directors), will have overall programmatic, fiscal, and administrative responsibility for **CAN**. The Committee will meet bi-weekly to guide the design, implementation, and evaluation and ensure the alignment of all internal and external sources in support of project objectives. Additionally, the Steering Committee will focus on ensuring that the art forms develop common language and will take the lead in documenting best practices and lessons learned in the

partnerships. All Steering Committee members bring extensive grants management experience to the project, including the effective stewardship of federal, state, local, and private funds.

A full-time **CAN Project Director**, to be hired, will oversee the day-to-day management of the project. He or she will report directly to Mr. Rossero; serve as the principal liaison between NAEA, OASP, the national arts education associations, and the evaluator; and will serve as co-lead of the visual art national PLCs (with the Visual Art Content Manager). Candidates will have arts education qualifications; demonstrated leadership in curriculum, instruction, and assessment in the arts; and knowledge of SEL and ED&I principles (see Attachments for a job description). The Project Director will be responsible for ensuring the effective implementation of **CAN** project activities on time and within budget. He or she will lead bi-weekly meetings of the **Project Planning Team (PPT)**, comprised of the Project Coordinator, four Content Managers, and seven BADs, which will have responsibility for developing all program content and resources, and coordinating all **CAN** PL experiences (e.g., Summer Institutes, Town Hall meetings, and others).

The **Implementation Team**, which includes the participating arts educators (teacher leaders and PLC participants), will carry out the work of the PLCs, including both coordination and implementation. They will play a key role in managing the flow of information from the field to the PPT and Steering Committee and will assist in disseminating information back to the field. Across the five project years, the BADs will lead the monthly NYCDOE teacher leader PLCs. The Content Managers will also participate in the Implementation Team meetings in Year 1 to build their capacity to oversee the work of the 60 national teacher leaders, who will join the Implementation Team in Years 2-5.

The Project Director will monitor and reconcile grant expenditures on a monthly basis and ensure that funds are expended in a manner that is consistent with the approved application and

budget. As the primary point of contact to the external evaluator and the USED, he or she will also facilitate the collection of programmatic data and the preparation and submission of accurate and timely financial and program performance reports, represent the project at all AAE grantee meetings, and actively participate in other dissemination activities to share findings and lessons learned from the project.

Management and oversight of program implementation will follow the timeline below, which outlines the major project milestones, persons responsible, and multi-year schedule of activities.

Table 2: CAN Management Plan and Timeline, Years 1-5

PD=Project Director, SC=Steering Committee, PPT=Project Planning Team, IT=Implementation Team, CM=Content Managers					
<u>Year 1</u> Milestones	Q1	Q2	Q3	Q4	Task Owner(s)
Project kickoff and planning	X				PD, SC
Develop PL plan framework	X				SC, PPT
Develop needs assessment survey and other tools	X				Metis
Obtain IRB approval(s)		X			Metis
Implement pre-surveys and tools		X			Metis
Convene monthly NYC teacher leader PLCs	X	X	X	X	PPT
Convene monthly NYC PLC meetings	X	X	X	X	IT
Conduct NYC PLC intervisitations		X	X		PPT, IT
Conduct NYC PLC quarterly workshops	X	X	X	X	PPT, IT, Advisors
Establish LMS for project		X	X		PD, SC
Recruit national PLC teacher leaders		X	X		National CMs
Convene bi-weekly project management meetings	X	X	X	X	SC, PPT, Metis
Convene monthly implementation meetings	X	X	X	X	IT
Provide ongoing formative evaluation updates	X	X	X	X	Metis
Convene quarterly evaluation meetings	X	X	X	X	Metis
Convene bi-annual Advisor meetings		X		X	SC, Advisors
NYC PLCs complete teacher portfolios			X		IT

Complete development of one unit for sharing				X	PPT
Host Summer Institute (NYC and Nationals)				X	PPT, SC, IT
CAN website development				X	PD, SC, PPT
NYC teacher leaders provide service to field		X	X	X	IT
Implement post-surveys and tools				X	Metis
Complete annual reporting				X	PD, Metis
<u>Year 2-5 Milestones</u>	Q1	Q2	Q3	Q4	Task Owner(s)
Revise tools and renew IRB approval (as needed)	X				Metis
Implement pre-surveys and tools	X				Metis
Nat'l teacher leader PLCs kickoff/meet monthly	X	X	X		National CMs
Convene monthly NYC teacher leader PLCs	X	X	X	X	PPT
Convene monthly NYC PLC meetings	X	X	X	X	IT
Conduct quarterly workshops (national & NYC)	X	X	X	X	PPT, IT, Advisors
Convene bi-weekly project management meetings	X	X	X	X	SC, PPT, Metis
Convene monthly implementation meetings	X	X	X	X	IT
Provide ongoing formative evaluation updates	X	X	X	X	Metis
Recruit National PLC members		Y2	Y2		National CMs
Conduct monthly National PLC meetings (Y3-5)	X	X	X	X	IT
Convene quarterly evaluation meetings	X	X	X	X	Metis
Host Town Hall mtgs with resource dissem.	X	X	X		PPT
Convene bi-annual Advisor meetings		X		X	SC
Complete development of units (2 in Y2, 2 in Y3)				X	PPT
Develop grade and discipline specific resources				X	SC, PPT, IT
Develop/update websites for each arts discipline	X				PPT
Organize NYC and national PLC inter-visitations		X	X		IT
Host school leader convenings (NYC & National)		X		X	IT
Host workshops at Nat'l Association convenings		X			IT
Host Summer Institutes (NYC & National)				X	PPT
Develop and refine website resources				X	PPT
Host nat'l district arts supervisor convns. (Y3-5)				X	PPT

Teacher ldrs (NYC & nat'l) prov. service to field		X	X	X	IT
Implement post-surveys and tools				X	Metis
Complete annual reporting				X	PD, Metis
Disseminate white papers, journal articles (Y3-5)		X	X	X	PD, Metis

2. Feedback and Continuous Improvement *CAN* will employ a highly iterative continuous improvement process to ensure that timely feedback is gathered, discussed, and utilized to support effective project implementation efforts. Informal opportunities for providing feedback on project activities are integrated into the work of the PLCs, and *CAN*'s management structure provides the mechanism for creating a seamless feedback loop in which student and educator needs and concerns are surfaced from the field (bottom-up approach). As the teacher leaders engage PLC members in a cycle of inquiry and reflection aimed at improving the efficacy of arts instructional practices, they will be communicating their findings to the PPT members (Project Coordinator, Content Managers and BADs) during monthly Implementation Team meetings, where they will work collaboratively to identify solutions to challenges as they arise (calling on Steering Committee or Advisors for support as needed). In turn, the PPT and the Project Director will discuss PLC findings during their bi-weekly PPT meetings to inform the development and delivery of *CAN* PL content and resources. Also, regular informal and formal formative evaluation meetings will provide a venue for Metis to share external evaluation findings to inform continuous program improvement efforts.

3. Mechanisms for ensuring high-quality products The PPT will be primarily responsible for the development of all PL content, resources, tools, and experiences to be delivered through the project. However, the Steering Committee will have ultimate responsibility for ensuring the overall quality of all products and services developed and delivered through the grant. Committee members will review and approve all PL content and published resources (e.g., guides, tip sheets)

prior to use or publication to ensure that grant materials reflect best practice in standards-based arts instruction and research- and evidence-based ED&I and SEL practices for each discipline.

Additionally, a number of prominent leaders in the arts and other relevant fields will contribute their knowledge and expertise to the project as Advisors, as listed and described above. The Advisors will be convened twice annually to provide feedback and support to the Steering Committee in their efforts to develop and disseminate PL products and services that are of the highest quality and aligned with current industry standards and practices.

Finally, the project-developed PL content and materials will be tested, refined, and vetted by NYC educators and then further tested and honed with hundreds of arts educators across varied settings, further ensuring that the materials are accessible and relevant to arts educators nationwide.

4. Ensuring a diversity of perspectives *CAN* has been thoughtfully designed to feature a project management structure that encourages input and engagement from stakeholders at all levels, from the classroom and beyond. As such, the project (and its products) will benefit from the diverse perspectives of both novice and seasoned educators from across the nation and representing all four arts disciplines. Their work will be strengthened and directly informed by the contributions of a diverse group of experts in the fields of teaching and learning, ED&I, SEL and leadership.

E. Quality of the Project Evaluation

1. Extent evaluation methods are thorough, feasible, and appropriate NAEA will partner with Metis Associates, an independent firm with extensive arts education evaluation experience, to conduct the local evaluation. Metis and *CAN* designed this plan in direct alignment with the goals, objectives, and expected outcomes of the project. The evaluation of *CAN* will be **thorough** in that it will include both formative/process and summative/outcome components and data gathered from multiple sources. Metis will triangulate data from these multiple sources to ensure

thorough and accurate responses to determine the extent to which project objectives and outcomes have been met. Evaluation methods described below are **feasible** based on evaluator and project team capacities and available financial resources. They are also **appropriate** because they align closely with **CAN's** goals, objectives, and outcomes and minimize burden on participants.

2. Extent methods include objective performance measures aligned to outcomes The evaluation will leverage data from both qualitative and quantitative sources in order to determine the extent to which project activities are being implemented as planned (**process evaluation**) and to measure progress toward meeting intended outcomes (**outcome evaluation**). For the process evaluation (specific process objectives from Table 1 noted in parentheses), Metis will collect and review project documentation quarterly to determine the extent to which activities are being implemented as planned. Documentation will include: agendas, handouts, and attendance sheets for all project-sponsored professional learning offerings (P1.2, P2.1, P2.2a, P2.2b); service to the field artifacts (P2.2a, P2.2b); project-developed resources, such as grade-band and discipline specific units, digital resources, and other Toolbox materials (P3.1a, P3.2) and other dissemination materials (P3.1b, P4.1, P4.2a, P4.2b). Excel worksheets will be used to track art educator participation, including teacher leaders and PLC participants (P1.1). Metis also will work with **CAN** project staff to develop and implement feedback forms to administer following workshops to assess participants' satisfaction and perceived usefulness with the training. Moreover, Metis will conduct annual focus groups with samples of NYC and national arts educators (P1.2, P2.1, P2.2a, P2.2b) to gather rich, qualitative data regarding the relevance of the professional learning, as well as participants' successes, challenges, and recommendations for program change. In each year, Metis also will conduct periodic observations of activities to gain additional insights into implementation and the relationship between implementation and outcomes.

The following activities will be completed as part of the outcome evaluation (see Table 1 for outcome objectives reference). **Goal 1 (Highly Effective Arts Educators).** *The Culturally Responsive Teaching Self-Efficacy Scale (CRTSE)* will be administered to participating arts educators on a pre/post basis to measure changes in their perceived self-efficacy for implementing culturally responsive instruction that embeds ED&I principles (O1.1). Additionally, a locally developed *Arts Educator Survey* will be administered on a pre/post basis to determine the extent to which participating arts educators perceive a) they have increased their self-efficacy in implementing SEL practices, and b) plan to implement ED&I and SEL principles in their arts-based instruction (O1.1). Student outcome data will be collected through *Student Rubrics* included in teacher portfolios used to assess student work each year. Specifically, rubrics will include criteria focused on students' attainment of standards-based performance indicators, their expression around their identities, cultural backgrounds, and beliefs; their understanding of their peers' artworks and processes; and their understanding of the societal, historical, and cultural context of artworks (O1.2a-c). Additionally, a sample of students will be administered the *Panorama Social-Emotional Survey* (described more below) on an annual pre/post basis to measure the development of their self-esteem, self-awareness, emotional resilience, social awareness, and conflict resolution skills (O1.3a-d). **Goal 2 (Cadre of Arts Teacher Leaders).** *Documentation* from the project's LMS will be reviewed each year to determine the percentage of participating arts educators who earn at least 3 micro-credentials (O2.1). A locally-developed **PLC Participant Survey** will be administered each spring to NYC (Years 1-5) and national PLC (Years 3-5) participants to determine the percentage who report that their teacher leaders are effective PLC facilitators (O2.2a-b). **Goal 3 (Tool Development and Dissemination).** A locally-developed *Feedback Form* will be administered at the conclusion of each National Convenings

and Town Hall Meetings (Years 1-5) to determine the percentage of attendees who indicate that the materials are relevant to their work and that they intend to use them in their practice (O3.1). In Year 5, partner websites will be reviewed for evidence of publicly-available Toolboxes (O3.2) and *website statistics* for each organization will be reviewed to determine the total number of page views and Toolbox downloads (O3.3). **Goal 4 (Effective Partnerships).** In Years 3-5, *program documentation* will be reviewed to determine the number of dissemination venues leveraged for the project (O4.1). A locally-developed *District Arts Supervisor Survey* will be administered following convenings in Years 3-5 to determine the percentage who report that the tools and resources are useful and relevant to the populations with whom they work and that the Partnership Guidebook (Year 5) is useful to them (O4.2a-b).

Data Analysis and Reporting. Metis will conduct the most appropriate and rigorous quantitative data analyses possible based on data quality and completeness. Quantitative analyses will include generating frequency distributions and crosstabs, calculating means and standard deviations, and conducting inferential statistical tests (e.g., *t*-tests, chi-squares), where possible. Qualitative data from open-ended survey items, interviews, and focus groups will be analyzed to identify common themes that illuminate critical findings. An *a priori* list of content themes will be developed based on the project's goals and objectives. The evaluation team also will use grounded theory principles to allow for additional themes and variations to emerge from the data. NVivo software will be used to organize, code, analyze, and summarize qualitative data.

Metis will meet monthly with the project team and will present findings at **CAN** Steering Committee and PPT meetings in order to facilitate the use of evaluation data to generate actionable results. To this end, Metis will support project staff in assessing implementation effectiveness to make mid-course corrections, as appropriate. A member of the evaluation team will attend the

annual AAE program meeting and work with the Project Director to prepare the Annual Performance and Ad Hoc Reports for the USED. In annual local reports, the evaluator will document project successes, explore the challenges encountered and strategies to overcome these challenges, and provide project staff with data-driven recommendations.

3. Extent evaluation methods will provide valid and reliable data All locally-developed instruments will be developed collaboratively and under the guidance of experts in the field to ensure face and content validity. Additionally, they will be piloted with non-participating groups. Pilot data will be examined using confirmatory factor analysis, based on the project objectives. As appropriate, tests of internal consistency and/or inter-rater reliability will be used. Moreover, *CAN* will use published instruments with established reliability and validity. The *CRTSE* (Siwatu, 2007) includes 40 items developed to measure teachers' confidence to utilize culturally responsive teaching practices. Teachers are asked to give a rating for each item from 0 (no confidence at all) to 100 (completely confident). Samples of items from CRTSE relate to teachers' confidence to "use students' cultural background to help make learning meaningful," "model classroom tasks to enhance English language learners' understanding," and "use examples familiar to students from diverse cultural backgrounds." Factor analysis confirmed the criterion-related validity of the CRTSE, and internal reliability was .96, as estimated by Cronbach's alpha (Siwatu, 2007).

The *Panorama Social-Emotional Learning Survey* measures student SEL skills and competencies. The items reflect three domains: social relationships, motivation, and self-regulation. Separate scales are available for students in grades 3-5 and 6-12. Responses to all items are provided on 5-point Likert-type scale (Panorama Education, 2016). Chronbach alphas for the Panorama were calculated between 0.78 and 0.68 and confirmatory factor analyses confirmed that single constructs underlie each measure (Panorama Education, 2016).

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CERTIFICATION REGARDING LOBBYING

Applicants must review the requirements for certification regarding lobbying included in the regulations cited below before completing this form. Applicants must sign this form to comply with the certification requirements under 34 CFR Part 82, "New Restrictions on Lobbying." This certification is a material representation of fact upon which the Department of Education relies when it makes a grant or enters into a cooperative agreement.

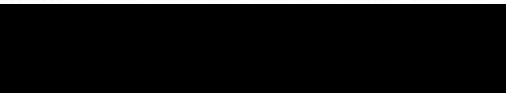
As required by Section 1352, Title 31 of the U.S. Code, and implemented at 34 CFR Part 82, for persons entering into a Federal contract, grant or cooperative agreement over \$100,000, as defined at 34 CFR Part 82, Sections 82.105 and 82.110, the applicant certifies that:

(a) 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 any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the making of any Federal grant, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal grant or cooperative agreement;

(b) 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 grant or cooperative agreement, the undersigned shall complete and submit Standard Form - LLL, "Disclosure Form to Report Lobbying," in accordance with its instructions;

(c) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subgrants and contracts under grants and cooperative agreements) and that all subrecipients shall certify and disclose accordingly.

As the duly authorized representative of the applicant, I hereby certify that the applicant will comply with the above certification.

NAME OF APPLICANT National Art Education Association (NAEA)	PR/AWARD NUMBER AND / OR PROJECT NAME Connected Arts Networks (CAN)
PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE Mario R. Rossero	
SIGNATURE 	DATE 04/13/2021

ASSURANCES - NON-CONSTRUCTION PROGRAMS

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

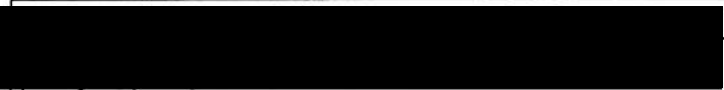
PLEASE DO NOT RETURN YOUR COMPLETED FORM TO THE OFFICE OF MANAGEMENT AND BUDGET. SEND IT TO THE ADDRESS PROVIDED BY THE SPONSORING AGENCY.

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

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

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

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

 Mario R Rossero	TITLE Executive Director
APPLICANT ORGANIZATION National Art Education Association (NAEA)	DATE SUBMITTED 04/10/2021

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

New Potential Grantee Assurance

Assistance for Arts Education (AAE) Program 84.351A

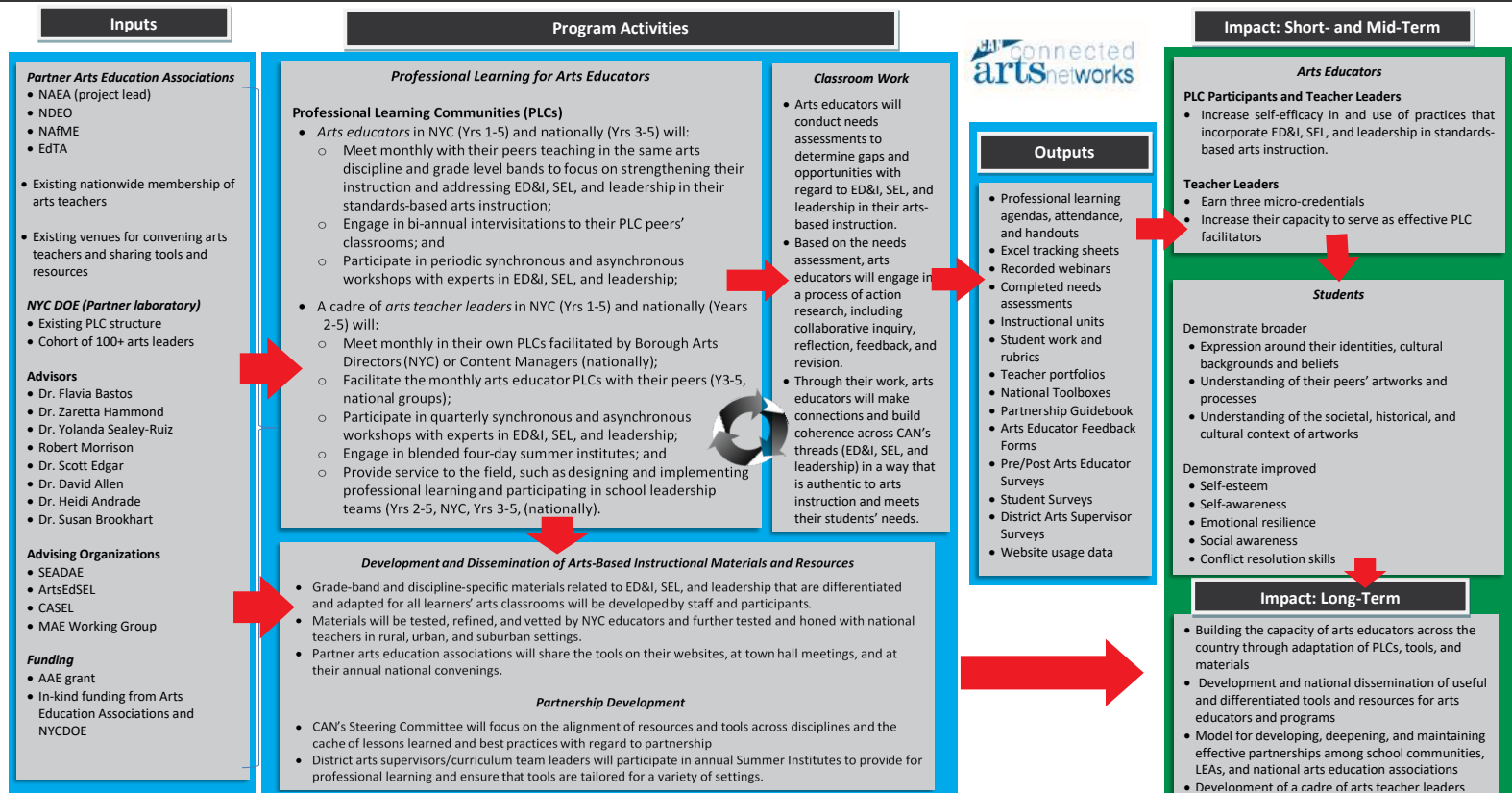
National Art Education Association (NAEA)

**“Connected Arts Networks (CAN): Leveraging Arts Learning Communities for
Teacher Leadership and Student Achievement”**

The National Art Education Association (NAEA) has not had an active discretionary grant under the PDAE, AAED, or AENP program directly, or through membership in a group application in the five years before the April 15, 2021 deadline date.

CONNECTED ARTS NETWORKS (CAN):

LEVERAGING ARTS LEARNING COMMUNITIES FOR TEACHER LEADERSHIP AND STUDENT ACHIEVEMENT—LOGIC MODEL



PR/Award # S351A210043

CONTEXT: • Professional development in ED&I, SEL, and leadership are some of the most current and pressing needs for teachers today. • Arts classrooms are ideally poised to lead the way in student learning in these areas. • NYC DOE has implemented a successful PLC program through several rounds of federal grant funding. • NAEA has over 15,000 member arts teachers and a deep bench and capacity to reach arts teachers across the country. • NAEA has strong working relationships with the other partner membership organizations: NDEO, NAFME, and EdTA, all of which have thousands of member arts teachers nationwide. • The partner arts education associations worked together for the development of the National Core Arts Standards and perceive CAN as the natural next step in this work.



National Art Education Association
1201 16th Street, Northwest
Washington, D.C. 20036

Gentlemen:

We have considered your application for exemption from Federal income tax as an organization described in section 501(c)(3) of the Internal Revenue Code of 1954.

The available information discloses that you were formed in February, 1947, by the merger of the Eastern, Western, Southeastern, and Pacific Art Associations as a department of the National Education Association of the United States.

Your purposes are to promote the study of the problems of teaching art; to encourage research and experimentation; to hold public discussion programs; to publish articles, reports, and surveys; and to integrate the efforts of others with similar purposes.

Your activities consist of issuing numerous publications on the wide varieties of topics related to the fields of art and education; holding conferences at which art instructors and students can discuss advances in art and art education, and their implementation in the school curriculum; and cooperating with other groups and preparing convention programs and publications designed to make the educational community at large aware of the role of art education in the educational process.

National Art Education Association

Your membership is composed of individuals professionally interested or engaged in activities concerned with, or related to, art, art education or education.

The Eastern Art Association, Kutztown, Pennsylvania established separate exempt status under section 101(6) of the Internal Revenue Code of 1939 which corresponds to section 501(c)(3) of the Internal Revenue Code of 1954 as an educational organization. The date of its exemption letter was July 30, 1952.

On the basis of your stated purposes and the understanding that your operations will continue as evidenced to date, we have concluded that you are exempt from Federal income tax as an organization described in section 501(c)(3) of the Internal Revenue Code because it is shown that you are organized and operated for educational purposes. Any changes in operations from those described, or in your character or purposes, must be reported immediately to your District Director, for consideration of their effect upon your exempt status. You must also report any change in your name and address.

Our ruling dated July 30, 1952 to the Eastern Arts Association is terminated since it is now affiliated with your organization. You should advise the Eastern Art Association of the pertinent provisions of this ruling.

You are not required to file Federal income tax returns so long as you retain an exempt status, unless you are subject to the tax on unrelated business income imposed by section 511 of the Code, in which event you are required to file form 990-T. You are required to file the annual information return, Form 990-A. That return must be filed on or before the fifteenth day of the fifth month after the close of your annual accounting period.

National Art Education Association

Contributions made to you are deductible by donors as provided in section 170 of the Code. Bequests, legacies, devises, transfers or gifts to you or for your use are deductible from Federal estate and gift tax purposes under the provisions of sections 2055, 2106 and 2522 of the Code.

You are not liable for the taxes imposed under the Federal Insurance Contributions Act (social security taxes) unless you file a waiver of exemption certificate as provided in such act. You are not liable for the tax imposed under the Federal Unemployment Tax Act. Inquiries about the waiver of exemption certificate for social security taxes should be addressed to your District Director, as should any questions concerning excise, employment or other Federal taxes.

Although we have held that you are exempt from Federal income tax we have not ruled whether any of your activities either present or proposed is an unrelated trade or business. If you do conduct any unrelated trade or business, as defined in section 513 of the Code you will be subject to tax on the unrelated business taxable income that you realize.

Your District Director, Baltimore, is being advised of this action.

Please show your employer identification number on all correspondence with the Internal Revenue Service.

Chief, Rulings Section
Exempt Organizations Branch

Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement

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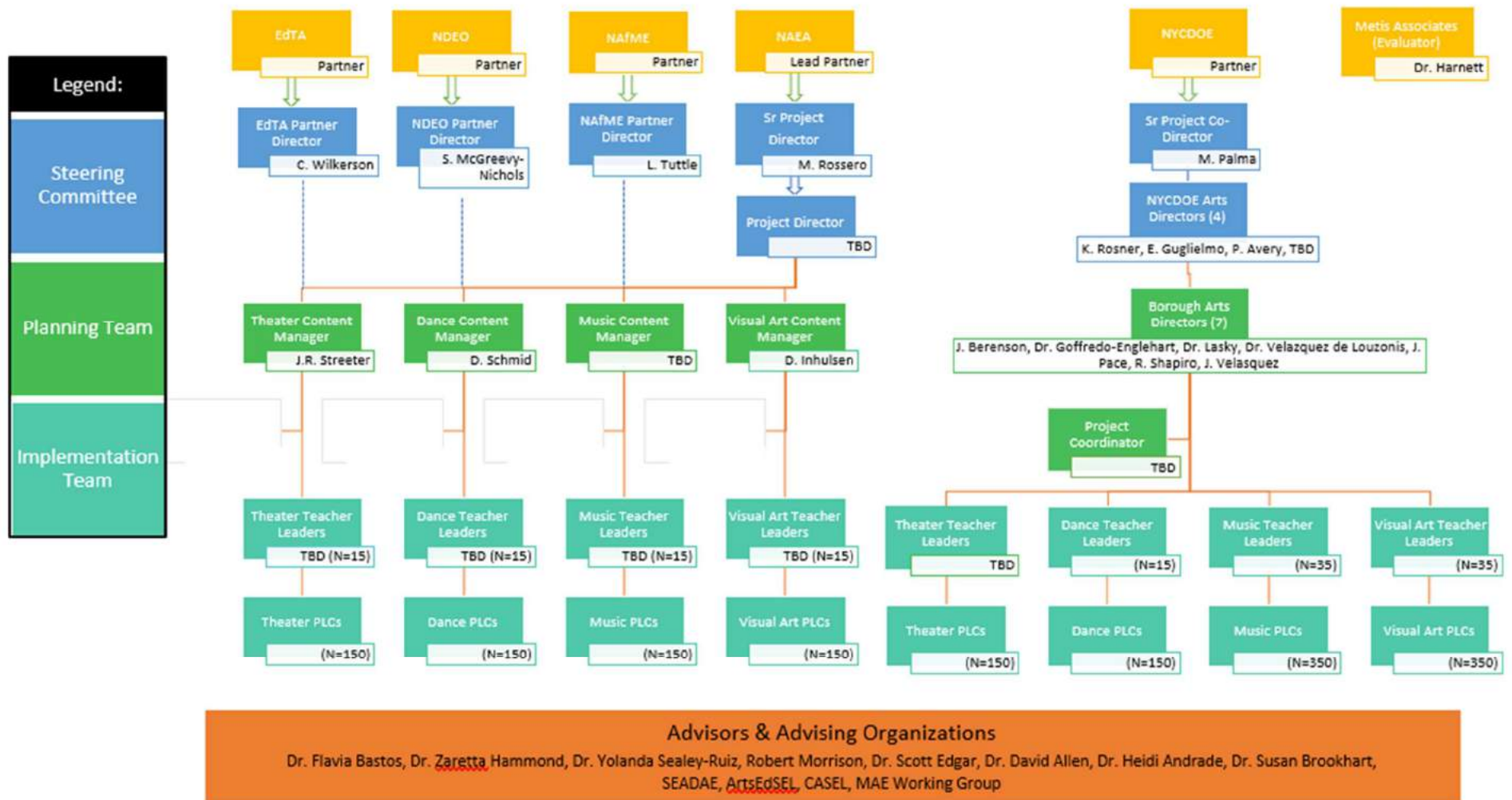
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Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement

Organizational Chart



Connected Arts Networks (CAN):
Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement
Letters of Support

- National Dance Education Organization (NDEO)
- National Association for Music Education (NAfME)
- The Educational Theatre Association (EdTA)
- New York City Department of Education (NYCDOE)
- NYCDOE Office of Arts and Special Projects (OASP)
- State Education Agency Directors of Arts Education (SEADAE)
- New York State Education Department (NYSED)
- The Collaborative for Academic, Social, and Emotional Learning (CASEL)
- The Center for Arts Education and Social Emotional Learning (ArtsEdSEL)
- Division of Visual and Performing Arts Education (DARTS)
- Metis Associates
- Barbara Bashaw, Ed.D., Teachers College, Columbia University
- Susan Brookhart, Ph.D., Duquesne University School of Education
- David Allen, Ed.D., College of Staten Island School of Education
- Heidi Andrade, Ed.D., University at Albany School of Education



To whom it may concern:

The National Dance Education Organization is submitting this letter in support of the National Art Education Association's proposal to the US Department of Education, for the Assistance for Arts Education (AAE) Program grant (84.351A). The project is a partnership with the New York City Department of Education's Office of Arts and Special Projects and titled the "Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement".

As the nation's largest Dance Education Organization in the US, NDEO is thrilled to be collaborating on this initiative. It aligns with our 3 national priorities to support the field of Dance Education specifically: Build Knowledge; Connect the Field; and Cultivate Leadership, therefore this collaboration is not an add on for us but an essential ingredient needed to support our work.

In the spirit of the saying "Many hands make fast work" we have an opportunity to maximize our work towards the national priorities by combining efforts between district and all the associations. Another plus with working in NYC is the opportunity to work more closely with one of our largest state affiliates the New York State Dance Association (NYDEA).

We plan to explore the intersection of Arts Education+Social Emotional Learning (SEL), Arts Education+Equity, Diversity, and Inclusion (ED&I), and Arts Education+teacher leadership competencies through established professional learning communities (PLCs) across each art form in New York City's public schools as a learning lab for exploration, discovery, and advancing both teacher and student growth and achievement.

NDEO will partner together to advise on professional development, develop tools and resources, and disseminate these tools and findings through our association networks and membership, including national conventions and publications. Also, in parallel to the New York City local PLCs, the associations will lead national PLCs across their content areas in the same areas of focus, and the grant will provide points of sharing and intersection across art forms and geographies each year. This will fit into our Special Topic Conferences format which we normally do during the summer months. SEL and ED & I has an excellent appeal as Special Topic Conference focus. We have the expertise in our membership to support these topics and provide stellar content and research-based practice.

Finally, we have three other strengths to offer this partnership:

- 1) NDEO is embarking on a year-long audit of our programs, systems, and services through a lens of equity and access. The JEDI initiative will provide us with rich insights of what we need to be aware of as we build instructional content, programs, and organizational entities.
- 2) This past year Columbia Teachers College instituted the first doctorate program in the US for Dance Education. Leadership is one of the key tenets of the program along with curriculum. The doctoral candidates will provide support to cadres of dance educators across the US in the areas of SEL and leadership.
- 3) As one of the national organizations that developed the National Core Arts Standards, we have the experience, knowledge, and capacity to support and carry out this work in partnership with the other national arts organizations. Providing expertise in standards-based teaching and learning is a given.

NDEO is devoting a willingness to provide access to experts/members, annual national conventions, webinars, resources/tools, and/or publications. The joint collaborations will strengthen all involved.

Sincerely,

A large black rectangular redaction box covering the signature area.

Susan McGreevy-Nichols
Executive Director/CEO
National Dance Education Organization



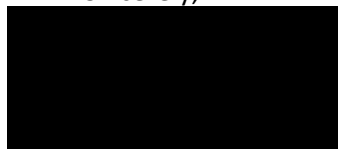
Dear Assistance for Arts Education Grant Review Panel:

The National Association for Music Education (NAfME), a national professional service organization representing 45,000 PreK-12 music educators, preservice music educators, and higher education faculty, supports the National Art Education Association's (NAEA's) application for the Assistance for Arts Education grant opportunity. NAfME will fully participate in the project and provide support in the following ways:

- NAfME will provide experts in the content areas of music education and social/emotional learning, diversity, equity and inclusion in music, and leadership development. These experts will be identified by the association's professional development committee in consultation with the CAN project leadership.
- NAfME will provide dedicated staff time to support the music education professional learning communities – both the New York City based PLC and the national PLC created as part of the project. Staff will help manage the national PLC, provide support as needed to the New York City PLC, and manage the content experts selected to provide the professional development through the grant.
- NAfME will participate fully with project leaders in planning, implementing and evaluating the project, including the time and expertise of the association's Executive Director as well as the association's professional development staff.
- NAfME will help disseminate the models, tools and materials which are created through this project, making use of our annual convenings, conferences, quarterly magazine (*Teaching Music*), blog posts, website (www.nafme.org), and social media platforms.

We are excited to join our colleagues from the other arts education service organizations, National Dance Education Organization and Educational Theatre Association in partnering with NAEA on this project to create more robust professional development centered on the needs of the field – supporting students and their social and emotional well-being as we emerge from the pandemic; connecting with all students and engaging with teaching strategies and resources that speak to our diverse student population meaningfully and respectfully; and helping our teachers embrace their own leadership possibilities in their classrooms, schools and communities.

Sincerely,



Lynn M. Tuttle

Director of Public Policy, Research and Professional Development

03-03-2021

To whom it may concern,

This letter is in support of the National Art Education Association's (NAEA) grant proposal to be considered under the Assistance for Arts Education program grants.

The Educational Theatre Association (EdTA) , www.schooltheatre.org, is the preeminent national professional association for theatre educators. Through our network of over 5000 state and regional chapters, we represent more than 6000 theatre educators and a student membership of over 135,000 in our honors program- the National Thespian Association. We are proud to be the leading voice in theatre education working to support our members and advocate for teacher leadership. As the Education Director for EdTA, I have been charged with managing professional learning opportunities for our membership with a focus on equity, diversity, and inclusion, building curriculum and professional learning products on our learning center at <http://learn.schooltheatre.org>. In addition, we offer annual curriculum writing projects in which we engage a cohort of educators for deeper learning in curriculum and assessment for arts education. We are especially interested in the connections between theatre education and social and emotional learning, and are about to launch a facilitated curriculum writing project for our members to add to our growing resource bank at <https://learn.schooltheatre.org/social-and-emotional-learning-and-teaching-theatre>.

We fully support the National Art Education Association's grant proposal and are excited to join our colleagues from the National Dance Education Organization and the National Association for Music Education as partners in the work. We will bring our national reach and strong local presence within the states to the project; facilitating partnerships with our members as project mentors for the creation of a scalable model for teacher professional development within the New York City schools. We will then work to repeat the model within theatre classrooms nationwide as described in the later years of the grant proposal, supporting the creation of tools and resources, and finally, we will work to disseminate the grant model and results at our national convenings.

In short, we feel that the NAEA Assistance for Arts Education grant proposal represents exciting ground-breaking work, coming at the perfect time and with high caliber partners. We find this a perfect match for our mission, resources, and abilities.

We at the Educational Theatre Association are therefore proud to endorse the National Art Education Association's leadership and to join in collaboration to become a part of seeing their goals for this project come to fruition.

Sincerely,

Ms. Coralee (Cory) Wilkerson
Education Director
Educational Theatre Association



March 16, 2021

Mario Rossero
Executive Director
National Art Education Association (NAEA)
901 Prince Street
Alexandria, VA 22314

RE: Assistance for Arts Education 84.351A


Dear Mr. Rossero:

The New York City Department of Education (NYCDOE), Office of the Chief Academic Officer, oversees instructional supports for all learners and manages the Divisions of Teaching and Learning, Special Education, and English Language Learners for a system comprised of over 1800 schools and 1.1 million students. In the NYCDOE, the arts are valued as an essential core academic content area.

The Office of Arts and Special Projects has developed a model for professional learning through a strong cohort of arts teacher leaders and the implementation of Professional Learning Communities (PLCs) focused on inquiry and action research to improve student arts learning. This cohort of approximately 100 teachers has undergone extensive professional learning with leadership and assessment experts in the field, such as Dr. David Allen, Dr. Sue Brookhart and Dr. Heidi Andrade. In turn, across the city they have led PLCs for Dance, Music, Theater and Visual Arts teachers committed to developing their own capacity to design and provide high quality arts instruction; use formative assessment to reflect on and improve instruction; and to create diverse, inclusive communities in schools and classrooms. During the pandemic, these PLCs transitioned to online to maintain support for hundreds of arts teachers as they grappled with the challenges of remote learning.

In the New York City Department of Education, we are focused on issues of equity, diversity and inclusion and are committed to providing an equitable, quality arts education to all our students. We fully support the goals of NAEA's proposed ***Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement*** and its potential to accomplish ground-breaking work in strengthening partnerships among schools, local educational agencies (LEAs) and national organizations for the arts. NYCDOE is honored that the seminal work of our Office of Arts and Special Projects can serve as a "laboratory" for sustained, intensive and job-embedded professional learning for arts educators and provide the field of arts education with critical resources around arts content, pedagogy and the urgent issues of equity, diversity, inclusion and social emotional learning in a post-pandemic landscape for education.

We offer our enthusiastic support of this significant and forward-looking proposal ***Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement*** and its potential for national impact on arts education.



Lawrence Pendergast
Deputy Chief Academic Officer
New York City Department of Education
52 Chambers Street
New York, New York 10007



April 12, 2021

Mario Rossero
Executive Director
National Art Education Association (NAEA)
901 Prince Street
Alexandria, VA 22314

RE: Assistance for Arts Education 84.351A

Dear Mr. Rossero:

The New York City Department of Education and its Office of Arts and Special Projects (OASP) is honored to be a partner with the National Arts Education Association, lead partner, in the submission of this important proposal, ***Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement***, to the United States Department of Education.

The COVID pandemic has left our students and teachers traumatized by unprecedented challenges. Our arts educators have been “first responders” in remote and hybrid arts classrooms in every state and community as our students and school communities have struggled to cope with realities and find solace and expression in the creative arts of Dance, Music, Theater, Visual and Media Arts. The field of arts education, and especially our school districts and arts organizations across the nation must step up, together, to support our students, our schools and lead the way to recovery and growth through the healing and restorative power of the arts.

For over a decade, the New York city Department of Education’s Office of Arts and Special Projects has endeavored to place quality, standards-based arts education at the heart of an essential and equitable education for the 1.1 million students in our 1800 schools. We have harnessed the power of Professional Learning Communities (PLCs) and research and evidence-based strategies to promote the reflective teaching practice and growth of nearly 3000 certified arts educators that represent Dance, Music, Theater, Media and Visual Arts. Our goal is a simple one: To provide a quality arts education to all public-school students. To this end, we have been greatly aided by invaluable resources from the US Department of Education through PDAE grants that supported ground-breaking work around transformative assessment practices in the arts (see <http://artsassessmentforlearning.org/> website) and an i3 and AEMDD grants around balanced assessment that married ongoing formative assessment as a catalyst for student achievement with authentic performance assessments to promote student learning and achievement in the arts. Our school system, along with so many other LEAs, confronts pressing concerns around equity for our students.

The New York State Board of Regents has launched an initiative to advance diversity, equity and inclusion in schools across the state. The New York City Department of Education has embarked on a campaign to ensure Equity, Diversity and Inclusion as hallmarks of a public-school education. Special focus is also upon the urgency of Social Emotional Learning (SEL) for our students and their emotional, social and academic growth and success, especially as we respond to the crisis and learning loss caused by the pandemic. Artistic processes (Creating, Performing, Responding, Connecting) directly engage students in the five Social-Emotional Learning competencies (Self-Awareness, Self-Management, Social Awareness, Responsible Decision Making, Relationship Skills). The arts can become a catalytic force for equity, diversity and inclusion where self-expression and all artistic voices are valued and honored. This is essential for teaching and supporting our students this year. We must develop resources and opportunities to provide rigorous, high quality arts education that will improve student engagement, provide experiences that explore and nurture identity and community while developing artistry and critical thinking skills. The arts office



has identified the paramount need to embed this mission into the work of arts classrooms in every school. The work is complex, challenging and essential. We cannot have a quality arts education without these tenets firmly built into the foundation of every arts educator's planning and practice.

The NYCDOE's arts office has engaged in decade-long work in building the capacity of arts educators through Professional Learning Communities. Emphasis on cycles of continuous improvement through inquiry and action research has had a transformative impact on teacher practice and outcomes for students. Our teacher leaders have developed expertise in research and evaluation, in designing effective professional development, scaffolding collaborative inquiry amongst teachers and using formative assessment to reflect on, and improve instruction and to foster student arts achievement. We must strive to raise the bar in addressing the urgent issues of equity, diversity, inclusion and be ever-mindful of the social and emotional needs of our students during this unprecedented national landscape.

This is the time and the moment for arts education to become the leader in moving this critical work forward—and we must do it in a cohesive fashion, with all stakeholders at the table. The NYCDOE's Office of Arts Education has a demonstrated record of partnering with NYC's rich arts and cultural organizations to create opportunities for seamless and robust arts resources that all students should have access to. With this grant proposal, ***Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement***, we have the unique and incredible prospect to collaborate with the extraordinary **National Arts Education Association**, the premier visual arts professional organization in the nation, along with the **National Dance Education Organization (NDEO)**, **National Association for Music Education (NAfME)** and **Educational Theater Association (EdTA)** to envision, design and develop a model for partnership between LEAs and national arts organizations with the reach to disseminate nationally materials and resources that will support arts educators across diverse communities.

The NYCDOE, with a diverse student and teacher population, is enthusiastic to serve as an incubator and laboratory for professional learning models, and in working with the partners in creating resources and strategies that can be shared. As a result of the work of this grant, **CAN** and the accessible materials developed, will support arts teachers in NYC, and across the country, in addressing the critical issues of equity, diversity, inclusion and SEL through sustained, intensive and job-embedded professional learning while advancing rigorous national core arts standards. This project can contribute mightily to the transformation of teacher practice and have positive and productive impact on student achievement in the arts.

Sincerely,

A large black rectangular box redacting the signature of Maria Palma.

Maria Palma
Executive Director
Office of Arts and Special Projects
New York City Department of Education
52 Chambers Street
New York, New York 10007



**State Education Agency
Directors of Arts
Education**

SEADAE consists of those persons at state education agencies
whose responsibility is education in the arts

To whom it may concern:

It is a privilege and honor for us to express our support for the proposed project submitted by the National Arts Education Association (NAEA) and their partners. The “Connected Arts Networks (CAN): Leveraging Arts Communities for Teacher Leadership and Student Achievement” project is timely, especially given the challenges our students and teachers have navigated this past year. The State Education Agency Directors of Arts Education (SEADAE) not only offers this letter of support, but we commend the efforts and leadership of the NAEA.

SEADAE has spent the last two years exploring the intersections of Arts and SEL, and we feel this proposal is a natural and expansive extension of our work. The exploration of arts education and equity, diversity, and inclusion and how this relates to teachers and leaders is a topic the arts education ecosystem needs, especially if we are to seriously address access and opportunity gaps in our nation’s schools. This local/national collaboration allows for multiple voices and perspectives to be heard in a truly interdisciplinary way. The collective impact of this project is exciting, and SEADAE is happy to support this project in anyway we can.

We thank the review committee for their consideration in funding this important work.

Sincerely,

State Education Agency Directors of Arts Education



THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK

Commissioner of Education
President of the University of the State of New York
89 Washington Avenue, Room 111
Albany, New York 12234

March 15, 2021

Mario Rossero
Executive Director
National Art Education Association (NAEA)
901 Prince Street
Alexandria, VA 22314

RE: Assistance for Arts Education 84.351A

Dear Mr. Rossero:

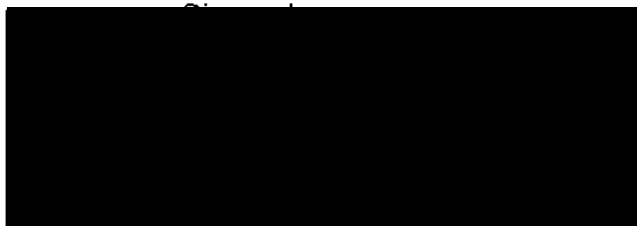
New York State has a long and proud history of supporting the arts and is committed to advancing artistic literacy for all New Yorkers through our educational policies, systems, and practices.

I am delighted to learn of the intention of the National Arts Education Association (NAEA), in partnership with the National Dance Education Organization (NDEO), the National Association for Music Education (NAfME), the Educational Theater Association (EdTA), and the New York City Department of Education's (NYCDOE) Office of Arts and Special Projects (OASP) to significantly advance those efforts in a highly impactful manner, benefitting school leaders, teachers and generations of students.

The NAEA and its partners' grant proposal under the Assistance for Arts Education program entitled: **Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement**, promises to accomplish ground-breaking work and provide the field of arts education with critical resources around arts content, pedagogy and the urgent issues of equity, diversity, inclusion, and social emotional learning in a post-pandemic landscape for education.

The University of the State of New York (USNY), and the New York State Education Department (NYSED), are heavily invested in standards-based arts learning for students and deeply interested in supporting professional learning for arts educators, teachers, and school leaders. Additionally, we fully support the development and dissemination of accessible arts instructional materials and resources, and the development of models that will strengthen partnerships among schools, local educational agencies (LEAs) and national organizations for the arts.

I offer my full and enthusiastic support of this effort lead by the NAEA and its partners to secure funding for the development and distribution of resources supporting standards-based arts education at the state, national, and local level. The proposed grant holds the potential to focus resources on the issues of access and equity as a crucial step toward ensuring a quality arts education for all students.





COLLABORATIVE FOR ACADEMIC, SOCIAL, AND EMOTIONAL LEARNING

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March 5, 2021

To Whom it May Concern:

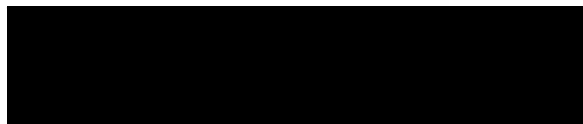
On behalf of the Collaborative for Academic, Social, and Emotional Learning (CASEL), we are pleased to provide this letter in support of the National Art Education Association's proposal to the US Department of Education, for the Assistance for Arts Education (AAE) Program grant (84.351A).

CASEL has been a leader in the field of social and emotional learning (SEL) for more than 25 years. Our mission is to help make SEL an integral part of American education, preschool through high school. We regularly partner with districts across the country on SEL implementation that integrates across all facets of the school day and community. We recognize that increasing adult SEL is critical to high quality implementation and improved outcomes for schools and students.

We support this project's overall effort aimed at increasing teacher competencies across SEL, equity, diversity, and inclusion, and teacher leadership areas that are embedded in instruction, practice, and focused on student progress. We also support the local/national model that enables collective sharing of insights and findings across the country *and* cultivates professional learning communities to further explore, pilot, and innovate with New York City's public schools.

If funded, we believe this project can provide a powerful model for how arts education, SEL, and ED&I can work together to improve teaching and learning and provide the best support for our nation's young people.

Sincerely,



Melissa Schlinger
Vice President of Practice and Programs



ArtsEd**SEL**

The Center for Arts Education
and Social Emotional Learning

March 5, 2021

To Whom It May Concern,

I am writing to you today on behalf of the Center for Arts Education and Social Emotional Learning with the enthusiastic endorsement of the National Art Education Association's (NAEA) proposal for the "Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement" project.

As leaders at the intersection of arts education and social emotional learning, we are excited to support this critical project with the New York City Department of Education's Office of Arts and Special Projects at this crucial juncture in the history of education in our country.

The disruption to education caused by intersecting events of the global pandemic and social justice issues forces all entities to rethink how we engage all students in meaningful ways, that enhance their identity, sense of belonging, and agency to make a meaningful impact themselves. As our students return to their schools in a post-covid landscape, education leaders all agree that social emotional learning (SEL) must be front and center. One of the most potent ways to connect with students and activate social emotional learning is through arts education. Social emotional learning is a powerful lever to address Equity, Diversity, and Inclusion (EDI) by expression through the creative process and the awareness-raising power embedded in the arts.

The strategies proposed as part of this project show a commitment to collaboration and partnership to bring to bear the entire arts education field's resources and intellect. Engaging with professional associations across all arts disciplines will ensure the application of best practices. Through this work, new best practices will be developed. The commitment to collaboration will ensure the practices and findings developed through this project will influence this emerging field across the nation.

The Center for Arts Education and Social Emotional Learning is committed to assisting NAEA with this project. We commit to supporting this effort through our deep pool of content experts, partner organizations, interdisciplinary dissemination channels, publications, digital channels, and convenings.

We have seen first-hand NAEA's expertise in bringing together disparate partners for a common goal. They have been a leader in elevating the national conversation around the intersections of arts education, SEL, and EDI. This leadership has uniquely positioned NAEA to lead this project, serving as a significant national model for collaboration and developing new understandings around this critical topic and this unique time in our history. We offer our highest endorsement of this project

Respectfully submitted,

Executive Director



Division of Visual and Performing Arts Education
of the Council for Exceptional Children

To Whom It May Concern:

I am writing representing the Division of Visual and Performing Arts Education (DARTS), a division of the Council for Exceptional Children (CEC). The Council for Exceptional Children is the premiere international organization for Special Education. The full DARTS Board supports the National Art Education Association's proposal to the United States Department of Education for the Assistance for Arts Education (AAE) Program grant (84.351A). Partnering with the New York City Department of Education's Office of Arts and Special Projects they are submitting *Connected Art Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement*.

This project's plan aligns with the mission of DARTS. Our organization's focus is the intersection of Arts Education and Special Education. We have created a professional community of educators in the fields of visual and performing arts education, arts therapy, and community arts organizations who work with individuals with exceptionalities. The research resulting from this grant is sure to assist our members to advance and improve their teaching practice in the areas of Social Emotional Learning and Diversity, Equity, and Inclusion. We are eager to share the findings of these efforts with our members through presentations at both the CEC *Annual Convention* as well as our Division's *Intersections Conference*. The research from this project has the potential to impact teaching practice and student learning.

Not only am I involved with DARTS, but I am also a visual arts educator and member of the National Art Education Association. In this capacity I can also speak to the value of NAEA spearheading this work. NAEA has been a leader in research efforts supporting professional development of its members particularly in the area of teacher leadership. They were at the table when the Kennedy Center's VSA, *the International Organization on Arts and Disability* convened a group of 50 thought leaders from across the country to investigate the intersection of arts education and special education. They are well suited to spearhead this vital work.

DARTS is proud to stand with the National Art Education Association in their efforts to do this important work for our field.

Sincerely,

Julianne B. Dorf
Immediate Past President DARTS



metis associates
partners for meaningful change

55 Broad Street
25th Floor
New York, NY 10004

www.medisassociates.com

April 12, 2021

Mario Rossero
Executive Director
National Art Education Association (NAEA)
901 Prince Street
Alexandria, VA 22314

Dear Mr. Rossero:

On behalf of Metis Associates, I would like to thank you for reaching out to us as you put together your response to the Request for Proposals from the U. S. Department of Education's Assistance for Arts Education (AAE) grant program. We would be delighted to serve as the local evaluator of ***Connected Arts Networks: Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement (CAN)***, NAEA's AAE initiative, should it be approved for funding. We have reviewed your proposal and find that it offers a highly promising response to the priorities specified in the authorizing statute.

Metis Associates has a well-established reputation for providing quality educational research and evaluation services. We were originally founded in 1977 to provide staff support to a commission appointed by the New York State Board of Regents to address a range of issues affecting the quality of education in the NYC Public Schools, and our roots remain in public education. Metis currently provides evaluation and related services nationally. We have extensive expertise providing evaluation services related to arts education and the evaluation of numerous U.S. Department of Education (USED) arts education programs, including those funded under the Arts Education Model Development and Demonstration (AEMDD) and Professional Development for Arts Educators (PDAE) grants.

As detailed in your proposal, Metis evaluators will conduct a comprehensive evaluation to collect data from multiple stakeholder groups that includes a wide range of formative and summative data. Results from the evaluation will be provided through ongoing communication between the evaluation team and the project manager, periodic reports, and support with the required annual performance and final evaluation reports. The evaluation team will work with your staff to ensure that evaluation findings are used to inform program improvement and will represent your team as the local evaluator with the USED's AAE staff. A breakdown of annual evaluation costs is provided on the following page. We wish you and your colleagues the best of luck in this competition, and look forward to continuing our productive working relationship.

Sincerely,

Stanley Schneider
President

Enc.

TEACHERS COLLEGE COLUMBIA UNIVERSITY

DEPARTMENT OF ARTS AND HUMANITIES

Dance Education Program

Arnhold Institute for Dance Education Research, Policy & Leadership

March 5, 2021

To Whom It May Concern,

This letter is in support of the National Dance Education Organization collaborative partnership with the proposal to the US Department of Education for the Assistance for Arts Education (AAE) Program grant (84.351A), coordinated by a joint effort between the National Art Education Association and the NYC DOE Office of Arts and Special Projects.

As indicated by Susan McGreevy-Nichols, Executive Director and CEO of NDEO, Teachers College, Columbia University would welcome the opportunity to collaborate with NDEO on this prospective project. It is well-aligned with the mission of both the Arnhold Institute for Dance Education Research, Policy & Leadership and the Ed.D. Program in Dance Education. Founded in 2019, the Arnhold Institute's mission is to champion and conduct transformative, policy-relevant dance education research that eliminates disparities and improves equity and access to high-quality dance learning for children in PK-12 public education. The Institute presently supports research fellows and annual symposia, with the vision to develop institutional partners, sponsored research, research affiliates, teacher advancement, and the Arnhold Dance Education Summer Leadership Academy within the next several years.

Founded in 2018, the Ed.D. Dance Education Program is the only doctoral program in the nation dedicated solely to dance education and educational research in dance. The doctoral program's core mission is to cultivate educational experts who forge new pathways in dance education that are accessible, inclusive, equitable, and excellent for all learners. As a community of master dance educators, our doctoral students are learning to prepare the next generation of teachers, shape future educational leadership and policy, and contribute new knowledge in the field of education through research. Our doctoral students hail from across the nation and around the globe, including professionals who are seasoned, stellar dance educators with the NYC DOE.

On behalf of the Arnhold Institute, I wish the consortium much success in the Connected Arts Networks Project proposal.

Best Regards,

Executive Director and Arnhold Professor



DEPARTMENT OF EDUCATIONAL FOUNDATIONS AND LEADERSHIP
CANEVIN HALL

March 5, 2021

Mario Rossero, Executive Director
National Art Education Association
901 Prince Street
Alexandria, VA 2231

RE: Assistance for Arts Education 84.351A

Dear Dr. Rossero:

I am excited to write today to express support for the CAN project: Connected Arts Networks: leveraging Arts Learning Communities for Teacher Leadership and Student Achievement. The New York City Department of Education Office of Arts and Special Projects has a strong and successful history of supporting professional development among arts teachers using professional learning communities (PLCs). I have been a small part of that work for two years, as a consultant and PLC leader, and have had the opportunity to work with some of the most committed, talented, and professional educators I have ever met. I can attest that changes in teachers' practice have already occurred, especially in the direction of equity and inclusion, by taking up instructional and assessment practices that make learning goals clearer to and approachable by all students.

The CAN project would extend this work by placing it in a wider network of professional learning by partnering with professional organizations of educators in the four arts disciplines. That partnership will bring rich resources to the work and will also provide broad opportunities for dissemination. This proposed partnership multiplies and magnifies the possibilities for growing the New York work and sharing it widely. The project goals, as you can see, reflect these possibilities with outcomes for both NYC DOE arts teachers and arts teachers around the country.

My expertise is in the area of classroom assessment. Classroom assessment practices will be central to accomplishing the goals of the CAN project, because classroom assessment—and classroom formative assessment in particular—drives students' regulation of their learning. When teachers help students understand what they are trying to learn and use clear criteria to monitor their own learning, achievement as well as motivational and social-emotional outcomes increase. Some call this "learning how to learn," and some call this "motivational equity"—the idea that all students, not just some, can connect with what they are meant to be learning and see their way clear to be active learners in the process. My main contribution to this project will be in this area of using classroom assessment as a support to all learners.

In short, I believe the CAN project will help arts educators reach a new level of equity, diversity and inclusion and help students in arts classrooms to grow in both achievement and appreciation of the arts. I am honored to be a part of this project and delighted to help in any way I can.

Sincerely,

Susan M. Brookhart
Professor Emerita



March 8, 2021

Mario Rossero, Executive Director
National Art Education Association
901 Prince Street
Alexandria, VA 2231

Dear Dr. Rosario:

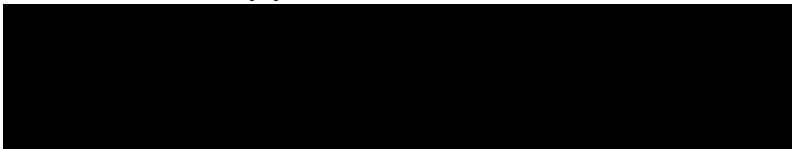
I am writing in support of the proposed CAN Project: Connected Arts Networks: Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement. I have had the opportunity to work with the New York City Department of Education's Office of Arts & Special Projects for the past three years, supporting the development of the facilitative teacher leadership capacity of arts teachers throughout the New York City Public School system.

Through this partnership, I have recognized the extraordinarily high level of dedication, as well as quality of work, of the leadership and staff of the OASP, its Borough Arts Directors, and the teacher facilitators who have taken part in this work. It has been extremely rewarding to work with a group of educators so committed to developing their own capacity to develop and provide high quality arts instruction; use formative assessment to reflect on and improve instruction; and to create diverse, inclusive communities in schools and classrooms. From my participation in numerous presentations of teacher facilitators, it is clear that this effort has been effective in its goals.

The proposed CAN Project will allow the NYC DOE to build upon these earlier efforts in developing resources for teacher leadership in the arts. The partnership with national arts education organizations will both infuse the work in New York City with extraordinary intellectual and educational capital and make it a fruitful laboratory for developing resources and knowledge that can be widely disseminated.

I enthusiastically support the CAN Project proposal and look forward to working with the team as part of the advisory board. Please contact me if I can provide any additional information or perspective.

Sincerely yours,



Professor & Chair, Department of Curriculum & Instruction, School of Education

March 8, 2021

Mario Rossero, Executive Director
National Art Education Association
901 Prince Street
Alexandria, VA 2231

RE: Assistance for Arts Education 84.351A

Dear Dr. Rossero:

I am very pleased to write in support of the proposed project entitled, ***Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement***. My decade-long collaborations with the New York City Department of Education, their school-based partners, and Metis Associates have been productive and gratifying, and I will happily continue to work with them on enhancing arts education in NYC and across the country. My enthusiasm for the project is rooted in the conviction that it includes an extraordinary combination of the right ideas to be carried out by the right people at the right time.

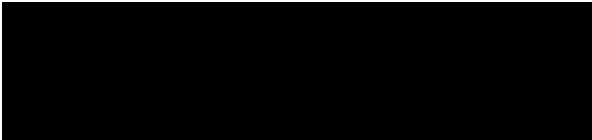
The Right Ideas. The Connected Arts Network project is grounded in what we already know works well in arts education—standards-based instruction and formative assessment—while also reaching toward what is next: equity and social-emotional development (SEL). Everyone wants to work on equity and SEL these days and rightly so. Such work must be undertaken in authentic educational contexts with clear educational goals, however. We do not want to repeat the mistakes of ineffective, faddish programs such as those that attempted to teach character without embedding it in meaningful curricula. The CAN project insightfully connects equity and SEL to teaching and learning in the arts, which are rife with relevant content and lessons.

The Right People. I am continually impressed with the knowledge, intelligence, and passion of my colleagues at the NYC DOE Office of Arts and Special Projects and Metis Associates. They are amazing people with the skill and will to do great things. Taken together, they have well developed expertise in research and evaluation, in designing effective professional development, and in scaffolding collaborative inquiry amongst teachers. I will continue to lend my expertise in formative assessment to their work. They also have excellent relationships with a huge number of schools, and years of experience with multiple arts education initiatives, each of which informs the others. The CAN project will also leverage a comprehensive network of national collaborators in order to ensure that the work done in the service of the grant has a very wide reach.



The Right Time. The proposed project is preceded by several others that provide a solid foundation for Connected Arts Networks. Key elements of the project have been field tested and honed, including the professional development sessions, the learning community activities, and the technologies that support teachers' and students' work. I heartily support this effort to extend this work and continue to make a difference for students and teachers across the US.

Sincerely,



Heidi Andrade, Ed.D.
Professor, Educational Psychology & Methodology



Connected Arts Networks (CAN):
Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement
Résumés for Key Personnel

- Mario Rossero, NAEA Executive Director, **CAN Senior Project Director**
- Maria Palma, NYCDOE OASP Executive Director, **CAN Senior Project Co-Director**
- Lynn Tuttle, NAFME Director of Public Policy, Research, and Professional Development, **CAN Music Director**
- Cory Wilkerson, EdTA Education Director, **CAN Theatre Director**
- Susan McGreevy-Nichols, NDEO Executive Director, **CAN Dance Director**
- Joshua Rashon Streeter (EdTA), **CAN Theater Content Manager**
- Dale Schmid (NDEO), **CAN Dance Content Manager**
- Dennis Inhulsen, NAEA Chief Learning Officer, **CAN Visual Art Content Manager**
- Peter Avery, NYCDOE Director of Theater
- Elizabeth Guglielmo, NYCDOE Director of Music
- Karen Rosner, NYCDOE Director of Visual Arts
- Joanna Berenson, NYCDOE Borough Arts Director
- Jessica R. Goffredo-Englehart, Ed.D., NYCDOE Borough Arts Director
- Nina Lasky, NYCDOE Borough Arts Director
- Valerie Velazquez de Louzonis, Ph.D, NYCDOE Borough Arts Director
- Joy Pace, NYCDOE Borough Arts Director
- Rachel Shapiro, NYCDOE Borough Arts Director
- Janet Velasquez, NYCDOE Borough Arts Director
- Susanne Harnett, Ph.D., Metis Managing Senior Associate, **CAN Principal Investigator**

Mario R. Rossero

OBJECTIVE: To utilize my strengths in the areas of facilitation, leadership, organization, collaboration, and creative problem solving to effect learning, change, and growth in individuals and organizations as well as to address systemic challenges.

EDUCATION: Bank Street College of Education and Parson's School of Design
Supervision and Administration in the Visual Arts
Master of Science in Education

Washington and Jefferson College
Bachelor of Arts Major: Art/ Education Minor: Spanish

CERTIFICATES: Pennsylvania: Arts Supervisory
Pennsylvania: Visual Art K-12
Illinois: Administrative Type 75
Illinois: Visual Art K-12

EXPERIENCE: **THE NATIONAL ART EDUCATION ASSOCIATION (NAEA)**
Executive Director (January 2021-present)

Lead overall direction and strategy for the premiere professional organization for visual arts, design and media arts education, serving more than 15,000 members across school, university, community, and institutional settings.

The national team collaborates with our volunteer leaders to provide on-going professional development to the field through webinars, Town Halls, and an annual national convention. We also provide thought leadership through two professional journals, online and printed resources, as well as through commissions and interest groups.

NAEA's workstreams are organized around the five pillars of our 2021-2025 Strategic Vision:

- **Equity, Diversity, and Inclusion (ED&I):** This pillar establishes comprehensive strategies that work from the classroom outward, providing practitioners and state and national leaders in the field with direction and tools for addressing ED&I.

- **Learning:** This pillar supports on-going virtual/remote, hybrid, and careful in-person instruction as well as teacher leadership, social–emotional learning (SEL), differentiated instruction for all learners, and connections between visual arts, design, and media arts education.
- **Research and Knowledge:** This pillar supports a culture of research throughout the association by empowering and inviting members across all divisions to participate in research as a core component of their visual arts, design, and media arts education practice and to disseminate findings widely through presentations, webcasts, conversations, and the publication of research and research topics.
- **Advocacy and Policy:** This pillar positions NAEA to engage with both traditional and non-traditional allies to build a national advocacy strategy centered on the importance, benefits, career opportunities, and contributions of visual arts, design, and media arts education.
- **Community Vibrancy:** This pillar bridges the desire of members to ensure an internally strong organization with the need to connect the organization’s support and resources with the broadest community of visual arts, design, and media arts educators.

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Senior Vice President, Education (July 2015-present)

Responsible for the overall planning, management, and supervision of the programs and operations of the Center's Education Division. Oversee a national portfolio of arts and arts education programs in every state, D.C., Puerto Rico, and 26 countries internationally. Through 60 education team members, nearly 40 distinct programs, and a \$15M annual budget, the Education Division impacts the field through model programs and performances that address Arts Education challenges, accelerate best practices, strategically activate networks, and uplift citizen artistry.

Lead the following five teams:

- **Education Programs & Productions:** Produces, presents, commissions, and tours an annual season of performances and educational events for youth & families across music, dance, and theater. Offers an

annual set of career development programs in instrumental music, opera, jazz, ballet, and theater for high school & college students, as well as aspiring professionals from across the country

- **School & Community Programs:** Offers school-and community-based residencies, partnerships, and learning networks, locally and nationally, that directly impact teachers, students, administrators, and artists through professional development, arts integrated curricula, collective impact efforts, and district-wide strategies (Any Given Child & Turnaround Arts, for example).
- **Research and Evaluation:** Measures, evaluates, and disseminates progress across Center-wide initiatives, specifically looking at the impact of the arts on student achievement, student behaviors (SEL), and school climate as well as tracking audience engagement for performances.
- **VSA, Accessibility, & Special Education:** Continuing Ambassador Kennedy Smith's work, this team champions access to the arts for all ages through training, annual conferences, performances & exhibitions, technical assistance, and hands-on audience engagement.
- **Digital Learning:** Creates, produces, and publishes educational resources in print and online.

Special Projects:

- **Arts Summit:** Program & produce an annual spring convening bringing thought leaders from the arts and related fields together for conversation, connection, and action. The daylong event features examples of existing, visionary projects that can propel one's thinking towards new ideas and actions, as well as dialogues with artists, futurists, scientists, engineers, and policy makers to help catalyze new projects and partnerships. <http://www.kennedy-center.org/pages/specialevents/summit>
- **Citizen Artist Fellows (CAFs):** Recognition that celebrates emerging artists across the country that utilize their art form for positive impact on communities. Through a year-long engagement with the Kennedy Center, CAFs develop and strengthen connections in their fields, receive opportunities for

artistic collaboration and presentation, and gain access to Kennedy Center Staff and Artistic Partners for individual professional development (See Summit link above).

- **REACH Planning:** Lead for education planning and engagement for the Kennedy Center's forthcoming expansion, The REACH, where a new "Moonshot Studio" (maker space), community classrooms, and opportunities to activate a broader campus for summer intensives and camps are in the works (Opening September 7, 2019).

CHICAGO PUBLIC SCHOOLS (CPS)

CORE CURRICULUM, OFFICE OF TEACHING & LEARNING

Chief of Core Curriculum (July 2014-June 2015)

Provide leadership and strategy for all Core Curriculum departments, including Literacy, Mathematics, Science,

Global Citizenship for the district.

- Charged with the implementation of Common Core

content areas through training, support materials, and systems.

- Lead for the district's Multi-Tiered Systems of Support (MTSS), which ensures strong core instruction and supports for all learners, both academically and social-emotionally.
- Co-Lead for Principal Common Core Institute trainings quarterly.
- Partnership coordination and roundtables.
- Cross functional team lead facilitator for annual principal planning guidance for budgeting, staffing, and scheduling
- Manage highly effective staff of over 40 employees

CHICAGO PUBLIC SCHOOLS (CPS)

CORE CURRICULUM, OFFICE OF TEACHING & LEARNING

Director, Arts Education (Dec 2011-July 2014)

Lead for curriculum, instruction, assessment, partnerships, and strategy for all art forms (Visual Art, Music, Dance, and Theatre) in all 658 Chicago Public Schools.

- Design and implementation of the first-ever CPS Arts Education Plan (www.cpsarts.org)
- Data tracking and systems for capturing arts indicators and arts learning on scorecard

- Professional development for over 1200 Arts Teachers
- Public-Private strategy development
- Leadership training and facilitation
- Curriculum and Assessment writing and oversight, including Performance Tasks in the Arts tied to teacher evaluation
- Managing a highly effective staff of 7
- City-wide exhibitions and performances
- College and career connections in the Arts
- Cross-Functional Team Lead for 2014-15 principal planning guidance and supports
- Brought in over \$13million in city and federal dollars to increase access and quality of arts education

PITTSBURGH PUBLIC SCHOOLS (PPS)
CURRICULUM, INSTRUCTION, AND PROFESSIONAL DEVELOPMENT

Senior Program Officer Arts Education (July 2010-Dec 2011)

Charged with transforming the state of arts education across the district's over 60 schools based on six research-based and community-vetted recommendations: Curriculum, Professional Development, Provision, Personnel, Partnerships, and Policy. Duties included:

- Designing, writing, and implementing a comprehensive PreK-12 Visual Art, Music, Dance, and Drama curriculum, including accountability and assessment systems
- Providing needs-based professional development that supports teachers in reaching all students and aligns to the District's theory of change
- Overseeing various All-City exhibitions and performances
- Managing community arts partnerships and grant-funded programs, such as the Culturally Responsive Arts Education (CRAE) project
- Contributing to "Teaching and Learning" walks and observations within schools to provide evidence-based feedback and coaching, as well as supervising and evaluating staff
- Managing a Visual Art Coach, a Music Coach, and the CRAE Project Manager

**CHICAGO PUBLIC SCHOOLS (CPS)
THE OFFICE OF ACADEMIC ENHANCEMENT
MAGNET SCHOOLS AND PROGRAMS**

Director (Nov 2008-June 2010)

Responsible for overseeing programs in over 230 Magnet and Magnet Cluster Schools across the district, including focus areas such as children's engineering, fine and performing arts, humanities, International Baccalaureate, literature and writing, math and science, Montessori, technology, and world language. Duties included:

- Supervision: over 12 direct reports, including program administrators, evaluators, and grant staff
- Professional Learning Communities: creating a network of lead teachers that are trained to examine student work and data
- Professional Development: plan for lead teachers and school staff, with a focus on curriculum integration
- School Choice: working through student assignment and marketing to attract and retain students from across the district
- Performance Management: making data-informed decisions, both at the school and district level
- Grant Management:
 - US DOE Voluntary Public School Choice (\$11 million)
 - US DOE Magnet Schools Assistance Program (\$10 million)
 - US DOE Arts Education Model Development and Dissemination (\$1 million)
- New Schools: design, negotiations, district-alignment, marketing, and opening
- Strategic Planning: for department and for schools via their School Improvement Plan (SIP)
- Partnerships: forging and aligning partnerships to support programs

**CHICAGO PUBLIC SCHOOLS
TEACHING AND LEARNING
THE OFFICE OF ARTS EDUCATION**

Interim Director (appointed in March 2010)

Charged with district-wide oversight and leadership for arts education in over 600 schools in the areas of curriculum

design, assessment, partnerships, professional development, and citywide performances and exhibitions. Managed a small team, aligned to District mandates, cultivated partnerships, and maintained community interest and investment.

COLUMBIA COLLEGE, CHICAGO
EDUCATIONAL STUDIES DEPARTMENT
Arts Education Instructor, Adjunct

Methods and Materials for Teaching Art at the Elementary/Middle School Level, Classroom Management, and Instructional Delivery (Spring 2009 to present)

CHICAGO PUBLIC SCHOOLS
FINE AND PERFORMING ARTS MAGNET CLUSTER PROGRAM
(FPAMCP)

Administrator (July 2006-Nov 2008)

Responsible for facilitating and furthering the growth of over 120 fine arts teachers and their fine arts programs in 59 schools. Duties included:

- Positions: management of and quality control
- Budget: school based and central office based
- Grants: manage 1 million dollar DOE PDAE grant, "Building Curriculum, Community, and Leadership through the Arts" (BCCLA)
- Curriculum: lead and develop best practices in arts integrated teaching practice
- Professional Development: teachers and principals
- Collaboration with: external arts partners, cultural institutions, community organizations

Project Coordinator, BCCLA grant (November 2005-July 2006)

Planning, scheduling, and conducting professional development sessions for 116 fine arts teachers and their programs in 58 schools.

CHICAGO PUBLIC SCHOOLS
HAROLD WASHINGTON ELEMENTARY (preK-8)
Visual Art Teacher (September 2004- November 2005)

SHALER AREA SCHOOL DISTRICT
ROGERS ELEMENTARY (1-4)
SHALER AREA MIDDLE (5&6)
Visual Art Teacher (August 98-2004)

Co-Chair of the Visual Arts Department (2003-04)

School Collaborations:

- The Rogers Garden Project: an outdoor installation
- A.R.T.S.: a parent advocacy group
- S.M.A.C.: the Student Mail Art Collaborative
- WHO ARE WE? : school-wide collaboration (1-4)
- THE WORK: an inter-district anti-violence mural

THE ANDY WARHOL MUSEUM

Artist Educator (August 1997-2004)

Led tours, workshops, and discussions, planned programs, partnerships, and events, and taught in the Weekend Factory Studio.

PITTSBURGH CENTER FOR THE ARTS

Art Teacher (Summers 2000-2004, Spring 2000)

Variety of student-age Art Camps and Classes.
Design and installation of permanent public mural.

PETER'S TOWNSHIP MIDDLE SCHOOL (6-8)

Art Teacher (January-June 1998)

Visual Art, with a concentration on Ceramics.

LITTLE LAKE THEATRE COMPANY

-Theatre Arts Summer Camp Instructor (Summer 97-99)

-Properties Manager (Summer 1997)

-Box Office Manager (Summer/Fall 1995-97)

-Actor, children's theatre and main stage productions (1995-1998)

ART EXHIBITS:	Hide&Seek , The Lemon Collective	2019
	78 , Jared Hatch Studio, Chicago	2008
	THE ART OF TEACHING , Gallery 37, Chicago	2005
	SOLO SHOW , Enrico's Taza D'Oro, Pittsburgh	2001-04
	AMP , The Andy Warhol Museum, Pittsburgh	2004
	ART FOR AIDS/FOR CHANGE , Pittsburgh	2002-04
	THIRD YEAR EXHIBIT , Bank Street, NYC	2003
	ART ALL NIGHT , Pittsburgh	2002
	GROWING UP interactive performance piece,	1999
	The Andy Warhol Museum	

**COMMUNITY
PROJECTS:**

- THE ORTHOGENIC SCHOOL**, Chicago 2004
Artist-in Residence
Outdoor garden installation designed and built by students of this residential treatment facility.
- COMMUNITY GARDEN MURALS** 2000-03
Project Leader
Developed and lead community mural collaboration at the Mattress Factory Museum.
- BLACK SHEEP PUPPET FESTIVAL** 2000-01
Instructor
Facilitated a multi-generational puppet-making workshop at the festival.

PRESENTATIONS

- Selections from NAEA Tenure:**
- Crystal Bridges Museum 2020
“ State of the Arts Summit” Education panel moderator
- Arts Education Partnership (AEP) 2020
Virtual Gathering Interview
- University of Tennessee 2020
Tennessee Principal Professional Learning Series: Arts Education Webinar
- Selections from Kennedy Center Tenure:**
- SXSWedu 2019
“Long Way Down” performance & discussion
- SXSWedu 2018
“National Arts Networks & Stories of Impact”
- National School Board Association 2017-18
Annual Award Panel
- National Art Education Association 2018
STEAM Panel & Arts and Special Education
- DC Commission on the Arts & Humanities 2017
“Spotlight on the Arts” -Host
- Arts Education Partnerships 2016-17
Annual Policy Forum Presentation

From Previous Roles:

<u>The Arts Continuum Panel Discussion</u>	
From K-12 to College & Career (host)	2014
<u>Arts Education Partnerships, Nat'l Forum</u>	2013
Public-Private Partnership	
<u>National Guild for Community Arts Education,</u>	2013
Collective Impact: Chicago Cultural Plan & CPS Arts Ed Plan	
<u>Columbia College, Chicago: guest lecturer</u>	
present	
<u>Museum of Contemporary Art, Chicago:</u>	2010
"Curriculum jockey" for a panel discussion	
<u>School of the Art Institute, Chicago: guest lecturer</u>	
	2008-09
<u>National Art Education Association</u>	
-The CPS Arts Education Plan	2013
-Summer Professional Development:	2008
-The Arts Teacher as Artist, NOLA	
-Changing Whole School Culture Through the Art Teacher, NYC	2007
-The Rogers Garden Project, Denver, CO	2004
-"Who Are We? " tolerance project in NYC	2001
<u>Illinois Art Education Association</u>	2006

Of NOTE:

ArtsEdSEL Senior Advisory Board Member	2021-Present
Arts Industry Advisory Board Chair, Alexandria City Public Schools	2020-Present
Arts Education Partnerships (AEP), Advisory Board Member	2015-Present
Crystal Bridges Museum	2017-Present
Windgate Advisory Board Member	
Duke Ellington High School for the Performing Arts, Washington, D.C., Board Member	2015-2018
Supervision/Administration Art Educator Award, Western Region Recipient	2015
Hero to the Arts Award,	2014
National Dance Education Organization	
Redmoon's "Great Chicago Fire" book, Advisor	2014
Cities for a Creative Future, Member	2013-15
Arts Education Collaborative (AEC) Advisory Board	2010-11
Pittsburgh Cultural District Education Advisory Board	2010-11

Pittsburgh Symphony Orchestra Board Education & Community Engagement Committee	2010-11
Education Policy and Leadership Center (EPLC)	2010-11
Arts Education Study Group	
Chicago Arts Learning Initiative (CALI)	2009-10
Chicago Arts Educators Forum (CAEF)	Present
Chicago Arts Partnerships in Education	2008-10
Advisory Board	
Columbia College Education Advisory Board	2008-10
Glencoe's ART e-Solutions: 2 articles	2008
Mattress Factory Museum Educational Advisory Board	2004
W&J Scholar in Art	1997
Dudley R. Johnson Prize in Theatre Arts	1997
James W. Hanna Education Award	1997

**INDIVIDUAL
GRANTS:**

National Endowment for the Arts Grant:	04-05
<i>School/Museum Garden Partnership</i>	
Shaler Area School District Grant Award	99-03
The Andy Warhol Museum Grant Award:	
focus on Critical Response	2003
Performing Arts Alliance of Shaler Area Grant Award	2002



MARIA PALMA

PROFESSIONAL EXPERIENCE

2014- Present NYCDOE Office of Arts and Special Projects

Deputy Director

- Develop and support infrastructure for local borough field support for superintendents, principals and arts teachers
- Supervise team of Borough Arts Directors and Borough Arts Coordinators
- Oversee design and implementation of *Arts Mondays*, citywide initiative of professional learning communities of arts educators.

2007- Present NYCDOE Office of Arts and Special Projects

Director of Arts Education Accountability and Support

- Responsible for supporting principals and school staff in fulfilling arts requirements for all students grades pre-kindergarten through twelve.
- Supports principals and school communities to develop and implement quality arts learning aligned with New York State requirements for arts education and the NYC Blueprint for Teaching and Learning in the Arts
- Assists principals in enhancing School Quality Review and other accountability initiatives through effective and differentiated arts programs.
- Facilitates opportunities for ongoing, sustained, outcomes-based professional learning for school leaders and school-based arts specialists aligned with NYC Blueprint for Teaching and Learning in the Arts and NYS state requirements for arts education.
- Provides guidance to principals in the effective and efficient allocation of funds to support school based sequential arts education.
- Identifies and guides use of formative and summative assessments in the arts to inform instruction and provide additional supports for all students.
- Develops and sustains communities of practice and peer structures for professional development of school leaders, arts specialists and classroom teachers

2003 - 2007 Region 7 Regional Arts Supervisor

Leadership in Knowledge Management

- Organized and assumed primary responsibility for writing the Regional District Comprehensive Education Plan (RDCEP) and DCEP NCLB Addenda for Districts 20, 21 and 31 in 2003-2005
- Facilitated knowledge management to evaluate, inform, and improve performance and to provide models for effective teaching practices for quality arts learning K-12.
- Supported principals and schools in the development and implementation of standards-based sequential arts programs and quality teaching designed to meet needs of diverse learners and aligned with individual school vision.
- Envisioned, developed and implemented a rigorous and differentiated professional development plan for the arts focused on student outcomes
- Identified and guided use of formative and summative assessments in the arts to inform instruction and provide additional supports for all students.
- Communicated core message for quality arts learning to constituent groups
- Pursued and secured \$2 million to support professional development for arts specialists and research based practices to support ELLs and special needs learners through the arts from USDOE

- Executed regional roll-out of *Blueprint for Teaching and Learning in the Arts* and served as liaison between the Office of the Arts and Special Projects and Region 7 in citywide initiatives
- Organized and participated in instructional walkthroughs of Region 7 schools to identify evidence of best instructional practices and inform professional learning
- Designed Principals' leadership conferences at MOMA, Brooklyn Museum of Art, NYC Ballet, Jazz at Lincoln Center, BAM, etc. to strengthen instructional knowledge to manage quality arts learning for all students
- Chaired *Blueprint for Teaching and Learning in the Visual Arts* committee on planning and assessment

Effective Management of Resources and Human Capital

- Oversaw administration of annual regional Project ARTS budget of \$8.2 million to schools
- Guided principals in the effective and efficient allocation of funds to support school based sequential arts education and in sound practices in programming and scheduling
- Provided technical assistance to principals and schools in securing additional resources and in leveraging local opportunities to enhance funding and resources
- Co-designed and managed implementation of "*The Art of Teaching: Promoting the Professional Growth of Arts Specialists*" a three-year \$1 million USDOE grant for professional development
- Co-designed and managed implementation of "*Setting the Stage for Student Success*," a \$1 million USDOE model development and dissemination grant for ELLs and special needs learners
- Co-designed and managed implementation of "*Artful Learning Communities: Assessing Learning in the Arts*" a three-year \$1 million USDOE grant for professional development and "*Artful Learning Communities II: Assessing Learning, Transforming Practice, Promoting Achievement*."
- Worked in collaboration with team in the NYCDOE Office of Arts and Special Projects to design and develop "*Arts Achieve: Impacting Student Achievement in the Arts*" an i3 grant
- Developed and managed partnerships with cultural institutions and arts organizations to provide professional development and quality arts programs before, during and after school
- Designed and executed arts-related public and community events such as annual regional Snug Harbor Student Art Exhibit featuring 400 student artists
- Promoted citywide and local arts opportunities for students, families, educators and school communities that resulted in high level recognition for student achievements and equitable access to cultural resources of New York City

Development of Effective Professional Learning Community to Share Best Practices

- Co-developed and implemented model professional development through Professional Learning Communities in three PDAE grants "*Art of Teaching*" and "*Artful Learning Communities I and II*"
- Developed effective organizational structure to create and sustain small learning communities to support professional development of 450 school based arts specialists region wide in music, visual arts, theater and dance
- Designed, managed and assessed ongoing, sustained, outcomes-based professional learning for arts specialists aligned with *NYC Blueprint for Teaching and Learning in the Arts* and NYS state requirements to enhance student performance
- Cultivated highly successful and flexible communities of practice through capacity-building of a cadre of 45 *Blueprint* facilitators
- Initiated a Region 6,7,8 Collaborative to leverage resources for effective professional development of dance and theater educators in Staten Island and Brooklyn
- Supported professional development for new teachers in the arts through mentoring and design of P-credit courses

PROFESSIONAL ACTIVITIES

- Presented at SEADAE Assessment Conference, Grapevine, Texas November 2016
- Presented at USDOE Project Directors' Conference, Washington DC March 2006
- Panelist at Arts Education Partnership Conference, Wolf Trap, Virginia September 2006

PROFESSIONAL RECOGNITION

- Music Educators Association of New York City, Supervisor Award 2007
- New York City Association of Teachers of Art, Outstanding Supervisor 2006
- Literacy Advocate 2006 Staten Island Reading Association
- Received "*Borough President's Award for the Arts*"
- "Samuels Award for Excellence in Teaching" from the Rudin Foundation

EDUCATION

1984- 1986	<i>College of Staten Island</i>	Staten Island, New York
Sixth Year Professional Diploma		
1980-1984	<i>College of Staten Island</i>	Staten Island, New York
M.S. Secondary Education, English		
1968-1972	<i>Fordham University</i>	New York, New York
B.A. English and Social Science		

PROFESSIONAL CERTIFICATIONS

School District Administrator, New York State
School Administrator and Supervisor, New York State
Education Administrator, *Senior Staff Development and Training Instruction Specialist, Senior Curriculum Development and Coordination Instruction Specialist, Senior Subject Area Instructional Program Management Specialist, Senior Funded Programs Management Instruction Specialist*
Principal, Elementary School
Principal, Junior High School
Assistant Principal/High School Supervision of English
Teacher of English, Junior High School and Day High School



National Association for Music Education, Reston, VA, September 2015- present

Director of Public Policy, Research & Professional Development, 01/2018 - present

Director of Content and Policy, 05/2016 – 12/2017; Senior Regulatory Policy Advisor, 09/2015 – 05/2016

Leader of the federal and state policy department, research, and professional development offerings for 60,000-member organization. Director of Publications for peer-reviewed journals and magazine. Lead staff team of 6 and manage \$1 million budget. Staff liaison for board committees, including professional development committee, which oversees all content for K-12 and research conferences, and for the Position Statement Committee (2016-2018), including creation of [Inclusivity and Diversity](#) and [Equity and Access](#) statements adopted in 2017.

- **Demonstrated Coalition Architect.** Facilitator of the [Advocacy Leadership Force](#) (ALF) – a network of 50 state music education advocates. Grew ALF membership 32% in first 6 months of management (2016). Expanded constituencies by partnering ALF with other advocacy networks, including Americans for the Arts and the National Association of Music Merchants (NAMM) Foundation. ALF serves as the model for Educational Theatre Association's Advocacy Leader Network.
- **Effective Professional Learning Designer.** Increased conference attendance for the 2021 [Music Research and Teacher Education conference](#) by 67% as the event went online following COVID-19. Created more access through lower registered costs while building an easy-to-use, cost-effective conference platform.
- **Strategic Project Manager.** Led successful redesign of [Teaching Music](#), the only print publication received by all members of Association. Led RFP process to identify publishers, negotiated contracts with three new vendors, and saved the association \$75,000 annually while increasing print offerings from 4 to 6.
- **Proven Revenue Generator.** Project lead of \$563,000 [Teaching with Primary Sources grant from the Library of Congress](#) to create curricula related to the Library's digitized music collection and the 2014 Music Standards (2016-22). Extension of the project through 2022 focuses on bringing music of diverse American composers into classrooms in partnership with the [Institute for Composer Diversity](#).
- **Sought-after Presenter.** Clear, effective communicator in-person, virtually, and in writing. Invited author for the [National Association of State Boards of Education](#) (January 2020). Invited speaker for the [NAMM Foundation](#), [Conn-Selmer](#), and Save the Music Foundation, among other virtual events during COVID-19.

State Education Agency Directors of Arts Education, Phoenix, AZ January 2005 – September 2015

Founding Member, President (2011-2013), Treasurer (2005-2011)

Created all-virtual non-profit serving arts education staff in state education departments and shaping arts education policy nationally.

- **Entrepreneurial Innovator.** Created, designed, developed and executed the shared vision of www.nationalartsstandards.org, a searchable web-based set of standards with more than 850,000 unique visitors in 5 years. Attracted more than 4,300 arts educators from every state in 3 online reviews of the standards; moderated the public national release broadcast with more than 1,000 people participating. The 2014 Standards have influenced arts standards in [44 states](#) in 6 years. Led the 25-person National Coalition for Core Arts Standards Leadership Team, comprised of 9 national member organizations.

Arizona Department of Education, Phoenix, AZ, October 2003 – September 2015

Director of Arts Education, 2007 – 2015; Arts Education Specialist, 2003-2007

Lead program person for all aspects of arts education at the state department: standards, assessment, performing arts career and technical education, teacher preparation and teacher certification. Liaison to all arts education service organizations in the state. Oversight of \$23 million annually of *Title IA and Title IIA* funding in Arizona.

- **Proven Leader in Program Development and Delivery.** Manager of Superintendent's Arts Education Initiative for the Arizona Department of Education, allocating more than \$5 million in federal funds to schools for arts integration. Created first statewide RFP on arts integration and school improvement in the nation. Program served as [model](#) for California and New Jersey.

Arizona Community Foundation, Phoenix, AZ, July 2002 – October 2003

Program Officer

Managed portfolio of \$5 million in grantmaking across arts, education, capacity building and public health.

Phoenix Boys Choir, Phoenix, AZ, October 2000 – June 2002

General Manager. Managed \$1 million arts organization, including marketing, operations, box office and facilities.

Arizona Commission on the Arts, Phoenix, AZ, November 1997- October 2000

School to Work & Organization Development Director

Created, implemented, managed and evaluated first-ever arts-based School to Work project in the nation.

The Phoenix Symphony, Phoenix, AZ, May 1995 to November 1997

Education and Public Grants Manager

Reached 65,000 students and adults annually with educational programming.

EDUCATION AND CERTIFICATIONS

Certified Association Executive, January 2020

W. P. Carey School of Business, Arizona State University, Tempe, AZ, 2001-2003

Master of Business Administration

Beta Gamma Sigma honor society inductee

Johns Hopkins University, Baltimore, MD, 1989-94

Master of Arts in History

Bachelor of Arts in Humanistic Studies, concentrations in history and anthropology

Phi Beta Kappa honor society inductee

Peabody Conservatory of Music, Baltimore, MD, 1989-93

Valedictorian, Bachelor of Music in Flute Performance, minor in Voice

HONORS

- Business Partner of the Year Award, West Music, 2019
- The Founders' Award for Leadership, Educational Theatre Association, 2016
- Outstanding Leadership in Dance Education Award, National Dance Education Organization, 2013
- NDEO Presidential Awards, National Dance Education Organization, 2020, and in partnership with the Arizona Dance Education Organization, 2010
- Raymond G. Van Diest Music Advocacy Award, Arizona Music Educators Association, 2009
- Outstanding Service Award, Arizona State University School of Music, 2008
- Art Advocate of the Year, Arizona Art Education Association, 2006

CURRENT SERVICE TO THE FIELD

- Executive Council Member, Institute for Composer Diversity. 2020 – present.
- Board Member, National Dance Education Organization. 2018 – present.
- Member, Teaching with Primary Sources Advisory Committee, Library of Congress, 2017 – present.
- Member, Pre-AP Arts Professional Learning and Development Committees, The College Board. 2018 – present.
- Advisory Board Member, *Arts Education Policy Review*. 2013 – present

Susan McGreevy-Nichols



PROFILE:

Innovative national leader, who firmly believes that “all children can learn”. Effectively uses the arts as an educational reform tool. Accomplished presenter. Considered a leader and leading expert in the field of dance education. Possesses a dynamic, genuine and warm personality. Skilled in creating, organizing and developing programs and obtaining the “buy-in” of all stakeholders. Demonstrated ability to network and make connections at the local, state and national levels. Visionary dance educator who shares passion for dance/arts education nationally and internationally.

SUMMARY OF QUALIFICATIONS:

- Leadership/Writer for Dance ~ National Coalition Core Arts Standards (NCCAS)
- Co-developer of Online Professional Development Institute (OPDI) including program design and course development.
- Co-author of five books on dance education with national/international distribution
- Program/Curriculum Developer for schools and districts
- Co-founder, The Griffin Center for Inspired Instruction. The Griffin Center engages in strategic collaborations with non-profit organizations, public agencies, schools districts and universities to shift paradigms in teaching and learning through the development and advancement of innovative research-based ideas, processes and programs.
- Founder/ developer of a nationally renowned middle school dance program that has a strong emphasis on dance as a core subject. The program emphasizes the learning of the creating, performing and responding processes and how they link to the other disciplines.
- 28 years experience of working in an urban middle school with children from diverse ethnic and economic backgrounds.
- Developer of a cutting edge reading comprehension strategy that uses text as inspiration for original choreography created by children. This literacy based methodology combines the creative process with reading instruction.
- Co-developer of an innovative after school program that uses the creative process to integrate curriculum. School-based classroom teachers are trained and hone their skills in after school programs which they later integrate into their practice.
- Co-founder /developer of Professional Development Institute for Dance Education – A collaboration between Rhode Island College and Rhode Island Dance Alliance providing graduate level course work for Dance Certification.
- Consultant for Educational Testing Service, the Educational Development Center (SPECTRE program) and by numerous state arts and education agencies, educational institutions and non-profit organizations in Arizona, California, Hawaii, Massachusetts, Connecticut, Maine, New Hampshire, New Jersey, New York, Vermont, Rhode Island, Maryland and Tennessee.
- Provide professional development opportunities for schools and districts that help teachers understand how to design and document student work that meets standards. Other professional development includes working with artists to help them to understand educational reform efforts and how to make what they do in schools more relevant to reform issues and showing classroom teachers how to facilitate the choreographic process as a non-dancer.
- Speaker and workshop presenter national and international for organizations such as the National Dance Education Organization, the National Dance Association/AAHPERD, International Reading Association, National Middle School Association, and the US Department of Education.

RELEVANT ACCOMPLISHMENTS:

- National Dance Educator of the Year 1995

- Selected to serve on a number of national committees and task force such as writing committee for the INTASC Beginning Teacher Standards in Arts Education and a program evaluation guide for the arts developed by the National Study of School Evaluation.
- Co-author of five books:
 - Building Dances (1995); (Second Edition 2005)
 - Building More Dances (2001)
 - Dance About Anything (2006)
 - Experiencing Dance (2005) (2014)
 - Exploring Dance Forms and Styles (2010); (Second Edition 2014)
- Columnist/Contributing Writer Dance Teacher Magazine 1999 – 2005
- Invited contributor/Executive Editor - Arts Education Policy Review
- Editorial Board – Journal of Dance Education

PROFESSIONAL EXPERIENCE:

- Executive Director National Dance Education Organization (NDEO) May 1, 2012 to present
- Lead District Arts Learning Coach; Art IS Education Professional Development Program coordinator, Alameda County Office of Education 2005-2011
- Faculty, Loyola Marymount University (part time faculty) 2006-2011
- Faculty, California State University/Dominguez Hills, (part time faculty) 2005-2010
- Community Arts Education Project: Arts for All, Arts Education Strategic Planning Coach 2005-2012
- National Director of Arts, Planning and School Support, The Galef Institute, Los Angeles, CA 2003 - 2005
- Artist-educator Coach, The Galef Institute, Los Angeles, CA 2002 - 2003
- Teacher/Director of Dance, Roger Williams Middle School Providence Rhode Island 1974-2002
- Licensed Trainer for Rhode Island Skills Commission conducting the following courses
 - NCEE Course One: Standards-Based Curriculum and Assessment
 - Orientation to Standards
 - Looking at Student Work
- Financial Officer Dance Alliance of Rhode Island 1985 – 2003
- Production Coordinator/Administrator Chance to Dance program 1985 – 2003

EDUCATION, TRAINING AND CERTIFICATIONS:

- BS Health and Physical Education/Biological Sciences University of Rhode Island, Kingston, RI 1974
- RI Licensed-Trainer Standards-based Curriculum National Center for Education and the Economy
- Rhode Island Teaching Certification K-12
 - Dance, Health and Physical Education
 - Biology and General Science

PROFESSIONAL AFFILIATIONS:

- President /Treasurer/Board Member/Presenter- National Dance Education Organization (NDEO)
- Board member – California Alliance for Arts Education (CAAE)
- Past President – National Dance Association/AAHPERD (NDA/AAHPERD)
- Past Co-President/Board Member – California Dance Educators Association (CDEA)
- Member-International Reading Association, National Middle School Association, ASCD, Phi Kappa Delta
- The Kennedy Center Alliance for Arts Education – Nominating Chair, State Leader (RI)

ADDITIONAL EXPERIENCE/SKILLS:

- Expertise in Arts Integration; Student Assessment; Program Development; Curriculum Development; Strategic Planning; Leadership Development; Cognitive Coaching
- Successful grant writer – foundations, federal funds (competitive and non competitive grants), state agencies

- Payroll, bookkeeping and tax preparation for a non-profit arts organization
- Trained in Technology of Participation (ToP) group facilitation methods
- Trained in Blended Coaching Strategies

REFERENCES: Upon request

Ms. Coralee (Cory) Wilkerson

SUMMARY OF SERVICES

Ms. Wilkerson has over twenty years of experience in arts education as both an educator and consultant in standards-based curriculum and assessment in the arts; including ten years as a trainer in standards based instruction and assessment techniques for the Pennsylvania Department of Education. Ms. Wilkerson has also served on the Leadership Committee of the National Coalition for Core Arts Standards, authors of the new National Core Arts Standards, and as Project Manager for the State Education Agency Directors of Arts Education.

WORK EXPERIENCE

Educational Theatre Association

Education Director 2019-ongoing

Work with staff, subject matter experts and consultants to design and plan, implement and maintain learning solutions which provide member value for all career stages. Research, direct and shape curricula and teaching processes utilized to meet learning needs of members to develop and support teacher leaders. Collaborate with outside partners and associations in data collection, analysis and research. Oversee management of the Learning Management System and/or technical partner relationships, providing content expertise and support. Oversee and develop department staff, maintaining all pertinent employee records, reports and reviews.

www.schooltheatre.org

<http://learn.schooltheatre.org>

National Coalition for Core Arts Standards

Project Manager - Communications & Technology Director 2013- 2018

Assist with press releases and communications to the public, website maintenance and design. Respond to public inquiries regarding the National Core Arts Standards. Manage copyright licensing as needed. Program management of two National Endowment for the Arts grants to pilot the Model Cornerstone Assessments. Facilitate arts assessment pilots and benchmarking for the Media Arts discipline.

www.nationalartsstandards.org

<http://nccas.wikispaces.com>

State Education Agency for Directors of Arts Education

Project Manager 2009- 2018

Schedule and document the work of this cyber based national organization, coordinate online professional development webinars, provide technical support for online meetings, maintain calendar of activities and events, update and oversee website, coordinate project processes as required.

www.seadae.org

<http://seadae.wikispaces.com>

Pennsylvania Department of Education

Consultant – Various Arts Projects 1999- 2018

Pennsylvania Assessment through Themes Project – Arts Assessment Item databank team

PA Early Childhood Education Standards – contributor first draft early childhood arts standards

PA Arts and Humanities Standards – served on final editing committee

Standards Aligned Systems – served as Arts Framework Project co-chair

PA SLO Teacher Evaluation Systems – technical editor for arts SLO models, scripted, designed and directed teacher training videos

[PA Theatre Endorsement](#) – Committee Co-chair – document co-author

Ms. Coralee (Cory) Wilkerson

www.pdesas.org (see SLO materials and Assessment Literacy PLC)

Pennsylvania Department of Education Governor's Institute for Arts Educators, Harrisburg, PA Administrative Staff & Trainer 1999 – 2007

Created and delivered professional development for arts teachers statewide as both faculty and then administration. Negotiated with outside vendors, create master schedule, identify and coordinate guest artists, conduct statewide meetings using teleconferencing and web based tools. Served as point of contact for technical support people during the week long training sessions. Served as Faculty/Trainer; conducted training seminars in arts curriculum and arts assessment, trained and mentored new staff members. Developed performance assessment tools to evaluate trainees.

Art in Action Facilitator 2010-2014

Served as the Theatre arts liaison for this 1.3 million dollar grant to the Erie Arts Council to sponsor a program in high poverty schools around Erie, PA. Trained and supervised Theatre teaching artists assigned to the partners schools, assisted in the creation of standards based arts integrated units of instruction in partnership with general classroom educators and teaching artists. Served on the leadership team defining the goals, mission and implementation of the grant programming.

Arts Educator 2.0 Facilitator 2009- 2011

Facilitated professional development for arts educators as a part a three year project funded by the United States Department of Education and created jointly with the PA Department of Education and Intermediate Unit 1 in Coal Center, PA. Designed work flow, supervised teachers enrolled and supported research work involved.

Neighborhood Bridges Early Critical Literacy Program - Fulton Opera House - Lancaster, PA Assessment Design and Teaching Artist 2009-current

Designed and administered assessment for this pre-school arts integrated program funded by PNC's Grow Up Great initiative. Designed classroom activities following the Neighborhood Bridges curriculum for day care and Head Start groups in Lancaster area pre-schools using drama to teach critical thinking and pre-reading skills.

<http://www.thefulton.org/education/schools/neighborhood-bridges/>

Building Bridges through Arts Smarts - IU 8 Johnstown, PA Administrative Staff 2006-2009

Assisted in planning and delivering intensive summer professional development programs for general education teachers working with arts infused curriculum. Conducted site visits at identified schools. Worked with staff and teachers long distance using internet tools to connect, mentor and monitor program progress.

Kids Drama Factory - Atlanta, GA Curriculum Planner/Staff 2006 – 2009

Designed curriculum for staff of 4 teachers. Created standards based theatre arts curriculum and performance assessment tools for use in an after school theatre arts program in Atlanta Public Schools. Taught grades 3-5.

Infinity Gifted Charter School, Harrisburg, PA Theatre Teacher 2004 – 2006

As school Theatre teacher, I taught general theatre arts classes for all children K-8, intensive classes grades 6-8 and created theatre arts curriculum and assessment based on school themes.

Ms. Coralee (Cory) Wilkerson

Lincoln Elementary School Life Esteem Program, Harrisburg Area School District, Harrisburg, PA Embedded Teaching Artist 2003 - 2004

Team taught Health classes with the physical education teacher as a embedded teaching artist. Responsible for creating integrated theatre arts and health curriculum to teach life skills and healthy choices for at risk students in grades four through seven.

Palmyra Area School District, Palmyra, PA

Drama Coach 1998 – 2006

Created and maintained an active program from the ground up, supervised staff, created and managed the production budget, fund raised, designed scenery, costume plots and teaching tools. Inventoried, maintained and managed stage and building resources for drama at the Middle School level. Linked after school program to standards based instruction in theatre arts.

Harrisburg Area Community College, Harrisburg Wildwood Campus and Lebanon Campus

Adjunct Professor, Theatre for Young People Instructor – 1999 – 2003

Designed instruction for Theatre 101 Curriculum, taught courses on campus to students in this community college. Assisted in created the HACC Theatre Curriculum guidelines (DACUM). Designed curriculum and instruction and taught theatre for youth as an instructor in the Theatre for Young People Theatre School.

EDUCATION & TRAINING

Education

MA Theatre – Villanova University, Villanova, PA - BS Elementary Education/Speech and Theatre, cum laude, State University of New York

Additional Training

Arts Assessment Intensive – National Arts Assessment Institute – SCASS Arts - Council of Chief State School Officers – Hidden Valley, PA

Forum Theatre, NYU, New York, New York workshop with Chris Vine and Doug Paterson

Theatre of the Oppressed/Rainbow of Desire workshop with Brazilian Augusto Boal, TOPLAB, New York, NY

Theatre in Education Seminar, Emerson College/Queen Margaret College, Edinboro Scotland

Theatre Short Course for Teachers, Anna Scher Children's Theatre, London, UK

Publications & Presentations:

- *Through the Woods and Safely Home- One K-3 teacher's journey with the new Theatre standards – Teaching Theatre* Fall 2014 issue
- Co-author Reflection as a Bridge Between Program Evaluation and Instruction –chapter in the book [The Reflexive Teaching Artist: Collected Wisdom from the Drama/Theatre Field](#)
- Co-author *The Art in Action Project* - chapter in the book [Teaching Creatively and Teaching Creativity](#)
- Co-author *A Framework for Theatre Education* – PA Department of Education – Harrisburg, PA
- Co-author PA State Department of Education *SAS Theatre Framework*
- International Presentations: KDSL Common Core MENA Dubai, United Arab Emirates, International Society for Technology in Education, Philadelphia, PA
- National Presentations: Arts Education Partnership, Young Audience Arts for Learning, Educational Theatre Association, Arts Schools Networks, State Education Agency Directors of Arts Education, National Art

Ms. Coralee (Cory) Wilkerson

Education Association, the College Board Media Arts Convening (facilitator), National Assembly for State Arts Agencies, SEADAE Arts Assessment Institute

JOSHUA RASHON STREETER

Educator • Artist • Scholar

Current Appointment

James Madison University (JMU) – tenure track

Associate Director of the School of Theatre and Dance

Assistant Professor of Theatre Education

Head of Drama/Theatre Education K-12 Licensure Program and Teaching Artist Concentration

Center for Faculty Innovation (CFI) Faculty Associate (Teaching Area)

African, African-American, and Diaspora (AAAD) Studies Faculty

Research Interests

Drama Pedagogy K-16

Curriculum Design, Instruction, and Assessment

Educational and Community Engagement

Directing and Dramaturgy – Musical Theatre, Theatre for the Very Young, and Theatre for Young Audiences

New Work Development – Musical Theatre, Theatre for the Very Young, and Theatre for Young Audiences

Certification

Theatre Education K-12 (Massachusetts)	2008
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Elementary Education K-6 (level II)	2013
Elementary Education K-6 (level I) (Pennsylvania)	2009

Education

Master of Fine Arts in Drama and Theatre for Youth and Communities University of Texas at Austin Austin, Texas	2016
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Post-Baccalaureate Degree in Elementary Education Mansfield University of Pennsylvania Mansfield, Pennsylvania	2009
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Master of Arts in Theatre Education, Theatre Education K-12 Track Emerson College Boston, Massachusetts	2007
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Bachelor of Arts in Theatre, James Millikin Scholar Program Millikin University Decatur, Illinois	2006
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Current Professional Partnerships

Arts Council of the Valley

Community-Engaged Projects on Harrisonburg, VA with James Madison University students (SY 20-21)
Anti-Racist Arts Board Training (SY20-21)

Ted-Ed

Consultation and Development of National Educator Cohort to support Ted-Ed Programming (SY 20-21)

University of Texas at Austin Drama for Schools

Drama for Schools Partnership to support Drama-Based Pedagogy Professional Development Programming (SY 17-21)

Educational Theatre Association (EdTA)

EdTA Teacher Educator Pro University Partner – Teacher Educator Pro Lesson Plans (SY 19-21)

Harrisonburg City Public Schools

School-Wide In-Service Professional Development (SY 18-ongoing)
Drama-Based Pedagogy Coach (SY 18-ongoing)

Rockingham County Public Schools

School-Wide In-Service Professional Development (SY 18-19)
Drama-Based Pedagogy Coach (SY 18-19)

Arts on the Horizon

Theatre for the Very Young – New Work Development (SY 18-19; 20-21)

Past Professional Partnerships

Oregon Children's Theatre

Theatre for Young Audience Educational Engagement Projects – Study Guide Development (SY 17-18)

Rockingham County Public Schools

School-Wide In-Service Professional Development (SY 18-19)
Drama-Based Pedagogy Coach (SY 18-19)

University Teaching Experience

Assistant Professor of Theatre Education – Tenure Track

2017-present

James Madison University

Graduate Level

Drama-Based Pedagogy in Practice (Foundational) *
Drama-Based Pedagogy in Practice (Advanced) *
Drama-Based Pedagogy in Practice (Arts Integration Coaching and Trainer-of-Trainers) *
Drama-Based Pedagogy and Music Pedagogy Integration (Primary Level) *

Undergraduate Level

Musical Theatre History
Youth Theatre*
Equity, Access, and Inclusion in Theatre Education and Performance*
The Teaching Artist*
Theatre for Young Audiences+
Secondary Methods in Theatre Education+
Primary Methods in Theatre Education+
Teaching Theatre Practicum (Advanced Methods & Professional Issues/Ethics with Field Work Placement)+
Introduction to Theatre (Face-to-Face: 300-seat and 35-seat sections; and Online version)+
Honors Thesis (3-semester independent study sequence, MA thesis equivalent)

Instructor

University of Texas at Austin
 Fundamentals of Acting
 Arts Integration for Multidisciplinary Connections

2015-2016

Teaching Assistant

University of Texas at Austin
 Creative Drama II
 Designs for Instruction
 Arts Integration for Multidisciplinary Connections
 Millikin University
 Acting II

2014-2015

2004-2006

** New course development.*

+ Major curricular revisions.

University Guest Lectures/Workshops

Streeter, Joshua. “Art for Social Change.” Dance Professional Course (Shane O’Hara, School of Theatre and Dance). James Madison University: 2020.

Streeter, Joshua. “Models for Working: Dramaturgy, Community, and Engagement.” Dramaturgy Course (Dr. Zachary Dorsey, School of Theatre and Dance). James Madison University: Harrisonburg, VA. 2020 and 2019.

Streeter, Joshua. “Differentiated Instruction using Drama in the Secondary Classroom” General Instruction Methods for Grades 6-12 Course (Dr. Robbie Higdon, College of Education). James Madison University: Harrisonburg, VA. 2019.

Streeter, Joshua. “Engage (The 5 E’s): Active Learning in the Science Classroom” Secondary Science Methods Course (Dr. Robbie Higdon, College of Education). James Madison University: Harrisonburg, VA. 2019.

Streeter, Joshua. “Developing a Creative Process.” Arts 100 (Dr. Lisa Maynard and Professor Richard Hillard. College of Visual and Performing Arts). James Madison University: Harrisonburg, VA. 2019.

Streeter, Joshua. “Constructivism: Using Side-coaching and Questioning as Teaching Tools in the Secondary Classroom.” General Instruction Methods for Grades 6-12 Course (Dr. Robbie Higdon, College of Education). James Madison University: Harrisonburg, VA. 2018.

Streeter, Joshua. “Mantle of the Expert in the Primary Classroom.” Creativity and the Arts in Elementary Education Course (Dr. Aaron Bodle and Dr. Holly McCartney, College of Education). James Madison University: Harrisonburg, VA. 2018.

Streeter, Joshua. “Theatre for the Very Young.” Contemporary Theatre Course (Professor Rebecca Lustig, School of Theatre and Dance). James Madison University: Harrisonburg, VA. 2018.

Streeter, Joshua. “Hooks and Active Engagement through Drama-Based Pedagogy.” General Instruction Methods for Grades 6-12 Course (Dr. Robbie Higdon, College of Education). James Madison University: Harrisonburg, VA. 2018.

Streeter, Joshua. “Drama as a Pedagogical Tool.” Creativity and the Arts in Elementary Education Course (Dr. Aaron Bodle and Dr. Holly McCartney, College of Education). James Madison University: Harrisonburg, VA. 2018.

Streeter, Joshua. “Dramaturgy and Engagement.” Dramaturgy Course (Dr. Zachary Dorsey, School of Theatre and Dance). James Madison University: Harrisonburg, VA. 2018.

Streeter, Joshua. “The Power of Arts Integration: Art to Understand, Empathize, and Unpack Ideas.” School of Theatre and Dance Colloquium (Professor Kate Arecchi and Professor Kate Trammell, School of Theatre and Dance). James Madison University: Harrisonburg, VA. 2017.

Streeter, Joshua. “National Core Arts Theatre Standards.” Secondary Theatre Methods Course (Professor Joan Lazarus, Department of Theatre and Dance). University of Texas at Austin: Austin, TX. 2016.

Streeter, Joshua. “Assessment in the Drama/Theatre Classroom.” Designs for Instruction Course (Professor Roxanne Schroeder-Arce, Department of Theatre and Dance). University of Texas at Austin: Austin, TX. 2015.

Streeter, Joshua. “National Core Arts Theatre Standards.” Secondary Theatre Methods Course (Professor Joan Lazarus, Department of Theatre and Dance). University of Texas at Austin: Austin, TX. 2015.

Streeter, Joshua. “Arts Integration.” Creative Drama II Course (Professor Roxanne Schroeder-Arce, Department of Theatre and Dance). University of Texas at Austin: Austin, TX. 2015.

University Grants to Support Teaching and Scholarship PI Joshua Rashon Streeter

Artists in Education Grant (\$3,606)	2020
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Virginia Commission for the Arts and National Endowment for the Arts
to support the Arts Integration and Secondary Theatre Summer Institutes

Artists in Education Grant (\$3,066)	2019
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Virginia Commission for the Arts and National Endowment for the Arts
to support the Arts Integration and Secondary Theatre Summer Institutes

Faculty Senate Mini-Grant (\$2,750)	2018
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James Madison University
to support Theatre in Our School High School Conference

Accelerating Creative Teaching Grant (\$2,000)	2018
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James Madison University
to purchase new technology for use in the Theatre Education methods courses

Community Engagement Sponsorship (\$1,500)	2018
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James Madison University
to support the Arts Integration Summer Institute

Provost Diversity Curriculum Development Grant (\$3,000)	2018
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James Madison University
to support the research and development of Equity, Access, and Inclusion in Theatre course

K 12 Teaching Experience

High School Theatre Educator

Snowden International High School – Boston Public Schools (Massachusetts)	2016-2017
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Theatre International Baccalaureate (IB) Coordinator and Teacher

“I Dream” Pilot Partner School with ArtsEmerson

“August Wilson Monologue Competition” Partner School with Huntington Theatre

Elementary Educator - *tenured*

Towanda Area School District (Pennsylvania)	
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2nd and 3rd Grade Classroom Teacher

2009-2013

Teaching Artistry

University of Texas at Austin

Drama for Schools Coach/Facilitator

2014-2016

“I come from a place...” Digital Storytelling Workshop (Applied Theatre)

2014

Hays County Juvenile Detention Center

Emerson College

Playwriting with Youth Residency - 5th Grade After-School Playwriting Program

2006

Boston Charter School

Student Teaching

Mansfield University of Pennsylvania

St. Paul’s Grammar School; Cranebrook, Australia; Pre-K

2009

Towanda Area School District; Towanda, Pennsylvania, 2nd Grade

2009

Faculty Development Institutes

Guest Facilitator

Critical Perspectives and Pedagogy Institute (James Madison University) ⁺

2020

African, African-American, and Diaspora Studies Program

Semester-long Institute on Critical Pedagogies for University Instructors

Professional Development Core Faculty and Learning Team Facilitator

Religion, Race, and Democracy: Teaching for Equity and Social Justice (University of Virginia) ⁺

2020

5-Day Workshop on Critical Pedagogy and Social Justice Education for University Instructors

Professional Development Co-Coordinator and Facilitator

jmUDesign (James Madison University) ^{*}

2020

5-Day Instructional Design and Re-Design Intensive for University Instructors

Professional Development Group Learning Facilitator

jmUDesign (James Madison University) ⁺

2019

5-Day Instructional Design and Re-Design Intensive for University Instructors

^{*} *Applied, selected, and accepted position.*

⁺ *Invited position.*

Faculty Development Workshops

Streeter, Joshua and Ed Brantmeier. “Culturally Responsive Pedagogy: What is it and where do I begin?” Center for Faculty Innovation. James Madison University: Harrisonburg, VA. 2020.

Streeter, Joshua. “Think Like an Artist: Routines for Creative and Critical Thinking in the College Classroom.” Center for Faculty Innovation. James Madison University: Harrisonburg, VA. 2020.

Streeter, Joshua. “Dialogic Exchange and Embodied Learning in the College Classroom.” Center for Faculty Innovation. James Madison University: Harrisonburg, VA. 2019.

Faculty Development Read & Dialogue Groups

Culturally Responsive Education & Theatre

Book – *Culturally Responsive Teaching and the Brain*

2020

Facilitators – Joshua Rashon Streeter and Roxanne Schroeder-Arce

Race & Education

Book – *Abolitionist Teaching: We Want to Do More Than Survive* 2020

Facilitators – Joshua Rashon Streeter and Daisy Breneman

Socio-economic Status, Class & Higher Education

Book - *Welcoming Blue-Collar Scholars into the Ivory Tower* and *The Lives of Campus Custodians* 2020

Facilitator – Joshua Rashon Streeter

Arts Based Professional Development

Summer Professional Development Coordinator and Facilitator

JMU Arts Integration Summer Institute (James Madison University, VA) 2018-present

4-Day Intensive Training Session for Teaching Artists and Educators (Graduate Credit Option)

Secondary Theatre Institute (James Madison University, VA) 2018-present

3- to 5-Day Intensive Training Session for Teaching Artists and Educators (Graduate Credit Option)

Teaching in Times of Change: Virtual Secondary Summer Institute (James Madison University, VA)

3 Workshop Series for Teaching Artists and Educators

In-Service Professional Development Coordinator and Facilitator (Long-Term Residencies)

Stone Spring Elementary School (Harrisonburg City School District, VA) 2018-2021

Drama-Based Pedagogy in Practice (Small Group PD – year-long partnership)

John Wayland Elementary School (Rockingham County School District, VA) 2019-2020

Drama-Based Pedagogy in Practice (Whole School and Small Group PD – year-long partnership)

Mountain View Elementary School (Rockingham County School District, VA) 2018-2019

Drama-Based Pedagogy in Practice (Whole School PD – year-long partnership)

In-Service Professional Development Facilitator (One-Time Workshops)

Louden County Public Schools (Loudon, VA) 2021

“Culturally Responsive Theatre Education” (Theatre Educator PD) +

Illinois Theatre Association 2021

“Culturally Responsive Theatre Education” (Theatre Educator PD) +

San Diego Unified School District (San Diego, CA) 2021

“Social Justice Oriented Theatre Classroom” (Theatre Educator PD) +

Oregon Theatre Educators Association 2020

“Culturally Responsive Theatre Education” (Theatre Educator PD) +

Texas Thespians Advocacy Network 2020

“Culturally Responsive Theatre Education” (Theatre Educator PD) +

Fairfax County Public Schools (Fairfax, VA) 2020

“Digital Storytelling” (Fine Arts Team PD) +

Tennessee Arts Academy (Nashville, TN) 2020

“Dramatic Inquiry: Using Teacher-in-Role to Explore Content Knowledge” +

“Come to the Virtual Carpet: Engaging Students in Story Drama” +

Prince William County Schools (Manassas, VA) 2019

“Making Thinking Visible in the Fine Arts Classroom” (Fine Arts Team PD)

Peak View Elementary School (Rockingham County School District, VA) 2018

“Drama-Based Pedagogy in Practice” (Whole School PD)

South River Elementary School (Rockingham County School District, VA) 2017

“Drama-Based Pedagogy in Practice” (Whole School PD)

Stone Spring Elementary School (Harrisonburg City School District, VA) 2017

“Drama-Based Pedagogy in Practice” (Whole School PD)

Curriculum Writer and Trainer of Trainers

Arts Every Day (Maryland)

Arts Integration Workshops (In-Service Teacher PD) + 2016-2017

Developed for Baltimore City Public Schools

Instructor

Tennessee Arts Academy

Elementary Drama/Literacy Arts Integration (5-day In-Service Teacher PD) ⁺ 2016

Alliance Theatre (Georgia)

Process Drama Workshop (Staff and Teaching Artist PD) ⁺ 2016

Reader's Theatre Workshop (Staff and Teaching Artist PD) ⁺ 2016

University of Texas at Austin

Drama for Schools Summer Institute (In-Service Teacher PD) ^{*} 2016

Early Childhood Drama Specialist (4 and 3-day institute)

Drama for Schools Summer Institute (In-Service Teacher PD) ^{*} 2015

Early Childhood Drama Specialist (5-day institute)

Drama for Schools Summer Institute (In-Service Teacher PD) ^{*} 2014

Upper Elementary Drama Specialist (8-day institute)

^{*} *Applied, selected, and accepted position.*

⁺ *Invited position.*

Publications Standards

National Coalition for Core Arts Standards Theatre Writing Team Members. "National Core Arts Standards." National Coalition for Core Arts Standards (NCCAS) and State Education Agency Directors of Arts Education (SEADAE). 4 July 2014. Web. ^{*}

^{*} *Juried selection.*

Publications Book Chapters

(*in process*) Contributions to the *Routledge Companion to Drama in Education* (eds. Mary McAvoy and Peter O'Connor, Routledge) ^{*} and *Drama for Schools: Creating and Sustaining Learning Communities Through the Arts* (ed. Kathryn Dawson, Intellect) ⁺.

Streeter, Joshua and Nicole Olusanya. "From Vision to Implementation: Re-examining Essential Practices for Applied Theatre with Youth." In *Applied Theatre with Youth: Education, Engagement, Activism*. Routledge, 2021. ^{*}

McCartney, Holly, **Joshua Streeter**, and Aaron Bodle. "Understanding Culturally Responsive Play through Drama-Based Pedagogy." *Professional and Ethical Considerations for Early Childhood Leaders*. IGI Global, 2020. ^{*}

^{*} *Juried acceptance.*

⁺ *Invited writer.*

Publications Peer Reviewed Articles

Streeter, Joshua. "Process Drama as a Liberatory Practice." *ArtsPraxis*. Fall 2020. Online.

Publications Peer Reviewed Popular Publications

Pederson, Meredyth, Spring Snyder, and **Joshua Streeter**. "Creating a Home for Community Engagement." *TYA Today*. Spring 2014. Print. ⁺

⁺ *Invited writer.*

Publications Book Reviews

Streeter, Joshua. "Book Review: *Devising Critically Engaged Theatre with Youth: The Performing Justice Project*." *Theatre Topics*. Spring 2021. Print. ⁺

Streeter, Joshua. “Book Review: *The iTheatrics Method. The Quintessential Guide to Creating Quality Musical Theatre Programs.*” *TYA Today*. Fall 2017. Print. ⁺

⁺ *Invited writer.*

Publications Educational Theatre Guides

Streeter, Joshua. “*The Legend of Rock, Paper, Scissors.*” Oregon Children’s Theatre. Portland, OR. March 2019. Print. ⁺
(*World Premiere.*)

Streeter, Joshua and Cortney McEniry. “*A Year with Frog and Toad Curriculum Guide.*” Oregon Children’s Theatre. Portland, OR. May 2018. Print. (*Updated and re-aligned to state standards.*)

Streeter, Joshua. “*The Very Hungry Caterpillar Show Study Guide.*” Oregon Children’s Theatre. Portland, OR. March 2018. Print. ⁺

Streeter, Joshua. “*Pete the Cat Study Guide.*” Oregon Children’s Theatre. Portland, OR. January 2018. Print. ⁺

Streeter, Joshua. “*Judy Moody & Stink: The Mad, Mad, Mad, Mad Treasure Hunt Study Guide.*” Oregon Children’s Theatre. Portland, OR. October 2017. Print. ⁺ (*World Premiere.*)

McEniry, Cortney and **Joshua Streeter.** “*A Year with Frog and Toad Curriculum Guide.*” Nashville Children’s Theatre. Nashville, TN. April 2016. Print.

Streeter, Joshua. “*Three Little Pigs Enrichment Guide.*” ZACH Theatre. Austin, TX. February 2015. Print.

Streeter, Joshua. “*A Little Night Music Educational Student Guide.*” Elmira Little Theatre. Elmira, NY. September 2012. Print.

⁺ *Invited writer.*

Publications Online/Blogs Higher Education

Streeter, Joshua. “Returning to Freire.” James Madison University Center for Faculty Innovation Teaching Toolbox. 8 Oct 2020. Web.

Streeter, Joshua. “Dialogic Spaces: Talking about Race in the University Classroom.” James Madison University Center for Faculty Innovation Teaching Toolbox. 10 Sept 2020. Web.

Streeter, Joshua. “Returning to Reflection: Finding Value in Student Feedback.” James Madison University Center for Faculty Innovation Teaching Toolbox. 30 Apr 2020. Web.

Streeter, Joshua. “Flipping the Classroom (Part 1).” James Madison University Center for Faculty Innovation Teaching Toolbox. 30 Jan 2020. Web.

Streeter, Joshua. “Community in a College Classroom.” James Madison University Center for Faculty Innovation Teaching Toolbox. 17 Nov 2019. Web.

Streeter, Joshua. “Thinking Routines: Questions to Begin and End a Lesson.” James Madison University Center for Faculty Innovation Teaching Toolbox. 26 Sept 2019. Web.

Publications Online/Blogs Theatre and Theatre Education

Streeter, Joshua. “God, I hate Shakespeare!”: Shakespearean/Contemporary Musical Theatre for Shakespeare Lovers and Haters.” *NewMusicalTheatre.com*. 19 Oct 2015. Web.

Streeter, Joshua. “Musical Theatre as a Vehicle for Change.” *NewMusicalTheatre.com*. 9 Oct 2015. Web.

Streeter, Joshua. “James’ Journey.” NewMusicalTheatre.com. 16 Sep 2015. Web.

Streeter, Joshua. “Culturally Specific TYA.” *TYA/USA Blog*. Theatre for Young Audiences/USA. 17 Nov 2014. Web. ⁺

⁺ *Invited writer.*

Publications Plays

Streeter, Joshua. *Before the Bell (T.I.E. – Theatre in Education)*. Beat by Beat Press. February 2018. Print. ⁺ (Available through licensing only.)

⁺ *Invited writer.*

Publications Thesis

Streeter, Joshua. “Broadway Junior: Musical Theatre for Youth Performers.” Thesis U of Texas at Austin, 2016. Print.

Streeter, Joshua. “Teaching Theatre in the English Classroom: A Resource for Secondary Language Arts Educators.” James Millikin Scholar Project Millikin University, 2006. Print.

Conference Presentations (accepted/upcoming)

Streeter, Joshua and Gus Weltsek. Paper Presentation: “Decolonizing the National Theatre Standards: Utilizing the Radical Imagination in Anti-racist and Abolitionist Teaching” in the Roundtable “Decolonizing Standards, Shadow Education, and Abolitionist Teaching”. American Educational Research Association National Conference: Online. 2021. ^{*}

O’Brien, Meg and **Joshua Streeter**. “20/20 Partnerships: Envisioning Successful Collaborations between Professional Theaters and Schools.” American Alliance for Theatre and Education National Conference: Online. 2021. ^{*}
(This workshop was to be presented in 2019 at the AATE AZ conference, presenters had the option to defer due to COVID-19.)

^{*} *Juried acceptance.*

Conference Presentations

Streeter, Joshua. “Embodied Learning in the Virtual Fine Arts Classroom.” State Education Agency Directors of Arts Education (SEADAE) Virtual Summit: Online. 2020. ⁺

Streeter, Joshua. “Tell Your Story: Devising Strategies for the Theatre Classroom.” Virginia Theatre Association Annual Conference: Online. 2020. ⁺

Streeter, Joshua and Cortney McEniry. “Facilitating Multi-Modal Storytelling for Critical Reflection and Dialogue Across Difference.” POD Educational Development Network National Conference: Online. 2020. ^{*}

Streeter, Joshua. “Digital Storytelling” Educational Theatre Association National Conference: Online. 2020. ⁺

Streeter, Joshua. “Culturally Responsive Theatre Education.” Educational Theatre Association National Conference: Online. 2020. ⁺

Streeter, Joshua and Michelle Kozlak. “Playful Pedagogy: A Collaborative Model to Teach and Create Theatre for the Very Young.” American Alliance for Theatre and Education National Conference: Online. 2020. ^{*}

Streeter, Joshua. “Rethinking Pedagogy: Activating Dialogue in the University Classroom.” Higher Education Pedagogy Annual Conference: Blacksburg, VA. 2020. ^{*}

- Streeter, Joshua** and Cortney McEniry. “Unpacking Difficult Dialogue through Arts-Based Practices.” Anti-Bias Teaching and Leadership: Practical Application and Advocacy in our Schools and Communities. Virginia National Association for Multicultural Education Conference: Harrisonburg, VA. 2019. ⁺
- Streeter, Joshua.** “Critical Pedagogy in the Primary Drama Classroom.” American Alliance for Theatre and Education National Conference: New York City. 2019. ^{*}
- Bodle, Aaron, Holly McCartney, and **Joshua Streeter.** “Drama-Based Pedagogy, Play, and Creativity: Integrating New Content into a Graduate Course Using Lesson Study.” International Play Association National Conference: Harrisonburg, VA. 2019. ⁺
- Streeter, Joshua.** “Tell the Story: Helping Student Directors Find their Way.” Educational Theatre Association National Conference: Denver, CO. 2018. ^{*}
- Streeter, Joshua.** “*Wonder*: Imagining Diversity in the Classroom using Drama.” Woodruff Arts Center Educator Conference: Atlanta, GA. 2018. ^{*}
- Streeter, Joshua.** “Re-Imagining History: *Hamilton* as a Tool for Engagement in the Classroom.” Woodruff Arts Center Educator Conference: Atlanta, GA. 2018. ^{*}
- Streeter, Joshua.** “Ruby Bridges and *Wonder*: Negotiating Challenges of Embodiment in Drama.” American Alliance for Theatre and Education National Conference: Minneapolis, MN. 2018. ^{*}
- Streeter, Joshua.** “Making Theatre Collaboratively: Acting, Directing, and Dramaturgy.” Virginia Theatre Association Annual Conference: Norfolk, VA. 2017. ^{*}
- Streeter, Joshua.** “Broadway Junior: The Intersection of Education and Musical Theatre.” American Alliance for Theatre and Education National Conference: New Orleans, LA. 2017. ^{*}
- Streeter, Joshua.** “Exploring Animals and their Habitats using Drama in Early Childhood Education.” Woodruff Arts Center Educator Conference: Atlanta, GA. 2017. ^{*}
- Streeter, Joshua.** “Making Classics Relevant Again: Using Drama in the High School Classroom.” Woodruff Arts Center Educator Conference: Atlanta, GA. 2017. ^{*}
- Streeter, Joshua.** “Unpacking Identity: Drama Strategies that Build Community.” Gay, Lesbian, and Straight Education Network (GLSEN) Massachusetts Fall Conference: Holyoke, MA. 2016. ^{*}
- Streeter, Joshua.** “Six Thinking Hats: Analyzing Perspectives Through Drama.” American Alliance for Theatre and Education National Conference: Boston, MA. 2016. ^{*}
- Streeter, Joshua,** Lauren Smith, and Becca Drew Ramsey. “Sparkling Dialogue: Exploring Audience Engagement on College Campuses.” American Alliance for Theatre and Education National Conference: Boston, MA. 2016. ^{*}
- McEniry, Cortney and **Joshua Streeter.** “Planning for the Short Term: Curriculum Design for Teaching Artists.” NYU Forum on Educational Theatre: NYC. 2016. ^{*}
- Smith, Lauren and **Joshua Streeter.** “From Your Work to Mine: Using Reflection as a Tool for Aesthetic Development.” NYU Forum on Educational Theatre: NYC. 2016. ^{*}
- Streeter, Joshua.** “DRAMA-turgy: Using Drama-Based Instruction in the Rehearsal Room.” Educational Theatre Association National Conference: St. Pete Beach, FL. 2015. ^{*}
- Streeter, Joshua.** “Choosing Culturally and Critically Conscious Literature for Drama Work.” American Alliance for Theatre and Education National Conference: Milwaukee, MI. 2015. ^{*}

Quinn, Betsy, Julia Ashworth, and **Joshua Streeter**. “National Theatre Standards: Pre-Conference Workshop.” American Alliance for Theatre and Education National Conference: Milwaukee, MI. 2015.⁺

Pederson, Meredyth and **Joshua Streeter**. “You Don’t Have to Be an Actor: The Value of Teaching in Role.” National Association for the Education of Young Children National Conference and Expo: Dallas, TX. 2014.*

Streeter, Joshua, Brianna Figueroa, Madilynn Garcia, and Matthew Hernandez. “Comida and Dialogue: Culturally Specific Casting.” Latin@ Performance Symposium: Austin, TX, 2014.

Streeter, Joshua. “Directing: What Is It and How to Do It?” (Fishbowl session for secondary theatre educators.) University Interscholastic League Theatre Conference: Austin, TX. 2014.

Streeter, Joshua. “Reimagining Script Analysis.” American Alliance for Theatre and Education National Conference: Washington, DC. 2013.*

National Coalition for Core Arts Standards Theatre Writing Team Members. “Empowering AATE Members with an NCCAS (National Coalition for Core Arts Standards) Update.” American Alliance for Theatre and Education National Conference: Washington, DC. 2013.⁺

National Coalition for Core Arts Standards Representatives. “National Core Standards in the Arts.” The Education Policy and Leadership Center 2nd Annual Arts and Education Symposium: Harrisburg, PA. 2012.⁺

Streeter, Joshua. “Directing the High School Musical: Acting Techniques that Work.” American Alliance for Theatre and Education National Conference: Chicago, IL. 2011.*

** Juried acceptance.*

⁺ Invited presenter.

Panel Discussions Moderator

Streeter, Joshua, moderator. “Decolonizing Musical Theatre.” Musical Theatre Educators Alliance National Conference: Online. 2021.⁺

Streeter, Joshua, moderator. “How do we define and measure success in TYA?” Millikin University New Musicals Workshop: Decatur, IL. 2016.⁺

⁺ Invited moderator.

Panel Discussions Panelist

Streeter, Joshua, panelist. “Setting the Stage for Successful Hybrid Learning” – Partnership PD Series: Navigating the New Normal. Company One: (virtual) Boston, MA. 2020.⁺

Streeter, Joshua, panelist. “Antiracism and Social Justice Education.” James Madison Center for Civic Engagement: (virtual) Harrisonburg, VA. 2020.⁺

Streeter, Joshua, panelist. “Building Reciprocal Partnerships Between Schools, Arts Organizations, and Communities.” American Alliance for Theatre and Education National Conference: Minneapolis, MN. 2018.⁺

Streeter, Joshua, panelist. “Research Driven Art.” Cohen New Works Festival: Austin, TX, 2015.⁺

Streeter, Joshua, panelist. “National Core Standards in the Arts.” The Education Policy and Leadership Center 2nd Annual Arts and Education Symposium: Harrisburg, PA. 2012.⁺

⁺ Invited panelist.

Educational Webinars/Videos

- Streeter, Joshua.** “Culturally Responsive Theatre Education.” Educational Theatre Association. 2021. ⁺
- Streeter, Joshua.** “First Class Meeting.” Companion website for Fisher et al, *The Distance Learning Playbook for College and University Instruction: Teaching for Engagement and Impact in Any Setting*. Corwin. 2020. ⁺
- Streeter, Joshua.** “Supporting Learner Engagement.” Companion website for Fisher et al, *The Distance Learning Playbook for College and University Instruction: Teaching for Engagement and Impact in Any Setting*. Corwin. 2020. ⁺
- Streeter, Joshua.** “Story Drama in the Primary and Elementary Classroom.” Educational Theatre Association. 2020. ⁺
- ⁺ *Invited presenter.*

Curriculum Development

- Streeter, Joshua.** “*Theatre Education Licensure Program and Teaching Artist Concentration.*” James Madison University. Harrisonburg, VA. 2018.
- Streeter, Joshua.** “*International Baccalaureate Theatre Curriculum.*” Snowden International High School at Copley. Boston, MA. 2017.
- Streeter, Joshua** and Carrie Smith. “*Third Grade Literacy Curriculum and Program Alignment (Common Core).*” Towanda Area School District. Towanda, PA. 2013. ⁺
- Striving Readers Comprehensive Literacy Grant K-12 Planning Team. “*Towanda Area School District Literacy Plan.*” Towanda Area School District. Towanda, PA. 2013. ⁺
- Streeter, Joshua.** “*Second Grade Literacy Curriculum and Program Alignment (Common Core).*” Towanda Area School District. Towanda, PA. 2012. ⁺
- Streeter, Joshua.** “*Second Grade Mathematics Curriculum (Common Core).*” Towanda Area School District. Towanda, PA. 2012. ⁺
- Streeter, Joshua** and Carrie Smith. “*Second and Third Grade Learning Focused Schools Curriculum.*” Towanda Area School District. Towanda, PA. 2011.
- ⁺ *Invited writer.*

National Service

National Alliance for Musical Theatre	
NAMT Festival Screening Subcommittee	2020
Educational Theatre Association	
Education Advisory Committee College/University Representative ⁺	2019-2020
Education Advisory Committee Regional (Mid-Atlantic) Representative ⁺	2019-2020
Virginia Department of Education	
Fine Arts Steering Committee ⁺	2020
Fine Arts Standards of Learning External Review Committee ⁺	2019
American Alliance for Theatre and Education	
2021 National Conference Co-Chair	2020-2021
Board Member Network and Special Interest Groups Director [^]	2017-2019

2019 Annual Conference Discussion Facilitator ⁺	2019
Distinguished Play Selection Committee	2013, 2012

Center for Educator Development in Fine Arts (TX)

Texas Essential Knowledge and Skills (TEKS) Curriculum Framework and Content Connections ⁺	2015
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National Coalition for Core Arts Standards

Theatre Standards Writing Team [*]	2011-2014
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Pennsylvania Department of Education

Stakeholder Subgroup for Teacher Evaluation, Theatre Representative ⁺	2012
“Publish Your Best” Fine Arts Peer Reviewer for Standards Aligned System ⁺	2012-2013

** Juried acceptance.*

⁺Invited position.

[^]Nominated position.

National Consulting (without Curriculum Development)

Millikin University College of Fine Arts (IL)

Anti-Racist Pedagogy and Practice (Faculty Development)	2020
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University of Virginia (VA)

UVA Acts (Theatre for Dialogue)	2019, 2020
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Harrisonburg City Public Schools (VA)

Arts Integration and Drama-Based Pedagogy	2018-2020
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South River Elementary School (VA)

Building Sustainable Musical Theatre Programs (Elementary Level)	2017-2019
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Honolulu Theatre for Youth (HI)

Arts Integration Framework	2017
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Boston Public Schools (MA)

Theatre Curriculum Mapping and Expeditionary Learning Frameworks	2017
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Austin Independent School District (TX)

Creative Learning Initiative (Music)	2015
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Grant Partner (not the PI)

Harrisonburg City Public Schools (VA)

National Endowment of the Arts Professional Development Grant (\$30,000)	2020
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James Madison University (VA)

MidValley Consortium Early Field Experience Mentorship Project	2020
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University Service

James Madison University

Climate Study Working Group (President and Provost’s Office)	2020-2021
COVID Contingency Planning Task Force	2020

College of Education, James Madison University

Professional Education Coordinating Council	2017-present
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College of Visual and Performing Arts, James Madison University

Arts Education Forum (Fine Arts Licensure Programs)	2020-2021
Search Committee (Dean)	2021
Diversity Council	2018-2020

School of Theatre and Dance, James Madison University

Associate School Director	2019-present
Assessment Coordinator	2019-2020
New Works Committee	2017-2020
Search Committees (Musical Theatre position, Dance Historian position)	2018-2020
Assessment Committee	2018-2019
Season Selection Committee	2017-2019
Recruitment Committee	2017-2018
Guest Artist Residency – Paige Hernandez	2019

Graduate School, James Madison University

Adjudicator at Showcase of Graduate Scholarship and Creative Activities	2019
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Department of Theatre and Dance, University of Texas at Austin

Season Selection Committee	2014
New Works Festival Selection Committee	2014

University Advising**School of Theatre and Dance, James Madison University**

Mainstage and Studio Student Dramaturgs	2019
Theatre Education Licensure Program Students (B.A. Program)	2017-present
Teaching Artist Concentration Students (B.A. Program)	2018-present
Theatre Management Practicum	2019-2020

Educational Engagement

Youth Theatre Class	2020
College for Kids Program	2018-present
Home School Theatre Class	2017-2019

Honors Thesis Advisor

Gwyneth Strobe – Directing Pedagogy	2018-2019
Maria Leckey – Theatre for Young Audiences	2018-2019

Honors Thesis Reader

Meghan Muldoon – Audience Engagement	2020
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Capstone Project

Thea Simpson – Black Broadway*	2021
Madeline Mojallali – Teaching Artistry	2018

Independent Studies

Camillo DeSantis – Designing Theatre for the Very Young	2020
Mallory Donoghue – Ethnodrama	2018

Student Directing	
Mia Lamberson – <i>Wiley and the Hairy Man</i>	2019
* <i>African, African-American, and Diaspora (AAAD) Studies Capstone.</i>	

Creative Activity Educational Theatre Programming

Community Engagement and Educational Programming

James Madison University

<i>Bocón</i>	2021
<i>Side Show</i>	2020
<i>Vinegar Tom</i>	2019
<i>She Kills Monsters</i>	2018

University of Texas at Austin

<i>Twelfth Night</i>	2016
<i>Anne Frank</i>	2015
<i>In the Heights</i>	2014
<i>Esperanza Rising</i>	2014

K-12 Engagement and Programming

Theatre in Our Schools (High School Conference with Guest Artist)	2018-2019
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Educational Coordinator

Elmira Little Theatre; Elmira, NY	2012
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Creative Activity Youth Theatre

Adjudicator

Virginia Theatre Association – High School and Middle School Play Competition (State Level)	2019
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Respondent

<i>Newsies</i> - Adlai E. Stevenson High School (Lincolnshire, IL)	2020
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Instructor

James Madison University Summer Art Program	2018
Summer Seminar on the Performing Arts; Elmira, NY	2012

Educational Theatre/Youth Theatre Director

Summer Workshop Acting Troupe; Towanda, PA	2009
Towanda Area School District; Towanda, PA	2009
Troy High School Drama Club; Troy, PA	2000-2008

Founder and Artistic Director

Troy High School Theatre Department; Troy, PA	2001-2003
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Creative Activity Workshops for Youth

James Madison University

Higher Achievement	2019
Youth Empowerment Camp	2018
Valley Scholars	2017

Creative Activity Musical Theatre, Theatre for Young Audiences, and Theatre for the Very Young

Educational Directing

<i>Bocón</i>	Director	James Madison University
<i>Lost and Found</i>	Director	James Madison University

Professional Directing

<i>A Minister's Wife</i>	Director	DeSanto and Streeter Productions
<i>A Little Night Music</i>	Director	Elmira Little Theatre
<i>Working</i>	Director	Elmira Little Theatre

K-12 Directing (Selected)

<i>Curtains</i>	Director	Summer Workshop Acting Troupe
<i>Once Upon a Mattress</i>	Director	Towanda Area High School
<i>You're a Good Man...</i>	Director	Troy Area High School
<i>Oklahoma!</i>	Director	Troy Area High School
<i>Pippi Longstocking</i>	Director	Troy Area High School
<i>Guys & Dolls</i>	Director	Troy Area High School

Professional/Educational Performance* (Selected)

<i>25th Annual... Spelling Bee</i>	Chip	Elmira Little Theatre
<i>Secret Garden</i>	Fakir	Elmira Little Theatre
<i>Into the Woods</i>	Jack	Mansfield University
<i>Hello, Dolly!</i>	Barnaby Tucker	Susquehanna University
<i>The King & I</i>	Prince Chululongkorn	Waverly Summer Music Theatre
<i>Ragtime</i>	Ensemble	Theatre 7

New Work Development (Selected)

<i>Pirandello</i>	Director	Cohen New Works Festival
<i>Marco Polo</i>	Ensemble	Prospect Theatre Company (NYC)
<i>Evergreen</i>	Ensemble	Prospect Theatre Company (NYC)
<i>The Flood</i>	Ensemble	Prospect Theatre Company (NYC)
<i>Sunfish</i>	Ensemble	Prospect Theatre Company (NYC)

Dramaturgy (Selected)

<i>Three Little Pigs</i>	Dramaturg	ZACH Theatre
<i>In the Heights</i>	Dramaturg	University of Texas at Austin
<i>Esperanza Rising</i>	Dramaturg	University of Texas at Austin

* All roles played after age of 18.

Creative Activity New Work Development

Writer – Theatre for the Very Young

<i>Lost and Found</i> , James Madison University	2020
<i>Ocean Uprising</i> , James Madison University	2020

Co-Writer – Theatre for the Very Young

<i>Keys</i> , University of Texas at Austin Developmental Workshop	2016
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Book Writer/Lyricist – Musical Theatre*Pirandello*, Millikin University New Musical Workshop, Decatur, IL

2016

Pirandello, Cohen New Works Festival, Austin, TX

2015

Performer

Prospect Theatre Company, New York City, NY

2012, 2010

Director

NewFest, Boston, MA

2007

Awards, Honors, Fellowships, & Scholarships**Lynton Award for Scholarship of Engagement Finalist** (1 of 3 National Finalists)

2020

James Madison University

Outstanding Assistant Instructor Nominee

2016

University of Texas at Austin

Winifred Ward Scholar

2015

American Alliance for Theatre and Education (AATE)

College of Fine Arts Brown Lockwood Scholarship Fund in Drama

2014-2016

University of Texas at Austin

College of Fine Arts Diversity Fellowship

2013-2016

University of Texas at Austin

Venture Grant Recipient and Project of the Year

2011

Towanda Area School District

James Millikin Scholar Project of the Year Runner-Up

2006

Millikin University

Additional Professional Theatre Training**Voice**

Ann Borders (Belt), Dolores Weed (Classical and Musical Theatre), and Cherilyn J. Ayres (Classical and Choral)

Acting

Lori Bales

Directing

Joe Antoun and David A. "Doc" Golden

Dramaturgy

Andrew Carlson

Community Engagement

Megan Alrutz

Master Classes - Musical Theatre/Acting (Selected)

Alice Ripley, Jane Krakowski, Lin-Manuel Miranda, John Tartaglia, Kimberly Grigsby, Tammy Blanchard, John Rando, John Cariani, Deborah Abramson, Linda Marvel, David Loud, Jeff Calhoun, Josh Rhodes, and Sarah Saltzberg.

Master Classes - Drama Education (Selected)

Brian Edmiston, Cecily O'Neill, Pamela Bowell, and Brian Heap.

Master Classes - Theatre for Young Audiences (Selected)

Finegan Kruckemeyer, Carol North, Hallie Gordon, Dave Brown, and Suzan Zeder.

Master Classes - Community Engagement (Selected)

Michael Rohd and Willa Taylor.

Professional Associations

American Alliance for Theatre and Education (AATE)

Educational Theatre Association (EdTA)

Theatre for Young Audiences/USA (TYA/USA)- USA contingent of ASSITEJ International

National Association for the Education of Young Children (NAEYC)

Association for Theatre in Higher Education (ATHE)

American Educational Research Association (AERA)

References

Katie Dawson

Associate Professor - *Department of Theatre and Dance, University of Texas at Austin; Director of Drama for Schools*

[REDACTED]

Gustave J Weltsek

Assistant Professor - *Department of Curriculum and Instruction (Arts and Education) in the School of Education, Indiana University*

[REDACTED]

Kara Kavanagh

Associate Professor - *Department of Early and Elementary Education in the College of Education, James Madison University*

[REDACTED]

Additional reference available upon request.

DR. DALE SCHMID

~ EDUCATIONAL PROGRAM MANAGEMENT ~

Accomplished Educator and Program Coordinator with proven success conceptualizing, planning, and directing diverse educational projects and programs designed to optimize student learning and career opportunities. Solid business and communication acumen; proven ability to cultivate rapport and build key alliances with fellow educators, administrators, state and national service organizations, and government representatives. Well-versed in state and national education public policy; adept at evaluating and elevating core curriculum standards. Technically savvy with proficiency in Windows, Mac OS, Microsoft Office Suite (Word, Excel, PowerPoint, Outlook), SPSS, and Adobe Creative Suite (Acrobat Pro, Photoshop, Premiere, Final Cut). *Proven expertise in:*

Program Development

Programmatic Evaluation

Educational Standards

Curriculum Development

Psychometrics

Formative Assessment

Educational Policy

Strategic Planning

Project Management

Staff Development

Partnership Building

Advocacy

Fiscal Management

Leadership Development

Grant Writing

EDUCATION AND CERTIFICATION

Doctor of Education: Educational & Organizational Leadership (3.95 GPA)

University of Pennsylvania – Philadelphia, Pennsylvania

Master of Education

Temple University – Philadelphia, Pennsylvania

Bachelor of Science, Speech & Theatre

Bemidji State University – Bemidji, Minnesota

Bachelor of Science, Health & Physical Education

Bemidji State University – Bemidji, Minnesota

Superintendent Letter of Eligibility / Aspiring Superintendents Program

University of Pennsylvania: Achieved Passing Score on School Superintendent Assessment (169)

PROFESSIONAL EXPERIENCE

NEW JERSEY STATE DEPARTMENT OF EDUCATION (NJDOE) – Trenton, New Jersey

Educational Program Development Specialist & Content Coordinator, 9/1999 to 2/2021

Provide key leadership and direction across visual and performing arts education policy, standards, and assessments impacting 1.4M students.

Leverage expertise in state and national public education policy and assessment for learning to evaluate and revise curriculum content and educational models. Orchestrate professional development workshops nationwide, educating fellow teachers on arts curriculum and assessment. Author grants; conduct research; prepare detailed reports.

...continued...

Key Contributions:

Served as visual and performing arts (and gifted and talented education) coordinator for 22 years at the state department of education, advocating on behalf of 20,000 teachers to promote equitable access to arts education and gifted accommodations. Spearheaded collaborative writing teams focused on establishing state and national education standards, assessments, model curriculum, and curricular support materials. Played instrumental role in reviewing and revising state curriculum content standards for visual and performing arts, career and technical education, 21st century skills, and financial literacy.

Integral to development of two iterations of K-12 national student learning standards in dance; two sets of national standards for professional teaching and model program standards; oversaw development and implementation of national entry-level pedagogic content exam for prospective dance educators.

Served as Program Officer for NJDOE \$2.5 Mil NJ Title I Arts Integration Pilot Program.

Innovated and managed the NJDOE Interactive Exchange Program, a national / international network of public schools, universities, and arts institutions leveraging cutting-edge interactive digital media exchange and distance learning technologies as an educational tool for the performing arts.

President of State Education Agency Directors of Arts Education (SEADAE)

Development Team for the National Arts Data Collection Taskforce: created two iterations of common course codes for implementation by the National Center for Education Statistic (NCES), facilitating national and statewide comparisons of arts enrollment and assessment data.

Project Director of Career & Technical Education: Performing Arts Skills Proficiency Testing Program, designed and field-tested state-sanctioned, written and performance examinations dance & theatre.

Project Management for the Arts Create Excellent Schools Initiative (ACES), an arts-focused education reform model program provided by NJDOE, the Alliance for Arts Education / NJ, and the NJ State Council on the Arts, with funds from the National Endowment for the Arts.

Co-Principal Investigator for the \$75K Dana Foundation grant ('06), the \$100K National Endowment for the Arts grant ('05), the \$100K Beaumont Foundation grant ('04-'05), and the \$500K Technology Opportunities Program grant / US Department of Commerce ('03-'04) in support of distance learning.

Recipient 2018 NDEO Outstanding Leadership Award, two Governor's Arts Awards in recognition for exceptional contributions to visual arts and dance education ('04), and Ellen Forman Memorial Award for dance education. Recognized with the Dance Educator of the Year Award ('04) and the John J. Pappas Award for Visual Arts ('03).

Published author and sought after public speaker.

Founding Teacher/Coordinator of Performing Arts / Dance & Theatre Career Academy, Southern New Jersey Academy of the Performing Arts / Gloucester County Institute of Technology, Sewell, NJ (1994 to 2001).

PROFESSIONAL ASSOCIATIONS

National Coalition for Core Arts Standards (NCCAS), Co-facilitator, 2015-Present

SEADAE President 2019-Present, Present-Elect 2017-19, Executive Committee (2004 to 2011 & 2014)

ArtsEdNJ, Governance & Steering Committees, 2007 - Present

National Dance Education Organization, President & three-term Past President (2003 to 2018)

NDEO Board of Directors (2002 to 2009)

(National) Arts Education Partnership, Steering Committee, 2005 to 2012

States Collaborative on Assessment & Student Standards/Nat'l Arts Consortium, Exec Committee, '99 to 2010

Dennis Inhulsen

Chief Learning Officer - 2015 - Present

Oversee content development for all aspects of professional learning opportunities for members of the National Art Education Association. Lead several NAEA projects and initiatives such as the national convention, speaker and session selection, virtual and onsite professional workshops, board development; staff lead for Equity, Diversity & Inclusion Initiatives and Direct the NAEA School for Art Leaders at Crystal Bridges Museum of Art. Served as chair for the writing of the National Visual Art Standards and present standards workshops nationally and internationally.

Education

Education Specialist – EdS. - 2006

Oakland University, Rochester Michigan. Qualified for school leadership at all levels.

Master of Arts – MA - 1988

Michigan State University, East Lansing, Michigan – Art Education

Bachelor of Fine Arts – BFA - 1980

Michigan State University, East Lansing, Michigan – Education, Sculpture and Art History. Certified in art education for kindergarten through grade twelve.

School Administration - 2001 – 2015

Elementary Principal - Patterson Elementary is a Title I school located within the Holly Area Schools District. Consisting of 560 students, 36 certified staff and 24 support staff, Patterson has achieved Adequate Yearly Progress for seven consecutive years. North Central Accredited. Responsible for all aspects of school management.

Director of Alternative Education – Redeveloped alternative education for “at risk” Secondary Students.

Art Educator 1980-2001

Holly Area Schools – Kindergarten through grade six including special education populations. School Improvement Chair, North Central Accreditation Chair, Facilities Committee and many other leadership roles.

Mott Community College – Taught methods courses including “Art for the Elementary School Teacher

Oakland University – Director and art educator for the Oakland University Youth Arts Camps. Directed and managed summer camps in the areas of dance, music, art and theatre. 8 summers.

Brown City Schools – Kindergarten through grade twelve. Yearbook, coaching and class sponsorship.

Arts Education Leadership

President – National Art Education Association (NAEA). Term of Office – 2013-15. NAEA is a 17,000-member national organization whose mission is to promote and support art education for all students and the educators that serve them. <http://arteducators.org>

Writing Chair – National Coalition for Core Arts Standards (NCCAS). 2011-14. Leading a team of nation-wide experts to write next generation art standards. <http://nccas.wikispaces.com>

Vice President – National Art Education Association (NAEA). 2009-11. Led various initiatives through representative governance, strategic planning and official position statement writing.

National Convention Coordinator – Denver, CO. Coordinated all program aspects of the 2004 annual convention of the NAEA. Attendance, 3000.

President – Michigan Art Education Association (MAEA). 1998-99

Presenter/Facilitator – National Keynote Speaker for Art Education, “What’s Next for Next Generation Arts Standards?” Legal Issues for New Educators, Thinking Skills in the Art Classroom, Leadership Skills Development, Board Development, Lesson Design, School Improvement, Title I, Board of Education Presentations and Panel Participant, Web 2.0 Tools for Teachers, Panel Participant and Facilitator Nationally and Internationally

PETER AVERY



THEATER EDUCATION & ARTS MANAGEMENT

New York City Department of Education (NYCDOE)

2009-Present

Office of Arts & Special Projects

Director of Theater

New York, NY

- Oversees all theater education, instruction and advocacy for the approximately 1,700 public schools (K-12 and special needs) across all five boroughs of New York City.
- Develops ongoing professional development workshops, training, assessment practices and courses for DOE theater teachers with a team of 15 facilitators.
- Directs major theater education initiatives such as the theater component of national ARTS ACHIEVE--the NYCDOE federally funded i3 project focused on assessing teacher effectiveness and student learning in the arts.
- Provides leadership training, direct school support and guidance to principals and teachers for theater programming, training and student achievement in theater.
- Oversees theater curriculum development and assessments in K-12 public schools.
- Initiates and manages NY, national and international theater education partnerships with Broadway, professional theaters, cultural organizations and higher education.
- Addresses educational policy such as the Common Core Standards (CCLS), teacher effectiveness, etc.
- Promotes theater and outreach programs to local and national press with DOE Press Office.
- Supports and contributes to the broader NYCDOE as well as Arts Office policies and initiatives.
- Presents workshops and lectures nationally and internationally at conferences and universities.

Disney Theatrical Group (DTG)

2007-2009

Education and Outreach Director

New York, NY

- Conceived, founded and directed Disney's first Education and Outreach Department for original Broadway productions and theater tours.
- Managed \$1 million+ budget, departmental scope and scale including programming, operations, finance, and staff supervision.
- Partnered with the NYCDOE to engage 13,000+ public school students in theater education by bringing them to Broadway and through workshops via outreach efforts in span of 18 months.
- Developed strategies with Group Sales and Marketing to increase ticket sales and heighten community profile through value-add educational experiences.
- Collaborated with Casting Director to attract nontraditional performers through major outreach campaign.
- Developed comprehensive teaching artist hiring, training, support and assessment for faculty of 20 diverse theater artist/educators.
- Designed and launched theater workshops for schools pairing Broadway performers and teaching artists.
- Reported directly to DTG President on initiatives as member of Senior Staff.
- Produced and co-wrote study guides for five Broadway and touring productions.

TADA! Youth Theater

2001-2007

Director of Education

New York, NY

- Directed all education programs for premier Off Broadway youth theater reaching over 20,000 NYC youth, families and teachers annually.
- Oversaw all curricula for residencies and programs at the theater, in the NYC public schools and the broader community.
- Created and managed annual departmental budget of \$700,000+.
- Co-produced online and print publicity and marketing materials for programs.
- Trained and supervised a staff of four and a faculty of 30 diverse teaching artists including music directors, actor-directors, choreographers and designers.
- Managed all communications and planning with schools to ensure artistic and educational quality of partnerships.
- Wrote successful grants for government, corporate and private funding sources.
- Worked as teaching artist in select school residencies and programs at TADA!

Imagination Stage

1997-2001

Director of Theatre Education

Bethesda, MD

- Co-developed, designed and directed Imagination Quest, an arts integration partnership with American University, serving schools in Washington D.C. area.
- Directed Arts Access programs for youth and young adults with disabilities.
- Supervised staff of two and faculty of 30 theater artists.
- Taught and directed teen Shakespeare, commedia dell'arte and improv troupes.

The Muppets Take Maryland Exhibit

Spring 1997

Project Coordinator

University of Maryland, College Park

- Coordinated exhibit of The Vision of Jim Henson, a national exhibit presented to 50,000+ people for University of Maryland in conjunction with Jim Henson Productions.
- Developed and taught University course on Henson's legacy and puppetry arts to prepare student docents to work interactive exhibit.
- Designed outreach efforts including an intergenerational tour pairing children from Head Start with senior citizens.

The Shakespeare Theatre Company

1995-1997

Assistant Director of Education

Washington, D.C.

- Managed all production-based school and adult education programs.
- Taught professional development workshops and residencies for teachers.
- Edited comprehensive theatre season study guides.
- Produced intensive Summer Classical Acting Workshop training program for actors.

Congressional Arts Caucus

1990-1993

Legislative Assistant

Washington, D.C.

- Wrote speeches and talking points for Members of U.S. House of Representatives and Senate as well as their staff.
- Reported on issues such as the National Endowment for the Arts (NEA), education, funding, international artist exchanges and the economic impact of the arts.

PROFESSIONAL ASSOCIATIONS

American Alliance for Theater and Education (AATE)

2000-Present

Current Member

- Served as Director of Communications and Executive Committee Member of international membership organization serving theater educators from across the spectrum of professional theaters, K-12 and higher education.
- Supervised online and print publicity, marketing and educational materials for organization.
- Produced and hosted inaugural national convening of Youth Theater Directors of Education.
- Supervised web site, press releases, newsletters and communications to field.

New York City Arts in Education Roundtable

2002-Present

Member

- Served as treasurer and was member of Executive Committee for 5 years.
- Co-Chaired annual Face-to-Face arts education conference for nearly 500 NYC artists, educators and administrators across all art forms.
- Co-chaired Advocacy Committee focusing on access and equity to arts learning.
- Managed budget for Roundtable representing over 150 arts organizations.
- Provided leadership for multi-disciplinary arts education service organization.

Theatre Communications Group (TCG)

2006-2011

Building a National TEAM (Theatre Education Assessment Models)

Working Group Member, Presenter

- Developed a variety of assessment and evaluation templates (surveys, observation protocols and performance tasks) to serve as national models for student achievement in theater. Selected as one of 10 theatre education collaborators from across country.

New York City Department of Education

2004-2009

Blueprint for Teaching and Learning in Theater

Theatre Facilitator and Writer

- Contributed content to landmark theatre curriculum guide for public schools.
- Trained theatre teachers in best teaching and assessment practices based on Blueprint.

TEACHING EXPERIENCE

New York University, Program in Educational Theatre

2003-2005

Adjunct Assistant Professor

New York, NY

- Taught acting courses for department majors.
- Advised students in careers of theater, education and arts management.

The American University, Department of Performing Arts

1997-2000

Adjunct Assistant Professor

Washington D.C.

- Taught introduction to acting and theatre and film studies course.
- Developed interdisciplinary American Studies course with Art Department colleague.
- Recognized as outstanding adjunct faculty member by Department in 1999.

JCC Maccabi ArtsFest

Summer 2008

Artistic Director

Minneapolis, MN

- Produced 3 hour finale of week-long artistic experience for over 300 teen artists from across the country incorporating 10 art disciplines.
- Collaborated with 12 national artists in residence to produce showcase of original student work across all distinct art forms.
- Directed 45 teen performers in original, devised musical theatre piece.

Teaching Artist

1994-Present

Washington, D.C., Maryland and New York

- Lead professional development workshops for teachers and educators. Has taught workshops and residencies and directed productions across all ages, skill levels and abilities including ESL and special needs populations.
- Developed curricula on various aspects of theatre for schools and organizations for ages pre-K to adult, professional training to outreach.

EDUCATION**M.F.A., Theater Management, University of Maryland, College Park**

1999

Coursework in arts management, theatre, education, marketing, public relations, business law

Thesis: *Blurring the Fourth Wall: Experiential Theatre Education***B.A., English Literature, Washington University in St. Louis**

1989

Coursework in literature, theater and political science

References available upon request

ELIZABETH M. GUGLIELMO



PROFESSIONAL PROFILE

Passionate, supportive leader and team builder serving as school/education administrator for nearly 17 years
Agile problem solver with above-and-beyond commitment to high-quality decision making and lifelong learning
Steadfast dedication to cultivating excellence and ensuring student access to growth opportunities
Consistent track record of developing instructional programs, forging partnerships, and strengthening school infrastructure and policy to support student achievement

CORE COMPETENCIES

- **Professional relationships** grounded in trust, respect, collaboration, openness to multiple perspectives
- **Clear, accurate, transparent communication**
- **Systems thinking** drives efficient work flow
- **Depth and breadth of experience** in Music Education and School/Education Administration
 - Vocal, Instrumental, and Core Music
 - Performance, pedagogy, and operations

SCHOOL/EDUCATION ADMINISTRATION EXPERIENCE

2017 - present	New York City Department of Education Director of Music <div><div></div><div></div></div> <div><div></div><div></div></div>	New York, New York
	<ul style="list-style-type: none">• Designs and oversees implementation of Citywide Music Professional Learning series, short courses, and workshops for 500+ music teachers• Develops and guides revision of key curriculum and planning documents that serve as frameworks and templates for instructional planning in music citywide• Directs development of Music Commencement Exam, taken by graduating Seniors to earn Chancellor's Arts Endorsement in music• Builds and sustains partnerships with New York City cultural organizations to support learning opportunities for students to engage with professional performers and attend performances and special events held at major New York City venues• Supports music teachers and school administrators in developing and maintaining robust music programs built around inclusive, sequential curriculum and pedagogy• Supervises citywide and borough-based Saturday music programming, including the All-City High School Music Program and Salute to Music Program (13 sites; 1,000+ students)	

2016 - 2017

	Fiorello H. LaGuardia High School of Music & Art and Performing Arts Head of Operations <div><div></div><div></div></div> <div><div></div><div></div></div>	New York, New York
	<ul style="list-style-type: none">• Managed and monitored budget of nearly \$20M in accordance with allocation memoranda• Co-Designed LaGuardia Dashboard, cloud-based system for schoolwide collaboration, organization, and storage of documents that support and evidence LaGuardia's instructional core, school culture, and systems for improvement• Developed and implemented systems to organize and monitor per session postings and spending, staff attendance, schoolwide purchasing, and authorization and payment of artistic consultants• Utilized NYCDOE data systems and financial software, including Galaxy, FAMIS, EIS (for per session payroll approval), Schoolbooks, and Skedula• Served as primary liaison between departments, Principal, and HR Director to facilitate staffing and ensure absence coverage• Supervised and supported schoolwide testing, including College Board and NYS Regents exams• Coordinated internal organizational processes, e.g., assignment of professional duties, organizational period logistics, MetroCard assignment and distribution, lunch form processing, key and custodial requests	

SCHOOL ADMINISTRATION EXPERIENCE (CONTINUED)

2014 - 2016	Bishop Kearney High School, Principal <ul style="list-style-type: none"> • Boosted Advanced Regents Diploma rate 10+ percentage points; highest since 2012 • Increased AP English course enrollment from 30.5% in 2015 to 59.4% in 2016 • Embedded year-round SAT prep and college mentoring in school day for every Junior • Established career-focused programs in biomedical science and computer science • Expanded out-of-school music performances to include caroling at Lands' End Pop-Up Store on Fifth Avenue, TubaChristmas @ Rockefeller Center, live student performances for every school mass @ St. Athanasius Church, and creation of inter-school Fleur de Lis Chorale • Spearheaded schoolwide technology initiative, including Google Apps, 1:1 Chromebooks, SMART Collaborative Classroom, and web-hosted student information system • Achieved 100% graduation rate; 100% college acceptance; 104 graduates earn \$30M in scholarships • Established professional learning communities as foundation for adopting common standard of practice and teacher evaluation system • Strengthened school infrastructure (organizational systems and processes) 	Brooklyn, New York
2004 - 2014	Bayside High School Assistant Principal, Supervision – Music, Art, and World Languages; CTE Development <ul style="list-style-type: none"> • Steered conversion of school toward college-bound CTE (Career & Technical Education) model, comprised of six CTE programs schoolwide, including Music Performance & Production • Evaluated teacher performance using the <i>Danielson Framework for Teaching</i> (APPR) • Produced full program of annual arts events, including four major in-school concerts, art show & portfolio contest, and numerous out-of-school performance opportunities across NYC • Supervised paperless auditions and admissions data processes for screened programs in vocal music, instrumental music, and the visual arts • Built and maintained relationships with community organizations and businesses as industry partners for Schoolwide Advisory Board and Work-Based Learning initiative • Designed and updated Music Major course sequence, curricula, and standards crosswalks • Facilitated professional learning for department, school, and local music education community, including developing and hosting professional learning sessions for music educators • Managed budgets for Music Department, Art Department, and VTEA (schoolwide CTE) <p><i>Additional responsibilities:</i></p> <ul style="list-style-type: none"> • Technology Liaison between Bayside High School and New Visions for Public Schools • Data Inquiry Team Leader • Uniform Grading Policy Committee Chair 	Bayside, New York

TEACHING EXPERIENCE

- | | | |
|-------------|--|-------------------------|
| 2001 - 2004 | Music Teacher, Bayside High School | Bayside, New York |
| | <ul style="list-style-type: none"> • Taught Concert Band, Jazz Band, all levels of Chorus, Musicianship and Core Music <ul style="list-style-type: none"> ○ Director of Choruses, 2002 – 2004 ○ Associate Director of Bands, 2003 – 2004 • Prepared ensembles and soloists for NYSSMA festival participation through Level VI | |
| | | |
| 1996 – 2001 | Music Teacher, St. Francis Preparatory School | Fresh Meadows, New York |
| | <ul style="list-style-type: none"> • Director of Vocal Studies, 1998-2001 • Low Brass Specialist – competitive Marching Band, 1996 - 1999 • Junior Band Director; Brass & Woodwinds classes and lessons; Intro to Music classes | |

EDUCATION

- | | |
|---|------------------------|
| Yale University
<i>Bachelor of Arts, Music</i> | New Haven, Connecticut |
| <ul style="list-style-type: none"> • Distinction in the Music Major; Cum Laude | |
| | |
| Westminster Choir College of Rider University
<i>Master of Music Education</i> | Princeton, New Jersey |
| <ul style="list-style-type: none"> • Thesis: <i>The Easy A Phenomenon in Secondary School Music in New York City</i> • Graduated with 4.0 GPA and passed final graduate oral exam with honors | |
| | |
| St. John's University
<i>Courses in Administrative and Instructional Leadership</i> | Jamaica, New York |
| <ul style="list-style-type: none"> • Holds NYS School Administrator/Supervisor (SAS) Permanent Certificate | |

PROFESSIONAL HIGHLIGHTS & AWARDS

- Most Dedicated Educator Award, Korean Language & Culture Foundation, 2012
- Yale University Distinguished Music Educator Award, 2007
- Contributing writer: *Blueprint for Teaching and Learning in Music*, 2nd edition, NYCDOE
- Staff Development Clinician, NYCDOE Citywide Music Professional Learning, 2005-2014
- Contributing writer: New York Philharmonic Education Department publications, 2007-2013
- NYSSMA Queens Festival Chairperson – established full-service Queens Festival, 2005-2007
- NY1 New Yorker of the Week, 2002
- Intermediate proficiency in Spanish (written and spoken)

As Director of Visual Arts, Interim Acting, my responsibilities include:

- Coordination and leadership of city wide professional development for visual arts teachers, K – 12
- Oversight of the development of the Three Year Comprehensive Art Examination
- Creation and development of partnerships with cultural organizations
- Working with schools to identify, support and strengthen visual arts programs K – 8 and visual arts sequences 9 – 12
- Coordination and development of city wide arts competitions and scholarships
- Enrichment of OASP website through posting of unit plans and student work
- Working with other departments in the NYCDOE on visual arts-related projects

Professional Experience:

2007 to present	Director of Visual Arts, Interim Acting, New York City Department of Education
2003 to present	Adjunct Instructor, Graduate School of Education, Fordham University
2003 – 2007	Visual Arts/Museums Coordinator, New York City Department of Education
1999 – 2003	Visual Arts and Literacy Specialist, New York City Department of Education
1997 – 1999	Project Coordinator, Annenberg Grant, PS 7X
1992 – 1997	Art and Literacy Staff Developer, PS 7X
Previous to 1992	5 th , 6th grade teacher and art teacher at PS 5K, PS 321 and PS 7X

Education: Post-graduate coursework in Art History, City University of New York
Literacy Workshops and Summer Institutes, Teachers College
Masters Degree in Art History, Hunter College
Bachelors Degree in Art and Education, Brooklyn College

Recognition: *Charles Marshall Robertson Memorial Award for Outstanding Contributions to Art Education*

Highlights: Developed and supervise Art History Research Fellows Project, funded by the Dedalus Foundation, promoting art history scholarship among junior and senior high school students.

Developed and direct the Museum Ambassadors Program, a city-wide professional development series for middle and high school teachers of visual arts, English and social studies, that promotes cross curricula connections.

Along with being a contributing writer for the *Blueprint for Teaching and Learning in Visual Arts* and writing resource materials for professional development sessions:

- co-wrote *Where the Wild Things Art* resource for NY&Co (posted on OASP website)
- created brochure for Mayor's Office, *The Gates, Central Park 1979-2005*
- wrote teacher and student resource for Gracie Mansion
- created teacher's guide for the New York Historical Society exhibition, *Alexander Hamilton, The Man Who Made Modern America*
- for PBS developed unit plans to accompany program *Hans Hofmann: Artist/Teacher Teacher/Artist* (www.pbs.org/hanshofmann)

Licenses	School Administrator/Supervisor Certificate New York State Certification, Art Education K-12	
Education	Mercy College, Manhattan, N.Y. Masters of Science, School Building Leadership Hofstra University, Hempstead, N.Y. Bachelors of Science, Education and Fine Arts with a Specialization in Studio Art & Sculpture	May 2007 December 2002
Professional Experience	The Office of Arts and Special Projects, Central Office <i>Borough Arts Director</i>	January 2015- Current
	<ul style="list-style-type: none">• Support principals in growing their arts programs through funding decisions, space allocations, and personnel changes• Produce a yearly Borough Arts Festival that involves approximately 400 students grades pre-k through 12, 250 schools, and about 3000 parents and guardians• Manage a 70,000 dollar Borough Arts Festival budget• Manage a shared 1 million dollar federal grant budget for professional development• Collaborate with Superintendents to improve the amount of arts instruction and the quality of instruction within their district• Connect schools with cultural partners to ensure students have a robust arts education• Facilitate professional learning for music, dance, theater, and visual arts teachers around formative assessment, learning targets, lesson alignment and rubrics• Design and facilitate professional learning around equity and culturally responsive pedagogy• Support the creation of lesson resources for arts teachers city-wide• Implement a train the trainer model to deliver professional development to a wider audience• Support teachers and principals with the transition from in person learning to virtual• Facilitate weekly office hours by content to support teacher needs• Support new teachers with classroom management strategies both virtual and for in-person learning• Craft and facilitate a series of principal professional learning• Support principals in providing quality observations and feedback to arts teachers that will improve teacher practice	
	The Office of Teacher Effectiveness, Central Office <i>Talent Coach (Citywide roll-out, February 2012- January 2015)</i>	September 2012- January 2015
	<ul style="list-style-type: none">• Designed and facilitated professional development sessions for school leaders, network personnel, and teachers• Trained school leaders (70 schools to date) on the Danielson Framework for Teaching; how to evaluate and support teachers through note-taking, rating using the framework, feedback, and professional learning• Aided school leaders in designing targeted differentiated professional learning and tracking the effectiveness of their PDs• Focused administrators on the importance of teacher growth to better student learning outcomes• Created a low-stakes learning environment where school leaders felt comfortable taking intellectual risks• Mentored and trained first year coaches, and helped to improve teacher practice through feedback, modeling and role-play• Master-rated videos that the entire NYC system was calibrated toward• Partnered with superintendents to provide tiered support to schools and support alignment across major central initiatives• Aided school leaders in refining systems to prioritize teacher effectiveness work to improve student outcomes• Helped administrators to develop valuable resources that would assist in teacher development• Taught principals and assistant principals how to provide valuable, specific and effective feedback• Trained school leaders and teachers to use student work as evidence of practice and how to use that evidence in conversations	
	The Brooklyn Lab School <i>Appointed Assistant Principal of Supervision (July 2009 – September 2012)</i>	September 2008 – September 2012
	<ul style="list-style-type: none">• Designed and implemented data-driven professional development for 50 staff members• Coordinated bi-monthly inter-visitations that align with that particular month's professional development goals• Supported teachers to develop and implement student advisory programs• Aided teachers in developing their practice through the observation process• Coached teachers in unit planning, lesson design, implementation and assessment to increase student achievement• Aided teachers in behavior management and classroom routines and rituals• Developed and effectively maintained a mentoring program• Led goal-oriented meetings with staff both at the beginning, and throughout the year that included PD goals• Assisted teachers with the production of their tenure portfolios• Aided in the development of the CEP• Implemented programs to successfully improve school attendance• Worked with HSST to correct transcripts and report cards• Managed budget and all purchasing in MyGalaxy• Organized and distributed timely progress reports and report cards• Implemented student management and discipline systems and mediated student issues• Developed and executed programs targeting gang prevention• Designed and managed AIS programs for credit recovery and Regents prep on Saturdays and after-school• Organized Inquiry Team meetings that focus on tracking and improving student data and progress• Managed all department meetings	

- Ran student grade-wide community meetings
- Coordinated all school testing including Regents, SAT's, PSAT's, mock Regents, periodic assessments, midterms and finals
- Worked with the special education team to create and implement IEP's
- Arranged and supervised after-school tutoring
- Created a student portfolio and project day to showcase student work
- Organized and supervised student after school activities
- Coordinated annual awards ceremony, moving up ceremonies, and art shows for students and parents
- Edited and revised the staff and student handbooks
- Facilitated a teacher book club
- Acted as Principal in his absence
- Member of the school leadership cabinet
- Coordinated and facilitated the school leadership team and the PTA

Lead Teacher (September 2008 – June 2009)

- Mentored first year teachers through class visits, planning meetings, and pedagogical discussions
- Attained and updated school data as the Data Specialist
- Structured and headed the school Inquiry Team
- Exposed students to museums and cultural institutions throughout New York City
- Differentiated instruction for each student by designing lessons shaped to their individual needs
- Created a classroom advisory that provides support for students academically, socially and emotionally
- Coordinated Student Incentives Committee geared at increasing attendance and scholarship
- Introduced inner-city students to overnight hiking and camping
- Managed and monitored after-school detentions and superintendent and principal suspensions
- Entered behavioral incidents into OORS and SOHO
- Implemented behavioral interventions to effectively decrease the number of incidents
- Conducted proactive and productive parent meetings
- Attended disciplinary hearings when superintendent suspensions took effect
- Coordinated professional development to aid in the practice of inquiry, assessment, differentiation, and engagement
- Member of the PTA and SLT

The Bronx School for Law, Government, and Justice

September 2003 - June 2008

Administrative Intern/ Lead Teacher (September 2006- June 2008)

- Shared all arts related information with staff as the school's Arts Liaison
- Mentored and observed first year teachers and assisted with lesson plans
- Coordinated various assemblies that integrated the arts and literature
- Coordinated grade team meetings of teachers and grade meetings of students as the grade team liaison
- Led professional developments utilizing data to improve student scores and target struggling students
- Founded the LGJ Scholar's Fund, a non-profit organization, and coordinated its events and public relations strategies for fundraising. Events included The Scholar's Fund Benefactors Ball, a Buy a Brick campaign and a charity book drive
- Started and implemented the first mandated after-school academic intervention service
- Member of the school's pulse team, aimed at helping improve school culture

Fine Art and Art History Teacher Grades 7-12(September 2003-June 2008)

- Created LGJ's first working Fine Arts and Art History curriculum
- Shaped lessons aimed at increasing artistic technique, appreciation, and understanding of the arts
- Implemented differentiated lessons that appeal to all types of learners
- Designed after-school clubs that focuses on community outreach and relationships with cultural institutions
- Coordinator of the incentives committee
- Member of the Abuse and Neglect task force

Other Experience

- Cardinal McCloskey Emergency Diagnostic Center, Ossining, N.Y., Art Coordinator and General Education Teacher
- MS 232, Bronx NY, tutor and arts coordinator
- Dyansen Gallery, Boston, M.A., Assisted collectors in purchasing high-end artwork

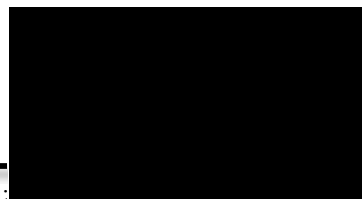
Professional Development

- Children's First Institute
- Harvard University's Leadership Institute
- The Buck Institute for Education, Project Based Instruction
- Project Zero (Atlas) through Harvard University
- Institute for Student Achievement's Leadership Institute
- PD 360
- Ramapo for Children
- ELI (Executive Leadership Institute)
- Danielson Training
- Museum Ambassador Program through the Metropolitan Museum of Art
- Formative Assessment with Heidi Andrade
- Protocols with David Allen
- Learning Targets with Sue Brookhart
- EdX- How Learning Changes in the Digital Age

Computer Skills

Proficient in Microsoft Office Applications, STARS, ARIS, ATS, My Galaxy, Skedula, Adobe Photoshop, G- suite, Illustrator

Jessica R. Goffredo-Englehart



Profile

Enthusiastic, experienced educational leader with proven ability and innovation to facilitate student advancement through strong relationships with district, school, and community members.

Education

- Ed.D., Educational Leadership, Russell Sage College, Albany, N.Y. 12/20
Dissertation: *Implementing and Sustaining Blended Learning: School Leader Perspectives on Supporting Shifts in Teaching Practice*
- M.Ed. in Educational Leadership, College of Saint Rose, Albany, N.Y. 5/14
- Annotation, Severe Disabilities, Bank Street College, New York, N.Y. 7/11
- M.Ed., Education and Special Education, Touro College, New York, NY 1/04
- B.A., Graphic Design, Saint Vincent College, Latrobe, P.A. 5/00

Certifications

- New York State School District Leadership Certification, 02/14/14
- New York State School Building Leadership Certification, 02/14/14
- New York State Permanent Special Education Certification, K-12, 9/01/04
- New York State Permanent Common Branch and Art Certification, K-6, 9/01/05

Professional Experience

Borough Arts Director, NYC DOE

1/15-

The Office of Arts and Special Projects,

- Supports district leaders, principals, and assistant principals with building and strengthening sequential arts education and programming through staffing, scheduling, strategic use of resources, and by providing feedback on school plans, proposals, grants or other initiatives
- Directs the creation, implementation, and continuous improvement of remote synchronous and asynchronous professional learning using Canvas, Microsoft Teams, and Google Classroom
- Develops the capacity of administrators and educators to support and promote sustained, quality *Blueprint*-based arts education for students.
- Organizes and manages an annual, year-end, borough-wide arts festival representing a range of diverse schools and communities
- Coordinates with OASP in designing and developing curriculum and professional development (PD) initiatives in arts and/or interdisciplinary content areas in alignment with city-wide instructional expectations and standards-based arts instruction
- Designs and implements *Arts Mondays PL*, professional learning communities of dance, music, theater and visual arts educators, guided by a PDAE grant focused on inquiry and action research that improves teacher practice and outcomes for students

Administrative Intern, District 75

7/13- 1/15

The Richard Hungerford School, S.I., N.Y.

- Developed school-wide multi-leveled curriculum as member of the curriculum team
- School-based coordination of activities for the Parents as Art Partners grant
- Implemented training and mentoring of new teachers as a lead member of the 2014-2015 New Teacher Institute (NTI)
- Provided professional development and guidance for teachers administering the 2013-2014 NYSAA. Participated as a member of the collegial review team and served as a district level NYSAA scorer
- Collaborated administrative team to create teacher programs for Chapter 683 2014 and 2014- 2015 school year

References Available
Upon Request

Professional Experience

Special Education Teacher, 6:1:1 Setting

9/08- 1/15

The Richard Hungerford School, S.I., N.Y.

- Educated students with severe multiple disabilities using standard based instruction via the structured teaching method, in all academic and vocational areas
- As a member of the PBIS Committee, planned, designed and initiated a school-wide positive behavior invention system
- Introduced and trained teachers and para-professionals in the use of PBIS strategies
- Developed IEP's and conducted assessment of student achievement, using the SANDI Assessment, NYSAA, formative and summative data collection and rubrics

Arts Achieve Proctor and Adjudicator,

10/09- 1/15

Visual Arts Facilitator

NYC DOE Office of Arts and Special Projects,

- Proctored and adjudicated the Arts Achieve Assessment
- Organized and monitored scoring of Arts Achieve Assessment as lead adjudicator
- Facilitated visual arts professional development for educators, providing instructional strategies and special education interventions

Art Education Teacher

9/03- 6/08

St. John's Lutheran Elementary, School S.I., N.Y.

- Designed and implemented rigorous instruction in the visual arts for students in grades K- 8
- Facilitated challenges in the visual arts while incorporating art history, art appreciation, and art criticism for elementary and middle school students
- Established and nurtured a learning environment that met the intellectual, creative, and social needs of students while exercising a positive and assertive approach to discipline

*References Available
Upon Request*

- ◆ Supervised afterschool programs and extracurricular activities.
- ◆ Collaboratively developed the school's Instructional Vision.
- ◆ Served on the School Leadership Team.
- ◆ Introduced Community Based Arts Organizations to enhance school spirit and achievement.

TEACHING EXPERIENCE:

Visual Art Instructor, Grades 9-12

2003-2007

Herbert H. Lehman High School, Bronx, NY

- ◆ Taught Art Survey, Drawing, Watercolor Painting, and Fashion Design courses. Produced murals, displays and exhibits throughout the building.
- ◆ Headed and advised the Art Club. Initiated the School Beautification and Fashion Clubs.
- ◆ Art Director for scheduled auditorium performances. Assisted in construction of sets with students for school plays.
- ◆ Department Assistant to AP of Music, Art, Business and Technology, including developing curriculum, preparing grants, liaison to the superintendent, scheduling and programming, and developing CEP with yearly evaluations. Proposed and achieved the construction of an art gallery in association with the SCA.
- ◆ Project Arts Coordinator and Arts Education Liaison. Worked closely with the Regional Arts Supervisor and presented and facilitated teacher workshops. Attended bi-monthly conferences, handled budget, ordering of supplies, professional development workshops and grant writing.
- ◆ Committee member of the NYCDOE Blueprint for the Arts Curriculum, School SBO Staffing Committee and Elected Executive Board Member of the Union Chapter Committee
- ◆ Attendance Coordinator. Worked with family workers and attendance office staff to capture, maintain and monitor accurate attendance records.
- ◆ Teaching Fellow Mentor for student teachers from Lehman College. Assisted in lesson planning and classroom management.

Visual Art Instructor, Grades 9-12

1998-2003

Harry Van Arsdale High School, Brooklyn, NY

- ◆ Facilitated Professional Development Workshops. Taught classes in Global Art, Foundation Studio, Advanced Drawing, Sculpture and Art History; budget responsibility for Project ARTS monies; arranged events, exhibitions and trips; ordered supplies; developed curriculum.

LICENSES:

- ◆ SDA and SAS Licenses 2006
- ◆ Permanent State Certification in Fine Arts, K-12 2003

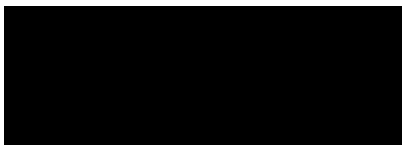
EDUCATION:

- ◆ M.A. in Administration Touro College 4.0 GPA Sept 2005
- ◆ M.A. in Art Education Brooklyn College 3.9 GPA May 2003
- ◆ B.F.A. in Illustration School of Visual Arts 3.4 GPA May 1998

LANGUAGES: Spanish, French and Italian

REFERENCES: Furnished upon request

NINA C. LASKY



EDUCATION

Teachers College, Columbia University, New York, NY

Ed.D. in Art and Art Education

Baruch College, City University of New York, New York, NY

Certification in School Administration and Supervision

Teachers College, Columbia University, New York, NY

M.A. in Art and Art Education

Parson's School of Design, New York, NY

B.A. in Fine Arts in Illustration

PROFESSIONAL EXPERIENCE

2015-Present

Borough Arts Director

Office of Arts and Special Projects, NYC Department of Education

Develop and Provide Professional Development

- Develop Implicit Bias and Anti-Racist trainings. Research and collaborate with partners in Culturally Responsive Education, including CREAD, Culturally Responsive Educators of the African Diaspora, Where Theory meets Practice, New York University and others.
- Design professional development initiatives in the arts and/or interdisciplinary content areas that support standards-based arts instruction and college and career-readiness.
- Create borough-wide professional learning communities providing local, discipline specific professional development for arts educators locally.
- Support professional development through external funding from national and local grants.
- Lead professional development for central arts leadership team in Culturally Responsive Pedagogy.

Direct Support for Schools and School Leaders

- Provide guidance to principals around building and strengthening a sequential arts program, implementation, staffing and arts spending allocations. Provide feedback on proposals, grants and other initiatives.
- Provide support to principals in addressing and advising school leadership teams and school staff on instructional practices and programming to best meet the needs of all students and school communities.

Promote and Strengthen Arts Programs in Borough Schools, 3K-12

- Develop the capacity of administrators and educators to support and promote sustained, quality benchmarks and standards-based arts education for students.
- Collaborate with content specialists to support student achievement through arts integration and interdisciplinary planning and teaching across content areas.
- Develop strategies to support English Language Learners and students with special needs.
- Organize an annual borough-wide arts festival representing a diverse of schools and communities.

Professional Learning

- Design professional development initiatives in the arts and/or interdisciplinary content areas that support standards-based arts instruction and college and career-readiness.
- Create borough-wide professional learning communities providing local, discipline specific professional development for arts educators locally.
- Support professional development through external funding from national and local grants.
- Lead professional development for central arts leadership team in Culturally Responsive Pedagogy.

Management

- Define responsibilities and duties of the Borough Arts Coordinator and supervise his/her performance.
- Manage the budget for all borough-based professional development, borough office operations, communication with vendors, procurement of necessary supplies, equipment, services, and expenditure tracking and reporting.

2018-Present

Curriculum Writer

Bazan Ed

Develop Curriculum Guides for films

- Harriet
- The Hate U Give Curriculum Guide
- Ma Rainey's Black Bottom, educational consultant

2010-2015

Assistant Principal of Supervision, Art Department

Fiorello LaGuardia High School of Music & Art and the Performing Arts, New York City Department of Education

- Staff and supervise the Art Department consisting of 16-21 teachers and approximately 1,000 students
- Provide professional development to support art teachers in using the Blueprint for Teaching and Learning in the Arts, Common Core and Danielson.
- School Leadership Team member responsible for making decisions about the budget, hiring and school policies that will best serve the students in collaboration with parents, teachers and students
- Ensure that students are prepared for the arts Commencement Exam resulting in an average passing rate of between 98% and 100% annually
- Revise and supervise the admissions testing for art ensuring the process is equitable for all
- Develop and supervise partnerships with non-profit arts organizations providing opportunities for students and teachers to work in collaboration with professional artists and cultural institutions
- Facilitate projects that engage students in community paid and unpaid internships as well as other forms of community service including student designed community murals
- Led Common Core committee that made school wide curriculum decisions and created professional development to ensure meaningful incorporation Common Core Learning and subject based standards

2013-Spring

Adjunct Professor, PACE University

- Making Art Meaningful: Methods of Teaching Art

2001-2010

Assistant Principal of Supervision, Art and Fashion Design Departments

High School of Fashion Industries, New York City Department of Education

- Development and submission of the first State Approved Career and Technical Education Curriculum in Graphics and Illustration
- Staffed, supervised the Art and Design Departments consisting of 21 teachers and approximately 1,560 students
- Ensured that students were prepared for the arts Commencement Exam resulting in an average passing rate of between 98% and 100% annually
- Provided professional development to Region 9 principals on designing and implementing effective interdisciplinary instruction with the arts
- Wrote successful grant proposals and implemented federal VTEA grants supporting college and career readiness
- Created and Implemented Project Arts Spending Plan

- Developed partnerships with non-profit arts organizations that provided opportunities for students and classroom teachers to work in collaboration with professional artists including projects that engaged students in community murals as both paid and unpaid interns.

2005-2006

Supervisor of the Department of Education Adult Learning Program

Department of Education, Region # 9

- Supervised adult ESL and GED programs to ensure most relevant teacher professional development and assessment, valuable data evaluation and student success.

Summer-2005

Principal Artist and Student Intern Coordinator

Art makers Inc., New York City

- Principal artist for award winning Art Markers Bedford-Stuyvesant community mural project, "When Woman Pursue Justice"
- Recruited, coordinated and supervised five high school student artist/paid interns who conducted research and assisted principal artists

1997-present

The School Art League, New York City

- Active Executive Board Member and Treasurer of 113 year old organization that provides learning opportunities, medals and scholarships to New York City public high school students for excellence in the visual arts

1997-2001

Art Teacher, Fashion Industries High School

- Taught art to grades 9 through 12
- Supervised student teachers from Teachers College, Columbia University
- Develop student gallery team of curators that created 4 to 6 exhibitions student a year

1997-1998

Curator of Student and Teacher Exhibition

Manhattan Superintendent Office

- Provide outreach to NYC public schools for artwork
- Curate and supervise instillation of exhibition

Summer-2005

Art/Interdisciplinary Assistant Director and Teacher at Capstone

SUNY Purchase, New York State

- Develop interdisciplinary summer program serving students from five alternative high schools in the Bronx that explored Social Studies and English through visual arts and dance

PANELS, PRESENTATIONS AND PUBLICATIONS

2019

The Association of Assistant Principals 77th Educational Conference, New York City
Arts for All: Ensuring the Education of the Whole Child

2019

International Academic Conference on Humanities and Social Science IACHSS

- Presentation: Teaching the Hate U Give: Using Film to Guide Difficult Conversations about Race that Empower Young People, Rome

2018

BazanEd

Curriculum Guide for the major motion picture *The Hate U Give*, based on Angie Thomas' award winning, bestselling young adult novel of the same title.

2018

East Stroudsburg University, Pennsylvania State System of Higher Education

Guest Lecturer, First Year Experience

2016

National Art Education Association

- Presentation: Making the Square Peg Fit: Arts Teachers and the New Teacher Evaluation System, Chicago

2016

The Studio Museum, New York

- Guest Lecturer in art education department

2013, 2014

Brooklyn College, CCNY

- Guest Lecturer in art education department

2014

Documentary Film, Beyond Walls

- Interviewed and featured artist for international and award-winning documentary

2011

Published Art Work

- Art practice Based Research by Greame Sullivan & Janet Miller

2011

Teachers College, Columbia University

- Responder for Doctoral Proposals

2010

International Center of Photography

- Guest Speaker: Community Partnerships, New York City

2009

Teachers College, Columbia University

- Guest Lecturer: Exploring Cultural Diversity: Examining the Intersection of Power & Art

2009

National Social Science Association

- Paper and presentation: Jazz, Art, Improvisation and American History, Minneapolis

2009

Published Art Work

- Lasky, Nina. "Portrait of Angela Davis", acrylic paint, 2008 (community mural in Bedford Stuyvesant, Brooklyn, New York). *On the Wall-four Decades of community Murals in New York City*, by Janet Braun-Reinitz and Jane Weissman. Jackson Mississippi, University Press of Mississippi, 2009, page196

2007

Department of Education, New York City, I.C.I. – L.S.O. Principals Conference

- Presentation: Arts Integration & Student Achievement

2006

National Art Education Association

- Presentation: Teacher Education Panel

2005

Supervision in Public Education

- Round table panel member, Art Education, Teachers College, Columbia University, 2005, New York City

2005

Community Based Murals

- Presentation for Brooklyn College, Shirley Chisholm Day, Brooklyn, New York

EXHIBITIONS

2010-2013

- Facilitated and participated in Faculty/Staff Art Exhibition, Fiorello H. LaGuardia High School of Music & Art and Performing Arts, New York City

2009

- Solo Exhibition, Arts Upstairs, Phoenicia, New York State

2007

- Artist/Teachers, The High School of Fashion Industries Gallery, New York City

2002

- Facilitated Teachers as Artists, Manhattan Superintendent's office, New York City

1996

- Exploring America's Cultures Exhibition, Teachers College, Columbia University

1994

- Solo Exhibition, Figaro Café, Greenwich Village, New York City

1998

- Solo Exhibition, 666 Bond Street Gallery, New York City

OTHER EXPERIENCE

1993-1995

Visual Director and Manager

- Blue Note Jazz Club, New York City

1992-1993

Visual Director at French Connection Clothing Company

- New York City and Philadelphia

1991-1992

Visual Director of Housewares

- Urban Outfitters, New York City

2002

Teacher for Saturday Family Program

- Family arts program, clay workshop, *Pinch Me, Pinch Pots*, ArtsConnection, New York City

RESUME

Valerie Velazquez de Louzonis, Ph.D.

Professional Experience:

2016-Present: Borough Arts Director, Brooklyn South

2001-2016: Mark Twain School 239 for the Gifted and Talented, 2401 Neptune Avenue, Brooklyn, NY 11224

Art Teacher (2001-2016)

Arts Coordinator (2001-2016)

Arts Advisory Committee to the Panel of Educational Policy

Arts Education Liaison (2002-2016)

Citywide Blueprint Facilitator (2005-2016)

Region 7 Art of Teaching Facilitator

Artful Learning Facilitator (2008-2016)

P Credit Instructor Arts Connection (2008-2016)

WNET Celebration of Teaching Panelist (2011)

School Leadership Committee (Secretary)

Curriculum Development Committee

Pupil Personnel Committee (Secretary)

Honor Society Faculty Advisor

Student Association Advisor

School Safety Committee (Secretary)

Parents as Arts Partners Grant Recipient

Teacher Leadership Team (Brooklyn Museum of Art)

1986-2001: Henry I. Siegel Co., 1372 Broadway, New York, NY 10018

Senior Vice President of Merchandising/General Merchandise Manager

Product development: Menswear, Women's wear

Major sales presentations to sales staff and buyers

Fashion show coordinator and presenter

Development and presenter of salesman workshops

Responsibility for departmental budget

Responsibility for departmental Summary for Annual Report

Supervision of a staff of 20 employees

1982-1986: Colonial Corporation of America, New York, NY 10018

Senior Designer for Cheryl Tiegs catalogue and in-store line for Sears and Hunt Club line for J.C. Penney.

1977-1982: Latch On, New York, NY 10018

Head Designer for moderate misses sportswear line

Education:

Ph.D. School Leadership in the Arts, Concordia University Chicago (2018)
SDA (School District Administration/Supervision) The College of St Rose (2006)
SAS (School Administration Supervision) The College of St. Rose (2005)
M.A. in Art History, Hunter College, CUNY (1994)
A.A.S. in Fashion Design, Fashion Institute of Technology, SUNY (1976)
B.A. in the Arts, Dowling College (1974)

Foreign languages spoken fluently: Spanish and French

S. JOY PACE

Joy Pace is the Brooklyn North Borough Arts Director for the past six years. Prior to this position, Joy supported a small group of schools in teacher development and school community and culture. Joy started her career with the New York City Department of Education 21 years ago as an art teacher, teaching students from kindergarten to eight grade and then later as an middle school assistant principal. Joy has led teacher training in using protocols for looking at student work and classroom discussion and curriculum planning.

Experience	Office of Arts and Special Projects Borough Director	Jan. 2014-Present
	<ul style="list-style-type: none">● Design professional learning series for arts teachers and school leaders● Organize borough wide arts festival● Support schools with little to no arts programming● Coordinate with cultural institutions to partner with schools● Collaborate with cultural organizations to create professional learning for teachers	
	Children First Network 103 Director of School Quality	July 2012-Dec. 2014
	<ul style="list-style-type: none">● Prepared schools for the Quality Review and state reviews● Supported schools in implementing Advance, including MOTP and MOSL● Provided professional development to teachers on looking at student work● Facilitated Principal meetings● Assisted schools with teacher tenure process● Conducted Alternative Quality Reviews● Academic Policy point● Participated in Instructional Rounds	
	Children First Network 103 Student Services Director	July 2009-June 2013
	<ul style="list-style-type: none">● Supported 28 schools ranging from grades K-12● Created and maintained websites for counselors and network● Created a successful PBIS program in a middle school● Coordinated meetings for counselors and parent coordinators● Facilitated book/case studies for teachers and counselors● Child abuse liaison● Led parent workshops on conflicts resolution, MS & HS articulation process● Assisted schools with safety matters and crises● Provided professional development to school Building Response Teams● Facilitated inquiry team on College and Career Readiness● Managed attendance teachers for the schools● Approved Planning Interviews and discharges for network and cluster	

S. JOY PACE

Greenwich Village Middle School, 02M896 | Assistant Principal

Sept. 2006- June

- Supervised Social Studies and the Arts department
- Created Advisory program and curriculum for grades 6-8
- Responsible for school climate and culture
- Inquiry Team work: "To what extent does teaching self-monitoring improve reading comprehension?"
- Testing coordinator

2009

Greenwich Village Middle School, 02M896 | Art Teacher and Dean

Aug. 2003- June

- Created Student Social Contracts
- Managed peer mediation and conflict resolution
- Attendance
- Responsible for referrals and student discipline
- Received arts grants from Ford Foundation; organized student led murals

2006

PS 158, 02M158 | Art Teacher

Feb. 2003- June

- Art teacher to grades K-2; collaborated with teachers so that curriculum reflected the ELA and Social Studies standards

2003

PS7, 04M007 | Art Teacher and Classroom Teacher

August 1999-June

- Art teacher, K-6
- 5th grade classroom teacher

2002

Education

Bank Street College of Education, New York, NY

May 2004-June

- Masters in Supervision in the Arts

2006

Carson Newman College, Jefferson City, TN

- Bachelors in Art and Psychology
- Graduated Magna Cum Laude

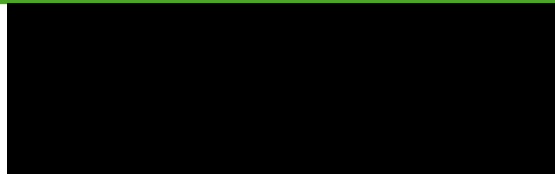
August 1999-May

1998

References

- Upon Request

Rachel Deborah Shapiro



Education

New York University: Steinhardt School of Culture, Education, and Human Development
Master of Arts in Administration, Leadership and Technology
New York, NY
July 2011 - December 2012

Post-Graduate Residency, Tabea Zimmermann
Supported by a Frank Huntington Beebe Grant
Berlin, Germany
September 2000 - June 2001

The Juilliard School
Master of Music in Viola Performance
New York, NY
September 1999 - June 2000

The Juilliard School
Bachelor of Music in Viola Performance
New York, NY
September 1996 - June 1999

Certification

NYS School Building Leader Professional License (2018)

NYS School Building Leader Initial License (2013)

State Mandated Training in Child Abuse Identification and Reporting (2013)

State Mandated Training on School Violence Prevention (2014)

State Mandated Training: Dignity for All Students (2014)

Leadership and Administration

Manhattan Borough Arts Director, NYC Department of Education
New York, NY
December 2014 - Present

- **Provide counsel for all Manhattan public school leadership on equity, access and excellence in arts programming**
 - Provide ongoing support to 350 school principals and senior leadership to build and strengthen sequential arts education and programming
 - Advise on reorganization of school budgets for arts programming, staffing, scheduling, and quality of instruction
 - Guide principals towards securing additional arts funding and leveraging existing resources
 - Support leaders to develop Culturally Responsive Arts classrooms
 - Develop the artistic capacities of administrators and educators to promote sustained arts education
- **Promote and Strengthen Arts Programs on Borough and District Level**
 - Provide consultation with Central staff, Borough Field Office Directors, and 12 Community and High School Superintendents to realize their specific arts visions
 - Work with stakeholders to mitigate the impact of system-wide changes on arts programs and teacher turnover

- **Produce Annual Manhattan Borough Arts Festival**
 - Envision, manage budget, and curate both a visual arts exhibit and a performing arts showcase featuring more than 700 students from all 6 school districts in Manhattan. Past sites include: The World Famous Apollo Theater, Tribeca Performing Arts Center, MoMA Cullman Education Center, Symphony Space, and Cooper-Hewitt Museum
 - Attract over 1200 audience members each year including local and citywide political leaders, parents, school leaders, community stakeholders and students
 - Create original branding and marketing materials as well as applications, adjudication forms and certificates
- **Manage Professional Learning**
 - Manage budgets to design and develop professional development series for action research, inquiry-based learning and the use of formative assessment in arts classrooms
 - Designed and led professional development series for first and second year arts teachers
 - Recruited and trained team of Manhattan based arts educators to serve as facilitators of professional development sessions around formative assessment
 - Created and provided training on Culturally Responsive Education for new teachers of music, dance, theater and visual arts
- **Design Professional Development focused on Culturally Responsive Pedagogy**
- **Implement School Improvement/Turnaround**
 - Led Wadleigh Secondary School for the Visual and Performing Arts through the process to become a Screened Arts high school
 - Navigated a highly political situation with elected officials, school community representatives, and D.O.E. Central leadership to determine the school's future and how to shape its artistic vision
 - Managed a planning year \$124,000 budget to begin the evaluative process of becoming a screened arts high school
- **Build and Sustain Arts Partnerships**
 - Maintain familiarity with the vast array of cultural organizations in NYC offering educational and arts opportunities to schools and communities
 - Connect and help sustain partnerships between these cultural organizations and schools
 - Work with cultural partners to create professional development opportunities

Interim Assistant Principal, Special Music School High School (M859)

New York, NY
April - June 2014

- **Impacting the Learning Environment**
 - Managed the day to day operations of running the school including student discipline, mediating academic and behavioral challenges, and class scheduling
 - Oversaw a student advisory group and worked with them to bring more student voice to leadership decisions
 - Worked with faculty to maintain rigor around music and academic expectations
- **Hiring New Talent**
 - Within a six-week period completed the search and staffing of six positions
 - Vetted hundreds of resumes, conducted phone interviews, scheduled and participated in all in-person interviews and demonstration lessons
 - Handled all email communications with applicants including feedback, both positive and negative, as well as final decisions
- **Communicating with the Community**
 - Handled daily communication with parents on a variety of issues including discipline, academic intervention and PTA collaboration

Teaching Artist Consulting and Mentoring

The New York Philharmonic, Senior Teaching Artist

New York, NY
September 2000 - 2014

- Taught classroom lessons to public school students, grades 3-5 across all boroughs
- Coached and taught violin and viola for middle school students
- Created and performed in interactive concerts in NYC public schools and on the orchestra's tours to Tokyo, Japan (2006/ 2007) and Abu Dhabi, UAE (2008)
- Created and led all professional development workshops for partner classroom teachers
- Mentored apprentice and first-year teaching artists
- Planned and led all professional development for teaching artist faculty, DOE classroom teachers and outside partner organizations

ACJW: The Academy of Carnegie Hall, Juilliard and Weill Music Institute

New York, NY
2008 - 2011

- Mentored post- graduate ensembles in creating interactive chamber music concerts for public school students

Manhattan School of Music, Arts in Education Graduate Class

New York, NY
2007 - 2009

- Mentored graduate students in creating interactive classical music concerts for public school students.

Performance

Violist, Concertante String Sextet

New York, NY
Violist, September 1997 - May 2012
Executive Director, April 2011 - January 2013

- 15 years of performing in most notable chamber music venues across the country and internationally while under the management of Bill Capone, Artist Manager for AMG
- Commissioned and premiered solo concertino with string sextet by Gabriela Lena Frank which was profiled in a New York Times review, May 2008
- Fundraised with 2 Boards of Directors to self-present a yearly 15 concert series in Harrisburg, PA, Baltimore, MD and NYC
- Worked with boards to create and implement yearly fund raisers to support self-presented series

Festivals Attended

- Ravinia's Steans Music Institute in Illinois, Summer Academy Mozarteum Masterclasses in Austria, K'far Blum Chamber music festival in Israel, Yellow Barn Music Festival in Vermont

Educational Outreach Coordinator

- Created, led and performed in interactive educational music workshops for ages K-12 to adults while touring across the US

Publications and Awards

- Published articles in *Strings Magazine*, *The Teaching Artist Journal* and *Chamber Music America*
- Featured in *The Baltimore Sun* about the music program I created and implemented at Tench Tilghman, a Baltimore city Title 1 elementary school
- *The Halee and David Baldwin Teaching Artist Chair* (2007) for excellence in teaching artistry



ADMINISTRATIVE EXPERIENCE:

Borough Arts Director for Queens, K-12

2014-Present

NYC DOE, New York, NY

- ◆ Support the Office of Arts and Special Projects in borough based arts education initiatives and provide local school support.
- ◆ Interface with school leaders including Principals, Superintendents and other Borough Arts Directors.
- ◆ Work with cultural institutions to bring extra curricular arts programing to schools.
- ◆ Develop and implement an annual Borough Arts Festival highlighting and celebrating Visual Arts, Theater, Music, Dance and Moving Image in schools throughout the borough of Queens.
- ◆ Provide Professional Learning and Development in arts education for teachers and leaders in a community setting.
- ◆ NYSATA Standards Revision Committee member.

Director of Fine and Performing Arts, K-12

2013-2014

Hauppauge UFSD, Hauppauge, NY

- ◆ Supervised five departments under the Fine and Performing Arts: Theatre, Film, Dance, Music and Visual Arts.
- ◆ Conducted all observations and evaluations according to APPR, NYS Standards for the Arts, Common Core State Standards and the Danielson Framework for Teaching and Learning.
- ◆ Prepared and submitted district wide budgets within District guidelines.
- ◆ Conducted all hiring, staffing and scheduling of Fine and Performing Arts staff and coordinated with central administration regarding requirements and compliance issues.
- ◆ Supervised, coordinated and attended all Fine and Performing Arts evening events and extra curricular activities.
- ◆ Supervised curriculum and curriculum development.
- ◆ Supervised participation in all NYSCAME, SCMEA, LISFA and NYSSMA events and Festivals.

District Coordinator of Art Education, K-12

2010-2013

Brentwood UFSD, Brentwood, NY

- ◆ Supervised all Art Educators, K-12 across 17 different schools. Conducted all observations and evaluations in collaboration with building Principals according to APPR and the NYS Standards for the Arts.
- ◆ Prepared and submitted district wide art budgets within District guidelines.
- ◆ Conducted all hiring, staffing and scheduling of visual arts staff and coordinated with central administration regarding the requirements and compliance issues.
- ◆ Developed opportunities for the advancement of students in the visual arts through county wide art competitions, CTE in the Arts Program and extra-curricular activities as well as annual elementary and secondary district art shows.
- ◆ Provided professional development for all K-12 visual arts staff.
- ◆ Supervised curriculum and curriculum development.

Assistant Principal of Supervision, Grades 9-12

2007-2010

Felisa Rincon de Gautier Institute for Law and Public Policy, Bronx, NY

- ◆ Immediate supervisor for fifty school staff members including teachers, guidance counselors, secretaries, paraprofessionals, family workers and teachers.
- ◆ Developed credit accumulation and recovery programs.
- ◆ Headed the Professional Development, Planning and Reflection and Attendance Teams.
- ◆ Developed and supported the implementation of differentiated instruction across all curricula.

- ◆ Supervised afterschool programs and extracurricular activities.
- ◆ Collaboratively developed the school's Instructional Vision.
- ◆ Served on the School Leadership Team.
- ◆ Introduced Community Based Arts Organizations to enhance school spirit and achievement.

TEACHING EXPERIENCE:

Visual Art Instructor, Grades 9-12

2003-2007

Herbert H. Lehman High School, Bronx, NY

- ◆ Taught Art Survey, Drawing, Watercolor Painting, and Fashion Design courses. Produced murals, displays and exhibits throughout the building.
- ◆ Headed and advised the Art Club. Initiated the School Beautification and Fashion Clubs.
- ◆ Art Director for scheduled auditorium performances. Assisted in construction of sets with students for school plays.
- ◆ Department Assistant to AP of Music, Art, Business and Technology, including developing curriculum, preparing grants, liaison to the superintendent, scheduling and programming, and developing CEP with yearly evaluations. Proposed and achieved the construction of an art gallery in association with the SCA.
- ◆ Project Arts Coordinator and Arts Education Liaison. Worked closely with the Regional Arts Supervisor and presented and facilitated teacher workshops. Attended bi-monthly conferences, handled budget, ordering of supplies, professional development workshops and grant writing.
- ◆ Committee member of the NYCDOE Blueprint for the Arts Curriculum, School SBO Staffing Committee and Elected Executive Board Member of the Union Chapter Committee
- ◆ Attendance Coordinator. Worked with family workers and attendance office staff to capture, maintain and monitor accurate attendance records.
- ◆ Teaching Fellow Mentor for student teachers from Lehman College. Assisted in lesson planning and classroom management.

Visual Art Instructor, Grades 9-12

1998-2003

Harry Van Arsdale High School, Brooklyn, NY

- ◆ Facilitated Professional Development Workshops. Taught classes in Global Art, Foundation Studio, Advanced Drawing, Sculpture and Art History; budget responsibility for Project ARTS monies; arranged events, exhibitions and trips; ordered supplies; developed curriculum.

LICENSES:

- ◆ SDA and SAS Licenses 2006
- ◆ Permanent State Certification in Fine Arts, K-12 2003

EDUCATION:

- ◆ M.A. in Administration Touro College 4.0 GPA Sept 2005
- ◆ M.A. in Art Education Brooklyn College 3.9 GPA May 2003
- ◆ B.F.A. in Illustration School of Visual Arts 3.4 GPA May 1998

LANGUAGES: Spanish, French and Italian

REFERENCES: Furnished upon request

Susanne Harnett, Ph.D.

Managing Senior Associate

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

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

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

Experience **Program Evaluation**

Arts Education Programs

Dr. Harnett has a substantial profile of arts education evaluation projects including:

- Currently or recently completed work on eight four-year U.S. Department of Education-funded AEMDD and PDAE programs for school districts and arts providers that work with public schools in NYC and the metropolitan area, including the following current projects: Expanding the Frame (Studio in a School), Creative Classroom Collaboratives: Creativity, Competence and Confidence (Eastern Suffolk BOCES); and the following recently completed projects: Artful Learning Communities (NYC DOE), Arts Achieve (NYC DOE), NAIL (Newark Public Schools), A Tale of Two Cities (Global Writes), Framing Student Success (Studio in a School), and Creative Community Collaborations (Eastern Suffolk BOCES). The evaluations all use randomized or quasi-experimental designs in order to rigorously examine outcomes. Outcomes being examined include program impact on arts and classroom teacher skills; and on student skills, including arts, academic achievement, and habits of mind or pro-cognitive skills.
- Currently engaged in evaluation of Chicago Children's Choir programs, which includes two phases. During the first phase, the deliverables included development of a logic model, completion of a literature review and a report connecting CCC programs with national standards in the arts, and development of appropriate assessment tools for examining outcomes for participants. The second phase, which is currently underway, consists of implementing the evaluation design and examining outcomes for participants.
- Has provided assistance to the NYC DOE Office of Arts and Special Projects (OASP) since 2009 in the development, administration, and analysis of their citywide Arts Count survey, including helping OASP staff frame appropriate survey questions, administer the survey to approximately 1,700 NYC public schools annually, analyze data results, determine whether schools are meeting arts requirements, summarize findings, create individual school reports, and develop a citywide aggregate report.

- Currently evaluating two arts teacher mentorship programs for new arts teachers, including one with new dance teachers in NYC, which is funded through the Arnhold Foundation and the Fund for Public Schools, and one for new theater teachers in NYC, which is funded through the Arthur Miller Foundation. Both projects examine the impact of providing mentoring and other supports to new arts teachers, including outcomes pertaining to their content knowledge, pedagogy, classroom management, and capacity to work effectively in urban school settings.
- Currently working with Lincoln Center Education to evaluate three of their educational and community-based programs, including their partnership with CUNY to implement aesthetic education in their schools of education across five CUNY campuses; their Lincoln Center Scholars initiatives, which is a partnership with the NYC DOE and Hunter College to provide an alternate certification program in order to bring arts teachers to city schools with low arts offerings and provide them with the support they need to be successful; and their Arts in the Middle initiative which aims to turnaround low-performing middle schools with the infusion of arts programming. Evaluation activities include analysis of student, teacher, school wide, and audience data, pre/post participant surveys and focus groups, and program observations.
- Recently completed evaluations of two projects for Carnegie Hall's Weill Music Institute (WMI), including Ensemble ACJW and Link Up. Ensemble ACJW pairs 20 high-level new professional musicians with public schools in NYC to increase the level of rigor in music programs and to support musicians just entering the field in their community service efforts. The evaluation examined outcomes for participating schools, partner teachers, and WMI musicians. The Link Up program allows students in grades 3-5 to learn instrumental pieces and connect with their local orchestras to play in a culminating concert. The Link Up work has included the development of an assessment tool to examine outcomes for participating students.
- Oversaw evaluation work on the Milwaukee Symphony Orchestra's (MSO's) Arts in Community Education (ACE) program, which is an educational partnership that aims to advance children's overall learning and development through arts integration throughout the school curriculum. Drafted rubrics, as well as collected and analyzed teacher narratives, student artifacts, and student ACE rubric data to identify the benefits of the ACE program on teachers and students. Created report and provided presentation for MSO's 25th anniversary of providing program services.

Publications Cunningham, M., Kantrowitz, A., **Harnett, S.**, & Hill-Ries, A. [2014]. Cultivating Common Ground: Integrating standards-based visual arts, math and literacy in high-poverty urban classrooms." *Journal of Learning through the Arts*, 10(1).

Ellrodt, J., Fico, M., Ramsey, L., Lopez, A., & **Harnett, S.** [2014]. The Mirror and the Canyon: Reflected Images, Echoed Voices How evidence of GW's performing arts integration model is used to build support for arts education integration and to promote sustainability. *Journal of Learning through the Arts*, 10(1).

Lantieri, L., Nagler, E., **Harnett, S.**, & Malkmus, C. (2011). Building inner resilience in teachers and students. In G. M. Reevy & E. Frydenberg (Eds). *Personality, Stress, and Coping: Implications for Education*. Charlotte, NC: Information Age Publishing, Inc.

Mastorilli, T. & **Harnett, S.** [2014]. Arts Achieve, Impacting student success in the Arts: Preliminary findings after year 1 of implementation. *Journal of Learning through the Arts*, 10(1).

Meier, J. & **Harnett, S.** (2001). Considering the context for intervention: One urban effort (CIERA Report #01-03). Ann Arbor: CIERA/University of Michigan.

Other Served as a proposal reviewer for NEA Research grants; Currently serving as a proposal reviewer for IES Arts Education grants; Member of Arts Education Partnership (AEP); Keynote speaker at Lincoln Center Education Summer Forum, summer 2014; Panelist at Lincoln Center Education Summer Forum, summer 2015



NATIONAL
ART EDUCATION
ASSOCIATION

POSITION DESCRIPTION

TITLE: CAN Grant Project Director

“Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement”

QUALIFICATIONS:

- Bachelor’s degree, graduate level or equivalent experience preferred
- Minimum 5 years arts, and/or education experience, including several years in leadership role/s.
- Demonstrated leadership in curriculum, instruction, and assessment in at least one art form
- Knowledge of social emotional learning and equity, diversity, and inclusion principles
- Experience leading educational initiatives at a sizeable or national scale.
- Bridge builder, able to work across communities and sectors for partnerships and collaborations (internal and external)
- Excellent communication, interpersonal, and public relations skills
- Expert in facilitation, design, and delivery of professional learning
- Develops and implements actions to improve and sustain teammates’ commitment and contributes to setting the tone for the organization’s culture.
- Committed to continuous improvement: Identifies and implements actions to improve existing processes, practices, and behaviors to achieve organizational objectives.
- Ability to work with a flexible schedule to include evenings and travel.

REPORTS TO: Executive Director

BASIC FUNCTION:

Work closely with Executive Director, the Chief Learning Officer, and NAEA leadership team to oversee the *“Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement”* grant initiative. This individual oversees the day to day grant activities; coordinate efforts among local* and national** partners; manage communication and logistics; schedule face to face and virtual convenings and meetings; manage recordkeeping and documentation; monitor and reconcile grant expenditures on a monthly basis; and support annual evaluation.

National Art Education Association
901 Prince Street, Alexandria, VA 22314

▪ w: www.arteducators.org

In addition, the NAEA Project Director will share the Visual Art Content Manager responsibilities for the project (alongside the Chief Learning Officer) including coordinating an NAEA Professional Learning Community (PLC); leading preparation of Professional Learning (PL) and meeting materials, tracking of PL time; and facilitating resource creation.

*Local Partner: New York City Department of Education

**National Partners: Educational Theater Association (EdTA), National Association for Music Education (NAfME), and National Dance Education Organization (NDEO)

GENERAL RESPONSIBILITIES:

1. Provide overall leadership and guidance on the development and implementation of grant initiatives.
2. Steward planning and design meetings internally and among partners.
3. Develop and sustain effective and ongoing communication within and between the Steering/Executive Leadership Committee and Project Planning Committee.
4. Coordinate professional learning goals and strategies internally and among partners.
5. Co-lead professional learning for the NAEA visual art teacher leader PLC
6. Shepherd the process to create and publish tip guides, toolkits, guidebooks, digital media and other resources.
7. Identify and contract with SEL, ED&I, and teacher leadership experts.
8. In addition to planning meetings, host quarterly local & national learning sessions virtually and/or in-person.
9. Provide regular ongoing updates related to grant efforts to leadership and membership.
10. Manage related budgets, staff, and or consultants and partnerships.
11. Maintain knowledge on current and emerging developments/trends for assigned area(s) of responsibility, assesses the impact, and collaborates with senior management to incorporate new trends and developments in current and future strategies.
12. Identify, develop & foster relationships with relevant external organizations, thought leaders, partners & vendors.
13. Develop tracking strategies to monitor and evaluate the impact and ROI of initiatives; develop reports on program effectiveness and make recommendations for program enhancement and improvement.
14. Design & implement metrics, monitoring & reporting systems to effectively benchmark organizational progress.
15. Work with principal evaluator and Metis Associates to design & implement metrics aligned to the grant proposal.
16. Coordinate with Metis Associates to prepare and submit the Annual Performance Report in Spring and Fall of each grant year
17. Coordinate design and implementation of dissemination strategies for maximum reach and impact.

Position Summary: CAN Project Coordinator NYCDOE (subject to funding)

The Office of Arts and Special Projects (OASP) leads the effort to engage school communities and arts and cultural organizations as partners in supporting equity and access to quality arts education. Reports to: Executive Director,

OASP Direct Reports: n/a Key Relationships:

- Works closely with OASP Executive and Borough Arts Directors, OASP staff, NYC arts and cultural organizations, and school leaders, teachers, students, and families in grant program.

RESPONSIBILITIES

- Coordinate all grant-based PD and special events; organize logistics, including participant outreach and registration, serve as liaison with host site, coordinate materials, resources, a/v, and support implementation.
- In conjunction with Borough Arts Director, organize CAN Teacher Leader Institutes.
- Work to establish congenial, supportive, and collaborative relationships with school leaders and arts teachers in grant.
- Support the Director in developing customized outreach and support plans for grant teachers.
- Work with Borough Arts Director to facilitate the support of professional learning communities to support professional development of arts educators participating in grant.
- Serve as primary communication liaison to grant partner organization coordinators; NYCDOE school communities in grant: respond to phone calls and e-mails, facilitate dissemination of information through internal communication channels, communicate important announcements regarding workshops, grant, event/performance and professional development opportunities with teachers and administrators via email, newsletters, calls, calendars, etc.
- Create and manage databases of constituent (teacher and principal) contact information. • Serve as a liaison to school leaders and teachers that participate in grant program.
- Coordinate outreach and communication with NAEA, NDEO, EdTA and NAFME national organizations
- Assist with maintenance of the Canvas website to organize development of course content and online materials and resources
- Maintain and track data for evaluation to inform development and planning of grant reporting.
- Support survey administration, data collection, analysis and reporting on grant activities.
- Manage, edit, and organize presentation materials and office documents and resources.
- Coordinate and participate in strategic planning processes to support efficient and effective grant implementation and maximum utilization of services and resources.

Qualifications Requirements: Minimum Preferred

- Excellent project management skills, including strong attention to details
- Experience in managing grant-funded initiatives for arts education

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative

CONNECTED ARTS NETWORKS

National Art Education Association (NAEA)

Connected Arts Networks (CAN): Leveraging Arts Learning Communities for Teacher Leadership and Student Achievement Budget Narrative

YEAR 1

1. Personnel: \$ [REDACTED] in total, as follows:

NAEA Staff. Serving as the grant applicant and lead coordinating partner, NAEA staff will provide overall grant management, as well as oversight of project coordination and implementation across New York City and national partners. Given the size and scope of this project, a percentage of time from six staff members is necessary for the project as well as a dedicated new hire. A summary of the NAEA staff members providing direct support to the project is provided in the table below.

Title	Duties	Percent	Salary	Grant Cost
Executive Director/Senior Project Director	Oversees the overall vision and direction of the grant project, ensuring targets for goals and budgets are met. Co-leads Steering Committee with NYC Senior Project Co-Director.	[REDACTED]	[REDACTED]	[REDACTED]
Project Director (New Hire)	Responsible for overall project management and implementation, including day-to-day details, as well as coordination of services among partners. Also serves as the co-lead for Visual Art National Professional Learning Community (PLC).			
Chief Learning Officer (Visual Art Content Manager)	Provides overall direction for learning and professional development. In collaboration with NAEA Project Director, supports design and implementation of New York City			

CONNECTED ARTS NETWORKS

Title	Duties	Percent	Salary	Grant Cost
	and National PLCs. Aligns work to national standards.			
Chief Communications and Creative Officer	Oversees overall content editing, design, and publishing of annual tip sheets (4), and culminating Toolkit and Partner Guidebook. Provides technical support for annual Town Hall and National Convention. Spearheads communication and social media for the project.			
Web and Communications Design Manager	Supports day-to-day content editing, design, and publishing of annual tip sheets (4), and culminating Toolkit and Partner Guidebook. Manages and builds dedicated web pages.			
Chief Financial and Operating Officer	Manages overall budget accounting, contracts, expenditures, payroll, benefits, and reporting.			
Accounting Associate	Support day-to-day budget accounting, contracts, expenditures, and tracking.			

2. Fringe Benefits: \$ [REDACTED] in total, as follows:

Fringe benefits for salaried positions include health, pension, and annuity and are calculated at an average of [REDACTED] of salary per person.

3. Travel: \$ [REDACTED] in total, as follows:

Travel money will be utilized by the NAEA Executive Director, Project Director, and Chief Learning Officer annually for a two-day fall partner planning meeting in New York City. Based on General Services Administration (GSA) FY 2021 Per Diem Rates for New York City,

2/CAN Budget Narrative

CONNECTED ARTS NETWORKS

we estimate that the three NAEA staff will attend this fall planning meeting annually at an approximate cost of [REDACTED] per person, including \$[REDACTED] roundtrip airfare, \$[REDACTED] ground transportation, \$[REDACTED] per night hotel (x 2 nights = \$[REDACTED] and \$[REDACTED] per diem for food (x 3 days = \$[REDACTED]).

For the four-day Summer Institute in New York City, the three NAEA staff will attend as well as three of the 15 NAEA PLC teacher leaders. They will attend at an approximate cost of [REDACTED] per person, including \$[REDACTED] roundtrip airfare, \$[REDACTED] ground transportation, \$[REDACTED] per night hotel (x 4 nights = \$[REDACTED] and \$[REDACTED] per diem for food (x 5 days = \$[REDACTED]).

4. Equipment: Not Applicable

5. Supplies: \$[REDACTED] in total, as follows:

Resources and expert texts to support PLC planning and implementation, as well as addressing social emotional learning (SEL) and equity, diversity, and inclusion (ED&I) in arts education are budgeted at [REDACTED] for NAEA staff. For the 15 NAEA teacher leaders, expert texts and resources addressing PLCs and content and pedagogy through ED&I and SEL are budgeted at \$[REDACTED]/teacher leader (\$[REDACTED] x 15 = \$[REDACTED]). Visual art materials and supplies to support professional learning and portfolio development are budgeted at \$[REDACTED]/teacher leader (\$[REDACTED] x 15 = \$[REDACTED]). One Macbook Pro Air laptop at \$[REDACTED] and one iPhone 12 at \$[REDACTED] will be purchased for the NAEA new hire, Project Director, to support day-to-day administration of activities.

6. Contractual: \$[REDACTED] in total, as follows:

Contractor costs include the three arts associations, Educational Theatre Association (EdTA), National Association for Music Education (NAfME), National Dance Education Organization (NDEO), and New York Department of Education. Those costs are planned and

CONNECTED ARTS NETWORKS

broken down in alignment with U.S. DOE budget requirements. The table below lays out those costs for each contractor with description below.

Contractor	Personnel	Fringe	Travel	Equipment	Supplies	Contractual	Other	Indirect	Total
EdTA									
NAfME									
NDEO									
NYCDOE									

Across the three associations, a total of \$ [REDACTED] in **personnel** costs is budgeted to support a portion of the cost of the Partner Directors (\$ [REDACTED] Content Managers/professional learning staff (\$ [REDACTED] and administrative staff (\$ [REDACTED] to: provide overall leadership and coordination; attend bi-monthly planning meetings; select teacher leader participants; lead/contribute to monthly national PLCs; plan and attend combined NYC and national Quarterly sessions; plan and attend Summer Institute; shepherd resource development (tip sheets, guides, etc.); host annual Town Hall; and coordinate presentations at annual conventions. The associations will cover fringe benefits associated with staff positions.

Travel (\$ [REDACTED] is dedicated to three staff/project leads attending fall planning meetings and for three staff/project leads and three teacher leaders to attend the Summer Institute.

Supplies (\$ [REDACTED] are provided for expert materials for staff and teacher leaders.

Sub-contractors (\$ [REDACTED] are budgeted for each association to cover the cost of content expert speakers across our focus areas: ED&I, SEL, teacher leadership, and PLCs.

Other (\$ [REDACTED] Teacher Stipends (\$ [REDACTED] are provided for 15 teacher leaders at \$ [REDACTED]/person for attending two quarters of PL for year one. Teacher Substitutes (\$ [REDACTED] are provided for up to two substitutes per teacher leader at \$ [REDACTED]/day. A budget of \$ [REDACTED] will defray the cost of production of annual tip guides, tools, and resources. Convention (\$ [REDACTED]

CONNECTED ARTS NETWORKS

includes registration and fees for three NYC PLC members and two NYC staff to attend/present at annual convention.

A total year one subcontract in the amount of \$ [REDACTED] has been budgeted to cover project costs to be incurred by the New York City Department of Education's OASP.

Personnel (\$ [REDACTED] is budgeted for a full-time Project Coordinator (\$ [REDACTED] to provide LEA coordination; coordinate NYCDOE PLCs with 100 teacher facilitators; attend bi-monthly planning meetings; select teacher leader participants; lead/contribute to monthly national PLCs; plan and attend combined NYC and national Quarterly sessions with expert speakers; plan and attend Summer Institute; support resource development (tip sheets, guides, etc.). Additionally, hourly per session is budgeted for arts teachers serving as PLC facilitators (100 facilitators X 51 hours each X \$ [REDACTED]/hour = \$ [REDACTED] Fringe benefits (\$ [REDACTED] have been budgeted for the full-time Project Coordinator (40.55%) and hourly teacher per session for the arts teacher PLC facilitators (\$ [REDACTED] Travel (\$ [REDACTED] is budgeted for four staff/facilitator leads attending and presenting at annual conferences for NAEA, EdTA, NAFME, and NDEO. Supplies (\$ [REDACTED] are provided for expert materials for staff and teacher leaders (\$ [REDACTED]/facilitator for 100 PLC facilitators). Contractors (\$ [REDACTED] are planned for content expert speakers across our focus areas; ED&I, SEL, teacher leadership, and PLCs. Other: Vanguard (\$ [REDACTED] is provided for creation and distribution of accessible arts education resources. Indirect costs (\$ [REDACTED] are included as per the NYCDOE's negotiated indirect cost rate of [REDACTED] with the USDOE.

Metis (\$ [REDACTED] Comprehensive evaluation services designed to assess progress toward project goals and related objectives and outcomes, provide formative feedback, and elicit recommendations to drive project improvement. Activities include instrument identification and

CONNECTED ARTS NETWORKS

development, fieldwork, data collection and analysis, regular bi-monthly planning and review meetings, and informal and formal reporting.

Expert Consultants (\$ [REDACTED]) For year one, expert speakers and contributors are planned to address our focus areas; ED&I, SEL, teacher leadership, and PLCs; \$ [REDACTED] per expert per topic area is planned for content experts such as Flavia Bastos and the Division of Visual and Performing Arts Education (DARTS) at the Council for Exceptional Children (ED&I experts), CASEL (SEL experts), David Allen (PLC expert) and Bob Sabol and Enid Zimmerman, integral scholars connected to NAEA's School for Art Leaders program (teacher leadership). These individuals will provide input on overall planning as well as contribute to Quarterly sessions.

Canvas (\$ [REDACTED]) Learning Management System (LMS) licenses for blended PLCs across the four associations and New York City (\$ [REDACTED]/teacher x [REDACTED] accounts, plus \$ [REDACTED] catalog and infrastructure implementation fee).

Zoom (\$ [REDACTED]) Hosting platform provides for virtual and hybrid meetings/PLCs across the four associations and NYC. Pro Plan with 1,000 participants via Zoom webinar, recorded transcripts, closed captioning, multiple licenses, and additional cloud storage.

7. Construction - Not Applicable

8. Other: \$ [REDACTED]

Production Costs (\$ [REDACTED]) Funding is designated to the production of annual tip sheets, guides, tools, and resources. One tip sheet/guide per topic area (ED&I, SEL, leadership, and PLCs) is expected annually and funding covers design, publishing, web hosting, and/or printing (4 topics x \$ [REDACTED]/guide).

Teacher Stipends (\$ [REDACTED]) Stipends are budgeted for NAEA's 15 teacher leaders at \$ [REDACTED]/person for attending two quarters of PL in year one.

CONNECTED ARTS NETWORKS

Teacher Substitutes (\$ [REDACTED]) Substitutes are provided for up to two substitutes per teacher leader at \$ [REDACTED]/day (2 x 15 x \$ [REDACTED] in order to support teacher leader attendance, as needed, at select monthly PLCs and quarterly sessions with expert speakers.

Web hosting/design (\$ [REDACTED]) Supports creating and sustaining additional new web pages dedicated to the CAN project for tools, resources, and dissemination.

9. Total Direct Costs (lines 1-8) – \$ [REDACTED]

10. Indirect Costs – \$ [REDACTED]

A [REDACTED] temporary indirect cost rate has been applied to all direct costs, including up to the first \$ [REDACTED] of each sub-contract. Per the 34 CFR § 75.560, a proposed indirect cost rate agreement will be submitted within 90 days after grant award date.

11. Training Stipends - Not Applicable

12. Total Year 1 Costs - \$ [REDACTED]

YEARS 2-5

The work for years 2-5 consists of implementing, building on, deepening, and disseminating the work of arts education professional learning around ED&I, SEL, teacher leadership, and PLCs. The yearly activities are consistent with the Year 1 description above, and a 3% anticipated cost of living increase for personnel is included in each year.

In addition to the 3% anticipated cost of living increase for each year, the following are differences in costs based on projected activities in Years 2-5 of the grant:

- In Year 1 there is a one-time cost for laptop and cell phone for the NAEA Project Director.

CONNECTED ARTS NETWORKS

- Whereas in Year 1 there are 3 staff/project leads traveling to each meeting and convening, in Years 2-5 there are 6 staff/project leads traveling to each meeting and convening. Association contractor costs increase accordingly as well.
- Whereas in Year 1 there are \$ [REDACTED] of stipends for a half a year, in Years 2-5 there are \$ [REDACTED] of stipends for full years. Association contractor costs increase accordingly as well.
- Whereas in Year 1 there are \$ [REDACTED] of substitute costs for a half a year, in Years 2-5 there are \$ [REDACTED] of substitute costs for full years. Association contractor costs increase accordingly as well.
- In Year 5 there is an additional \$ [REDACTED] budgeted for final year journal articles, practitioner toolboxes, and partner guidebook for dissemination. Association contractors and NYCDOE contractor costs increase by \$ [REDACTED] accordingly as well to support their contributions and/or production of culminating journal articles, toolkit, and partner guidebook.



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

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

Name of Institution/Organization

National Art Education Association

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

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

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

***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 # S351A210048

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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.
National Art Education Association	

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

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

SECTION C - BUDGET NARRATIVE (see instructions)

ED 524

Name of Institution/Organization <div style="border: 1px solid black; padding: 2px; margin-top: 5px;">National Art Education Association</div>	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.
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IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES

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

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

ED 524

DISCLOSURE OF LOBBYING ACTIVITIES

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

OMB Number: 4040-0013

Expiration Date: 02/28/2022

1. * Type of Federal Action: <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
4. Name and Address of Reporting Entity: <input checked="" type="checkbox"/> Prime <input type="checkbox"/> SubAwardee * Name: NAEA * Street 1: 901 Prince St Street 2: * City: Alexandria State: VA: Virginia Zip: 22314 Congressional District, if known: VA-008		
5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:		
6. * Federal Department/Agency: US Department of Education	7. * Federal Program Name/Description: Arts in Education CFDA Number, if applicable: 84.351	
8. Federal Action Number, if known:	9. Award Amount, if known: \$	
10. a. Name and Address of Lobbying Registrant: Prefix: * First Name: NA Middle Name: * Last Name: NA Suffix: * Street 1: NA Street 2: * City: NA State: Zip:		
b. Individual Performing Services (including address if different from No. 10a) Prefix: * First Name: NA Middle Name: * Last Name: NA Suffix: * Street 1: NA Street 2: * City: NA State: Zip:		
11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure. * Signature: Melanie B Dixon * Name: Prefix: * First Name: Mario Middle Name: * Last Name: Rossero Suffix: Title: Executive Director Telephone No.: Date: 04/14/2021		
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PR/Award # S351A210043

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