

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 # S351A210054

Grants.gov Tracking#: GRANT13346667

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210054

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

Application for Federal Assistance SF-424

*** 1. Type of Submission:**

- ☒ Preapplication
☐ Application
☐ Changed/Corrected Application

*** 2. Type of Application:**

- ☒ New
☐ Continuation
☐ Revision

*** If Revision, select appropriate letter(s):**

*** Other (Specify):**

*** 3. Date Received:**

04/14/2021

4. Applicant Identifier:

Arts Every Day

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

NA

State Use Only:

6. Date Received by State: 04/15/2021

7. State Application Identifier:

8. APPLICANT INFORMATION:

*** a. Legal Name:** Arts Every Day, Inc.

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

*** c. Organizational DUNS:**

d. Address:

*** Street1:** 120 W. North Ave

Street2: Suite 303

*** City:** Baltimore City

County/Parish:

*** State:** MD: Maryland

Province:

*** Country:** USA: UNITED STATES

*** Zip / Postal Code:** 21201-0406

e. Organizational Unit:

Department Name:

Division Name:

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

Prefix: Ms.

*** First Name:** Julia

Middle Name:

*** Last Name:** DiBussolo

Suffix:

Title: Executive Director

Organizational Affiliation:

Arts Every Day

*** Telephone Number:**

Fax Number:

*** Email:**

PR/Award # S351A210054

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.):

Add Attachment

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View Attachment

* 15. Descriptive Title of Applicant's Project:

Baltimore Arts Integration Project

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 MD-007

* b. Program/Project MD-003

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

Add Attachment

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17. Proposed Project:

* a. Start Date: 07/01/2021

* b. End Date: 06/30/2026

18. Estimated Funding (\$):

* a. Federal

* b. Applicant

* c. State

* d. Local

* e. Other

* f. Program Income

* g. TOTAL

*** 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**☒ a. This application was made available to the State under the Executive Order 12372 Process for review on 04/15/2021.☐ b. Program is subject to E.O. 12372 but has not been selected by the State for review.☐ c. Program is not covered by E.O. 12372.*** 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**☐ Yes ☒ No

If "Yes", provide explanation and attach

Add Attachment

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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: Ms. * First Name: Julia

Middle Name:

* Last Name: DiBussolo

Suffix:

* Title: Executive Director

* Telephone Number: Fax Number: * Email:

* Signature of Authorized Representative: Julia Di Bussolo * Date Signed: 04/14/2021

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.

1247-ED GEPA 427.pdf

Add Attachment

Delete Attachment

View Attachment

Project Title: Baltimore Arts Integration Project

Applicant: Arts Every Day

Contact Information: Angela Marroy Boerger

[REDACTED]

Mailing Address: 120 W. North Ave, Suite 303, Baltimore, MD 21201

[REDACTED]

GEPA Requirements

The Board of Directors of Arts Every Day and its co-applicant, Baltimore City Public School System serve an academically, culturally, and racially diverse student population and are committed to equal access and treatment for all students, employees, and the general public. With respect to this commitment, the lead applicant's board policy of nondiscrimination guides and governs decision making at all levels. Our policies incorporate the following principles: The Board of Directors shall not discriminate against students, parents or guardians of students, employees, applicants, contractors, or individuals participating in board and/or agency sponsored activities. The Board is committed to the provision of equal access in all student, employment and business programs, activities, services and operations that are deployed or provided directly by the Board, as well as those operated or provided by another entity on behalf of the Board under contractual or other arrangements. This policy is established to provide an environment free from discrimination and harassment based upon age, race, color, disability, gender, marital status, national origin, religion or sexual orientation.

Arts Every Day is committed to taking at least nine (9) steps to ensuring equal access to and participation in the program for teacher participants, staff of partnering organizations, and employees. The following steps will be implemented with the intent

to reduce access barriers based on gender, race, national origin, color, disability, and age to maximize participation:

1. Develop and administer a pre-participation survey with synchronous training/event/workshop registration materials to identify special access needs – such as wheelchair access and need for interpreter.
2. Develop and implement a strategy plan that will address the identified special access needs indicated by registrants prior to every event and large group training/event/workshop sessions. All training sessions must be held in ADA accessible facilities.
3. Coordinate and offer cultural sensitivity and ADA training for program staff.
4. Hire, recruit, and involve individuals from ethnic minority groups, bilingual individuals, consumers, and individuals with disabilities to plan, implement, and evaluate program services.
5. Develop or acquire and disseminate culturally relevant and sensitive curriculum and information materials.
6. Offer transportation vouchers for Advisory Committee members who must use public transportation to attend meetings, activities, and workshops.
7. Offer interpretation services for teacher participants and others as needed and appropriate.

8. Arrange for assistive technology devices to translate materials for participants in need of such services.

9. Post information materials, schedules of events, and program assessments on the internet – which will enable assistive computer devices to interpret the materials for users.

10. Arts Every Day uses the Course Management System, Thinkific for asynchronous professional development courses. Arts Every Day will utilize the following tools available on Thinkific to ensure accessibility:

- Including alt text/descriptions on images
- Closed captions/transcript for video components
- PDF accessibility checks

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

Arts Every Day, Inc.

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Ms.

* First Name: Julia

Middle Name:

* Last Name: DiBussolo

Suffix:

* Title: Executive Director

* SIGNATURE: Julia Di Bussolo

* DATE: 04/14/2021

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

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

1. Project Director:

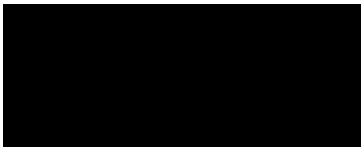
Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
Ms.	Julia		Di Bussolo	

Address:

Street1:	120 W. North Ave, Suite 303
Street2:	Suite 303
City:	Baltimore
County:	
State:	MD: Maryland
Zip Code:	21201-5833
Country:	USA: UNITED STATES

Phone Number (give area code)

Fax Number (give area code)



2. Novice Applicant:

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

☒ Yes ☐ No ☐ Not applicable to this program

3. Human Subjects Research:

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

☒ Yes ☐ No

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

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

☐ No Provide Assurance #, if available:

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

Add Attachment

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View Attachment

Abstract

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

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

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

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: 1246-USDE AEDDP AI Abstract.pdf

Add Attachment

Delete Attachment

View Attachment

Project Abstract

Project Title: Baltimore Arts Integration Project

Applicant: Arts Every Day

Contact Information: Angela Marroy Boerger

Email: [REDACTED]

Mailing Address: 120 W. North Ave, Suite 303, Baltimore, MD 21201

Phone [REDACTED]

Arts Every Day, in collaboration with the Baltimore City Public School System (BCPSS), will implement the Baltimore Arts Integration Project (BAIP). Arts Every Day is a New Potential Grantee (Priority #1) and this Assistance for Arts Education Development and Dissemination Program proposal will support the development and dissemination of accessible instructional materials and arts-based educational programming, including online resources, in multiple arts disciplines.

Arts Every Day (AED) has designed the Baltimore Arts Integration Project (BAIP) to transform teaching practice in Baltimore City Public Schools (BCPSS) by providing high-quality, multi-faceted professional development to teachers in Arts Integration (AI) utilizing the Brain Targeted Teaching Model. The BAIP builds on existing research from Dr. Mariale Hardiman's study of AI teaching on student mastery and retention of content (Hardiman, Rinne, and Yarmalinskaya, 2014). BAIP is guided by three goals: Goal 1: Develop a bank of Virtual Arts Integration Professional Learning modules that are rooted in the pedagogical framework of the BTT Model, aligned to the district's ELA and math curricula, and employ action research methods. Goal 2: Cultivate a high-quality professional learning community of BCPSS classroom teachers who share best

practices, collaborate across schools, and develop and share arts integrated model lessons and exemplars. Goal 3: Create an evergreen bank of resources to support arts integrated teaching, learning, and evaluation. A team of 8 Resident Teaching Artist Fellows and 8 Core Subject Teacher Specialists will become the central creators of Arts Every Day's training content.

By providing participating educators with direct coaching in arts integration, an intensive summer training conference, and ongoing convenings throughout the school year, AED is working to transform the teaching practice of Baltimore City Public Schools. We aim to create a classroom culture where every student can learn and express their knowledge through artistic and creative practice.

BAIP's expected outcomes include building the capacity of BCPSS teachers to design and implement arts integrated lessons and school-wide projects while increasing the community of arts integration practitioners within the BCPSS teaching staff. We also expect to increase students' demonstration of knowledge through artistic and creative practice, improve student engagement and educational performance; and contribute to the body of professional research linking the practice of arts integration to improved student outcomes.

This work will be supported by our partnerships with Baltimore City Public Schools administration and our 40 Arts Every Day Partner Schools, the Kennedy Center Any Given Child initiative, the Johns Hopkins University Neuro-Education Initiative, the Root Branch Media Group, and independent evaluation partner, Hetrick Consulting.

Project Narrative File(s)

*** Mandatory Project Narrative File Filename:**

Add Mandatory Project Narrative File

Delete Mandatory Project Narrative File

View Mandatory Project Narrative File

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

Add Optional Project Narrative File

Delete Optional Project Narrative File

View Optional Project Narrative File



Project Title: Baltimore Arts Integration Project

Applicant: Arts Every Day

Contact Information: Angela Marroy Boerger

[REDACTED]

Mailing Address: 120 W. North Ave, Suite 303, Baltimore, MD 21201

[REDACTED]

Project Narrative

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Project Narrative

Introduction: Arts Every Day (AED) in collaboration with the Baltimore City Public School System (BCPSS) respectfully requests funding from the U.S. Department of Education Assistance for Arts Education Program (AAEP) for the Baltimore Arts Integration Project (BAIP). The BAIP seeks to transform the teaching practice, classroom culture, and student success of BCPSS through systematic and accessible professional development (PD) for teachers in arts integration (AI). BAIP will support AED's development, dissemination, and evaluation of synchronous and asynchronous AI professional development courses for PK-12 educators in Baltimore. These PD courses will model AI lessons and projects that align directly with BCPSS-specific curricula in English/Language Arts (ELA) and math. The BAIP will be administered through the innovative use of a custom-built online course management system. This platform provides a dynamic interface for participants, as well as progress tracking, continuity across devices, and personalized dashboards for every user.

The BAIP builds on the success of AED's long-standing School Partnerships Program, which provides direct coaching in AI, ongoing professional development, and funding support for arts experiences to 42 partner schools in the BCPSS. BAIP expands AED's training capacity beyond teachers and administrators at our partner schools to encompass educators across Baltimore City Public Schools. As a BCPSS-approved provider of Achievement Units (AU) -- the credit system for members of the Baltimore Teachers Union to advance professionally, AED, through the BAIP, can provide an incentive for teachers to pursue training in AI no matter the level of their school's connection to AED or its current embrace of AI as a school-wide culture.

BAIP will be developed in partnership with Dr. Mariale Hardiman, Professor of Education and the Co-Founder/Director of The Johns Hopkins University's (JHU) Neuro-Education Initiative. Dr. Hardiman's Brain Targeted Teaching (BTT) Model (Hardiman 2012), an instructional framework informed by research from the learning sciences, will serve as a framework for arts-integrated training modules. This pedagogical framework will form the theoretical foundation on which AED's professional development training content is built. The BAIP will be evaluated by Dr. Monica Hetrick of Hetrick Consulting. Dr. Hetrick has over 18 years experience in PK-12 public education as a teacher, gifted specialist, program evaluator, and data strategist. Dr. Hetrick began her teaching career as a fourth grade teacher in BCPSS and earned her doctorate as an Institute of Education Sciences (IES) Predoctoral Fellow from JHU. In 2017, she founded her own consulting firm to provide high-quality and rigorous evaluations for educational initiatives.

About Arts Every Day: Founded in 2006, AED is a non-profit organization dedicated to improving student access to sequential arts instruction, arts integrated instruction, and arts and cultural partnerships in BCPSS. AED organizes and advocates for changes to district systems and policies to improve student access to certified fine arts teachers, partners with individual schools to support AI, and connects schools to Baltimore's thriving arts and cultural community. Since its founding, AED has served as a strategic planning partner to the school district, provided hundreds of hours of high-quality professional development for teachers and school leaders, sustained long-term partnerships with schools and cultural organizations, and has raised

thousands of dollars to support artist residencies, field trips or arts experiences, and to purchase arts materials and equipment.

While AED is a New Potential Grantee (**Priority 1**) to the USDE Assistance for Arts Education Program, AED is an established organization with more than fifteen years as a leader in the field of arts education. The organization has successfully managed three consecutive awards from the National Endowment for the Arts, sustained partnership with the John F. Kennedy Center *Any Given Child* Initiative since 2012, and has worked in collaboration with several statewide arts organizations on education funding and policy, that includes a sitting membership on the Maryland State Department of Education Arts Education Advisory Panel.

A. Project Design

A.1: BAIP is designed to create a sustainable virtual resource and professional learning community (PLC) that supports arts integrated teaching and learning practices in BCPSS. AED's existing School Partnerships Program, which currently serves 42 BCPSS schools, will provide a starting community for teacher participation in the BAIP. The **AED School Partnerships Program** works with BCPSS school leaders to create a customized AI plan that aligns with and supports the goals articulated in the school's Maryland State-required School Improvement Plan (SIP). School partners receive planning and implementation support, AI-focused professional development, and funding to support access to teaching artist residencies, workshops, field trips, and performances. Each AED partner school is home to an AI team comprised of the following members: **Principal:** The Principal establishes and supports a teaching and learning culture that promotes AI in following ways: 1) Establishes clear expectations for

staff members regarding the implementation and documentation of AI in the classroom; 2) Selects the AI Training Coach and AI Programming Coach from full-time tenured teaching staff; 3) Participates in planning meetings between Coaches and AED to set AI priorities and school-wide goals each school year; 4) Provides sufficient space and time for AI training and planning. **Arts Integration (AI) Training Coach:** The AI Training Coach leads the AI initiative at the school and serves as the on-site expert in arts-integrated practice. They work to develop a community of AI practitioners within the teacher population, selecting AED-provided professional development courses for their team to participate in as a group, and acting as advisor and mentor as their colleagues develop and expand their AI praxis. The Training Coach is also required to participate in AED's professional development courses to deepen their knowledge of AI and assembles observations and documentation of the AI program taking place in their school. **Arts Integration (AI) Programming Coach:** The AI Programming Coach manages partnerships between their school and external arts or cultural organizations. They coordinate arts integrated residencies, workshops, and performances and provide documentation to AED for payment processing, when appropriate. They also serve as the primary point of contact to AED for routine communication, surveys, and evaluation. The AI Programming Coach also manages the calendar of their school's AI Committee (a group of involved stakeholders including teaching staff, administration, parents, and community partners) and communicates AI opportunities to their school community.

BAIP will transform the professional development component of the AED Schools Program by 1) broadening the community of teachers practicing AI at each partner school; 2) enabling teachers at non-partner schools to access high quality professional

development in AI; 3) increasing the rigor of professional development trainings and curricular materials by basing them on the pedagogical framework of BTT; and 4) embedding Action Research, evaluation, and reporting to empower teachers as reflective evaluators of their own practice.

AED initially developed its online learning management system in mid-2020 in response to the COVID-19 pandemic. In planning our annual Summer Arts Integration Institute for teachers, our goal was to maintain a learning experience that included both information-rich training as well as dynamic art-making sessions in a community of peers. Our solution was to divide our material between synchronous and asynchronous sessions. We used a live streamed format for “Studio Sessions,” where teaching artists lead participants through a creative project that included real-time feedback and participant sharing. The denser training material--with AI strategies tied to specific curricula, grade bands, and learning standards--was communicated through several asynchronous courses. All of the training material was housed on a custom-built online learning platform developed by Thinkific course delivery software. Through personalized dashboards, conference participants could seamlessly join live Studio Sessions such as “Puppetry 101: Bringing Inanimate Objects to Life” or log in to one of their chosen selection of courses (example: “Dancing Your Environment: A Moving Field Guide Training”) and progress through each course as their schedule allowed. With 125 Baltimore teachers in attendance, the conference was highly rated and well received by participating teachers (on a scale of 1 - 5, over 89% ranked us as either 4 or 5 in expanding their knowledge and skills in AI). For our Schools Program in the school year

2020-2021, we decided to continue the use of Thinkific's platform for all of our learning content.

The Brain Targeted Teaching Model: Dr. Mariale Hardiman, professor at Johns Hopkins University School of Education and director of the Neuro-Education Initiative will provide training, guidance and feedback to our Resident Teaching Artist Fellows and Core Subject Teacher Specialists. The BAIP builds on existing research from Dr. Mariale Hardiman's study of AI teaching on student mastery and retention of content (Hardiman, Rinne, and Yarmalinskaya, 2014).

The BTT Model presents six stages, or "brain targets" of the teaching and learning process and describes brain research that supports each stage. The targets include 1) Emotional Climate, 2) Physical Environment, 3) Learning Design, 4) Teaching for Mastery, 5) Teaching for Application, and 6) Evaluating Learning. While each brain target is presented separately, the components are interrelated. For example, Brain-Target One describes the importance of establishing a positive emotional climate to foster high levels of learning; these strategies are applied throughout the entire model. At the same time, evaluating learning, described as Brain-Target Six, is an integral part of each component or target of the model. This pedagogical framework will form the foundation of AED's professional development training content (Hardiman, 2012).

BAIP Key Components: The BAIP consists of 3 key components: 1) the Virtual Arts Integration Learning Bank; 2) AI Professional Learning Community; and 3) an Archive of Arts Integration Lessons, Exemplars, and Artifacts. The following section provides detailed descriptions of each component.

COMPONENT 1: Virtual Arts Integration Learning Bank (Asynchronous Professional Learning) Creation of the Virtual Arts Integration Learning Bank (VAILB) will take place in the following stages: **Planning Year (YR1):** The Professional Learning Manager, BTT Team, BAIP Committee (an advisory committee comprised of key stakeholders from Baltimore's education and cultural communities), and Evaluation Consultant will collaboratively develop modular frameworks, Action Research components, and evaluation tools. **Implementation Years (YR1-4):** Each learning module will be co-created by the VAILB Team consisting of a teaching artist and core subject teacher specialist with support from the BTT Team and a Professional Learning Manager. During each year of implementation, each VAILB Team will focus on a single grade band. By Year 4, the VAILB will include modules featuring music, art, theater, and dance across all grade bands. While members of the VAILB Team may change from year to year, the planning framework, evaluation tools, and team of advisors will provide consistency across all modules.

Teaching Artists and Core Subject Teacher Specialists will collaboratively plan and write modules during monthly meetings with the BTT Team and Professional Learning Manager. Using the frameworks and tools developed in the planning year, VAILB Teams will create outlines and scripts for video components, printed material, evaluation tools, and rubrics for each module. Video components will be filmed and edited by AED's local digital media partner Root Branch Media Group. Completed modules will be reviewed by the Professional Learning Manager and BTT Team and organized on the learning management platform.

A sample development map of arts integrated training modules, organized by grade band and artistic discipline, is provided below in **Figure 1**. The artistic specialty of teaching artists will rotate through different grade bands each year.

Figure 1: Annual Arts Integration Virtual Learning Bank Development Map				
Grade Band	Core Content	Arts Discipline	Outputs	VAILB Team Members
PK-2	Eureka Math ELA	Theatre	4 math modules, 4 ELA modules/year	2 CSTS + Theatre RTAF
3-5	Eureka Math ELA	Dance	4 math modules, 4 ELA modules/year	2 CSTS + Dance RTAF
6-8	Eureka Math ELA	Music	4 math modules, 4 ELA modules/year	2 CSTS + Music RTAF
9-12	ELA Algebra 1/Geometry	Art	4 math modules, 4 ELA modules/year	2 CSTS + Visual Art RTAF

COMPONENT 2: Professional Learning Community (Synchronous

Professional Learning) In addition to taking courses in the Virtual Arts Integration Learning Bank, teachers enrolled in the BAIP will extend and deepen understanding through network meetings, Studio Sessions (arts skill-building workshops), and the Summer Arts Integration Institute throughout each year of implementation. The following outlines the annual Professional Learning Community offerings: 1) **Annual Summer Arts Integration Institute:** This multi-day professional development learning intensive focuses on providing teachers with a base understanding of BTT, Action Research practices, and grade band-specific AI workshops led by a selection of qualified teaching artists and educators. Directed by the Professional Learning Manager in collaboration with the BTT and VAILB Teams, this unique event offers teachers an energizing

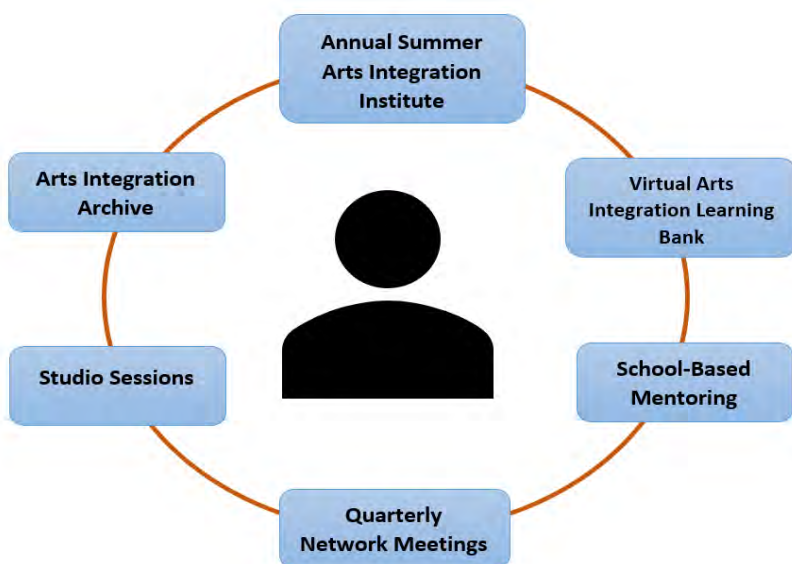
opportunity to learn, collaborate, and plan for the year. In 2020 and 2021, the Summer Arts Integration Institute will have been a virtual event comprising both synchronous and asynchronous sessions. In future years, we will return to hosting portions of the institute in person, but with added flexibility for incorporating asynchronous training sessions. 2)

Network Meetings: Each school year, the VAILB and BTT Teams will hold quarterly Network Meetings for teachers enrolled in the BAIP. Network Meetings will give teachers the opportunity to connect during the school year, extend module learning, share evidence of classroom practice, and provide feedback on the program. 3) **Studio Sessions:** Each VAILB Teaching Artist will host at least 2 in-person Studio Sessions throughout the school year for teachers to attend. Studio Sessions are intended to build teachers' confidence in diverse artistic disciplines, inspire teachers as creators, and provide opportunities to connect creatively with colleagues across the district.

COMPONENT 3: Archive of Arts Integration Lessons, Exemplars, and Artifacts, The sixth target of the BTT Model focuses on Evaluating Learning with the understanding that “evaluation in various forms should be happening during every phase of the teaching and learning process” and not just at the end of a unit. (Hardiman 2012, p. 145) With guidance from Dr. Hardiman and the BTT Team, each VAILB module will incorporate evaluation practices that enhance learning. Evaluation tools will feature a range of formats beyond ‘choose the right answer’ forms, including portfolio assessments, student journals, performance activities and rubrics that measure a student’s ability to apply knowledge and not just recite the correct answer. Evaluation and research artifacts created for the professional learning modules will be cataloged along with lesson plans and exemplars submitted by teachers in the Virtual Arts

Integration Learning Bank housed on Thinkific, our custom learning management system. A graphic summary of the various forms of teacher support that AED provides in the BAIP is provided below in Figure 2.

Figure 2: Teacher Supports for Baltimore Arts Integration Project Participants



BAIP Teacher Enrollment: At a minimum, teachers at AED's 42 Partner Schools will be required to enroll at least one teacher in the BAIP, but will be encouraged to have multiple teachers engaged in the work. The BAIP will be open to PK-12 teachers from across the BCPSS. When teachers enroll, they will select a grade band of focus. In order to satisfy the requirements of the program, teachers must complete all asynchronous modules within their grade level, participate in synchronous network meetings, select from the Studio Sessions available, and complete final reporting in order to be eligible for professional advancement credits (AU credits issued by BCPSS, CPD issued by MSDE). **Figure 3** below outlines the total number of hours required for

each credit level. Completion of courses and credit hours earned will be tracked through the Thinkific platform.

Figure 3: AU and CPD Credit Hour Requirements	
Hours	Credits
15	1 AU or 1 CPD Credit
30	2 AUs or 2 CPD Credits
45	3 AUs or 3 CPD Credits
60	4 AUs or 4 CPD Credits

Achievement Units (AUs): AED is a BCPSS-approved professional learning provider and is authorized to recommend teachers to receive Achievement Units or AUs: credits tracking professional learning which accumulate towards pay raises. BCPSS provides further information on the various methods for accruing AUs at <https://www.baltimorecityschools.org/achievement-units>. **Continuing Professional Development Credits (CPD):** CPD Credits are issued by the Maryland State Department of Education and accumulate towards teacher State recertification requirements. During the Planning Year of this project, AED will submit an application to MSDE for courses to be eligible for CPD Credit.

Goals, Objectives, and Outcomes

Overarching Program Goals: Goal 1: The BAIP will develop a bank of Virtual Arts Integration Professional Learning modules that are rooted in the pedagogical framework of the BTT Model, aligned to the district's ELA and math curricula, and employ action research methods. Goal 2: Cultivate a high-quality professional learning community of BCPSS classroom teachers who share best practices, collaborate across schools, and

develop and share arts integrated model lessons and exemplars. Our approach to this PLC is inspired by the viewpoints of Richard DuFour (DuFour 2004). Goal 3: Create an evergreen bank of resources to support arts integrated teaching, learning, and evaluation. For measurement tools and output detail, please see the Measurement Table in Appendix C. **Outputs:** 1) 100 teachers reached for each year of implementation, with a total of 400 reached over 4 years of implementation; 2) 32 modules created for each year of implementation, with a total of 128 created over 4 years of implementation; 3) 35 hours of synchronous PD hours offered annually, with a total of 140 hours offered over 4 years of implementation.

Resident Teaching Artist Fellows: RTAFs will be paired with a teacher, ELA, or math expert serving as a Core Subject Teacher Specialist. The Core Subject Teacher Specialist will support the RTAF in integrating an arts discipline into BCPSS's ELA and math curriculum. AED will recruit Core Subject Specialists who are working as content specialists at the district level or current/recently retired teachers. Objectives: To develop a cadre of local teaching artists who 1) are BCPSS curriculum-experienced; 2) can effectively develop teacher training modules integrating their arts discipline of expertise within BCPSS math and English Language Arts (ELA) curricula; 3) understand BTT as a pedagogy and framework; and 4) embed Action Research strategies in their practice and professional development. Outcomes: By the end of the grant period, RTAFs will be able to integrate and link their arts expertise into specific ELA and math curricula. RTAFs will demonstrate their comprehension of BTT as a pedagogical framework as evidenced by both internal and external assessment procedures. All participating RTAFs will be able to devise and implement arts integrated lessons that

effectively address both National Core Arts Standards and Maryland College and Career Standards. Inputs: Training in Eureka Math, Wit and Wisdom, BTT, planning support and collaboration from a Core Subject Teacher Specialist, video and product development with a professional media production group. Outputs: 8 RTAFs per year will each create a minimum of 4 modules, 2 Studio Sessions, and 1 Summer AI Institute Session.

Educator Participants: BCPSS teachers participating in BAIP are referred to as 'Educator Participants'. Objectives: To develop BCPSS PK-12 teachers who 1) are comfortable teaching and creating within an arts discipline(s); 2) can effectively integrate standards-based arts learning in ELA and/or math curricula; 3) understand BTT as a pedagogy and instructional framework; and 4) demonstrate the impact of AI on students' learning through classroom artifacts. Outcomes: By the end of each year of implementation, educators who complete the BAIP program will demonstrate their ability to devise and implement arts integrated lessons as evidenced by the submission of a sample AI lesson and related documentation of arts integrated activities. Educators will be able to develop and implement evaluation tools and use those findings to inform their practice. In-puts: Access to asynchronous training, supportive coaching through Network Meetings, and development of artistic practice through Studio Sessions. Outputs: AI Lesson Plans, classroom artifacts, evaluation rubrics, survey data.

Student Objectives: Objectives: To demonstrate students' art skills based on National Arts Standards and achievement in ELA and math based on annual state testing and engagement surveys. Outcomes: Students will demonstrate a mastery of concept in arts integrated math/ELA lessons or units. Students will demonstrate

improvement in engagement as evidenced by attendance and student engagement surveys. Inputs: Implementation of AI/BTT lessons and units. Outputs: classroom artifacts, evaluation rubric data, surveys.

A.2 BCPSS is a district of 165 schools and programs serving 79,187 students (BCPSS Website). According to the U.S. Census Bureau, Small Area Income and Poverty Program (SAIPE), 30.73% of families served by BCPSS live below the poverty line.

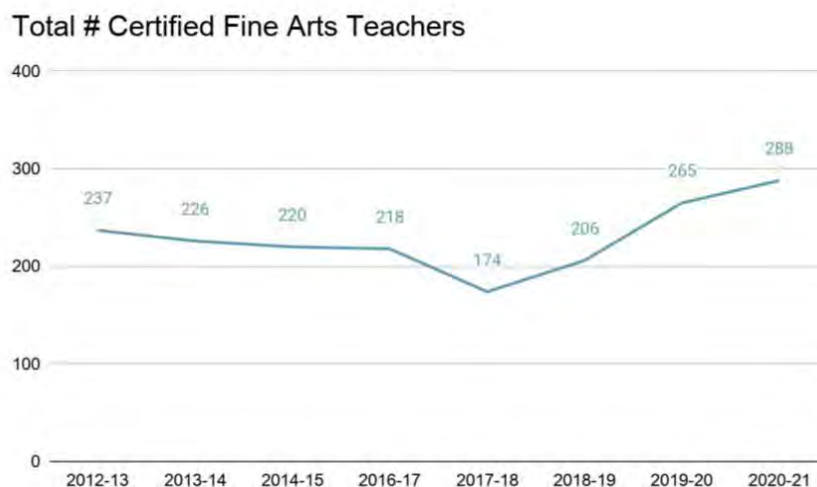
Education research clearly demonstrates that AI and arts education, in various formats, is positively and consistently linked to increased student engagement, motivation, and persistence (Asbury & Rich, 2008; Deasy, 2002; Fiske, 1999; Hetland et al., 2007; Stevenson & Deasy, 2005). The goal of AI is that “by engaging in one subject, learning in the other subject is reinforced and extended, and vice versa” (Silverstein, Layne, 2010). Across two studies conducted by Johns Hopkins University researcher and AED advisor, Dr. Mariale Hardiman (Hardiman et al., 2019; 2014), 20 groups of 5th grade students across six BCPSS participated in a randomized control trial to test the effects of arts-integrated instruction on long-term retention of academic content. Each of the randomized student groups completed one unit taught through AI and one unit taught in the conventional mode of teaching. Researchers administered curriculum-based assessments before, immediately after, and two months after each unit to measure initial learning and retention. Results showed no differences in initial learning, but significantly better retention in the arts integrated condition. Increases in retention were greatest for students at the lowest levels of reading achievement. It is hypothesized that AI encourages the “rehearsal and elaboration” of information through

the visual and performing arts, therefore enhancing student engagement and improving long-term retention. [Moreover, in the 2019 study, the researchers observed a “treatment-order effect” – students who received the arts-integrated unit in the first session performed significantly better in the control unit in the second session compared to those who received the control unit first. This finding and teacher observations point to the possibility that students who had previously learned content through AI continued to use those strategies even when taught in traditional ways.] Unfortunately, students who have the most to gain from an arts rich and arts-integrated education are the least likely to have access to them, both nationally and in Baltimore City (Catterall 2012).

In 2012, Baltimore City became the ninth city to join the John F. Kennedy Center *Any Given Child* Initiative, with AED serving as the coordinating partner. Over the next five years, AED significantly changed its advocacy approach to focus on building a coalition to address systems change, policies, and budgeting at the school, district, and State level and, in partnership with BCPSS, applied for and received a National Endowment for the Arts Collective Impact grant in Fall 2017 to create a Fine Arts Strategic Plan with actionable goals. In May 2018, the BCPSS superintendent adopted the Fine Arts Strategic Plan as part of the *Blueprint for Success*, a districtwide initiative to support student wholeness, literacy, and staff leadership. Implementation of this plan began with a major shift in the school year 2019-2020 budget guidance, which requires PK- 8 schools to meet and maintain a number of certified arts teachers tied to student enrollment ratios. **Figure 4** illustrates the impact of this work on the total number of

certified fine arts teachers over time. As of the 2020-21 school year, 90% of schools offered courses in visual art, 68% in music, 14% in theatre, and 6% in dance.

Figure 4: Certified Fine Arts Teachers in Baltimore City Public Schools 2012-2021



Not only does the Baltimore City Fine Arts Strategic Plan seek to increase access to sequential fine arts instruction, it also includes the goal of supporting student learning in- and through the arts by integrating the arts across the curriculum. By equipping teachers with training in AI and by demonstrating the unique contributions that the arts bring to student learning, AED and the BAIP support the District's ongoing commitment to providing all students with a rigorous, well-rounded curriculum.

A.3: Prior to the pandemic, AED demonstrated excellence in delivering in-person AI professional development training aligned to BCPSS curriculum. Based on the pilot of our Virtual Arts Integration Learning Bank (VAILB) in the Summer of 2020, AED has also demonstrated the proof of concept for virtual, curriculum-specific training modules. In the post-pandemic future, we look forward to building a hybrid professional learning experience. BAIP will enable AED to develop a depth of curricular focus in its AI

training. During the pilot year of the project, the focus will be on developing the framework, surveys, evaluation tools, and reports using the BTT pedagogy. During each year of implementation, each component will be field tested and refined based on feedback from teacher participants, teaching artists, Core Subject Teacher Specialists, and students. A catalog of Professional Development (PD) modules, evaluation tools, units, and artifacts will be housed on the course management system as evergreen resources within the VAILB. While dissemination beyond Baltimore City is not within the scope of the grant-funded project, access to the Virtual Arts Integration Learning Bank and the focus on hybrid professional learning will allow for easy dissemination of content to teachers beyond Baltimore City Public Schools.

A.4: The BAIP is founded on AED's enduring partnership with BCPSS and our direct work with individual schools over many years. AED's AI efforts focus on equipping BCPSS teachers to embrace AI in their lesson planning, classroom culture, and creative life. We work to help teachers develop the confidence to independently create original arts-integrated lessons and projects. Unlike other programs which bring visiting artists and organizations into classrooms for programs but then leave, AED is engaged in the long term community-based, grassroots work of fostering change within the teaching culture of BCPSS. These relationships have allowed AED to be one of the only Baltimore arts organizations with direct access to BCPSS teachers and a visible, trusted, and proven arts advocate in the Baltimore community.

AED's program also fosters a culture of collaboration through its Professional Learning Community, which aims to break down the barriers of isolation for teachers implementing AI. Our program structure empowers teachers as coaches who mentor

their colleagues as they work to increase the practice of AI within their schools. We view both of these aspects as critical components for high quality professional development.

The BAIP presents a further enrichment of our teacher training programs in AI and will develop teams for the creation of AI training content, with each team comprised of a Resident Teaching Artist paired with a Core Subject Teacher Specialist, and focusing on a designated grade band (PK-2, 3-5, 6-8, or 9-12). This innovative pairing combines expertise in artistic practice, deep knowledge of core curricula, and a concentration on developmentally appropriate activities--a combination which is lacking in much AI training material.

The BAIP's AI training will also benefit from the direction of Johns Hopkins University professor and expert on neuroeducation, Dr. Mariale Hardiman, through her BTT Model. Dr. Hardiman connects her research in human cognition and learning to teaching practice. Her model uses the most recent neurological research to help teachers plan effective instruction. Hardiman also brings close experience with BCPSS, having previously served there for over 30 years in leadership and administration. Dr. Hardiman's research in neuroeducation and advocacy for AI represent a unique combination of professional expertise. As an Advisor to the BAIP and as a key member of the BAIP's BTT team, Dr. Hardiman will closely guide the development of our AI training.

A.5: From AED's internal evaluation of 252 course completions, we have found that 91.8% of our course participants would recommend our training to a colleague and 78% ranked them as either "very useful" or "extremely useful." One of the key components to the BAIP is the creation of asynchronous AI training courses that are

rigorous, connected directly to BCPSS core subject curricula, and engage deeply with diverse art forms. We project that high teacher satisfaction in our training will contribute towards achieving our desired outcome of increasing the community of committed AI practitioners within BCPSS teaching staff. As teachers engage more deeply with our program and are rewarded with increasing levels of AU or CPH credit, they will be likely to recommend our training to colleagues across their schools and the district, thus helping to grow the number of teachers who enroll in courses. A complete logic model may be found in Appendix B.

B. Quality of Project Services

B.1: The BAIP is aligned with the Baltimore City Schools Instructional Framework, namely in how it supports teachers in the Framework's 'Teach 2' Domain: Use Strategies and Tasks to Engage Students in Rigorous Work. AED's AI training modules focus on empowering student expression and giving voice to their choices, both goals of the Teach 2 Domain. The professional development in AI that AED develops has been approved by the BCPSS Joint Governing Panel, through a rigorous process including an in-depth application, review and interview. This approval is a mark of the confidence that the executive branch of BCPSS has in the quality, intensity, and duration of AED's professional development offerings.

A recent review of 35 studies on teacher professional development, (Darling Hammond, et al, 2017) identified seven common features. They found that effective professional development (1) Is content focused; (2) Incorporates active learning; (3) Supports collaboration; (4) Uses models of effective practice; (5) Provides coaching and expert support; (6) Offers feedback and reflection; and (7) Is of sustained duration.

The BAIP provides teachers with multiple commitment levels for engagement, is content focused and accredited by BCPSS, presents content in a flexible format of both virtual and in-person learning, and provides quarterly opportunities for teachers to reflect, collaborate, troubleshoot and to receive coaching. (A summary of participant responsibilities for the various AU levels is provided below in **Figure 5**.) Teachers will enroll in a grade-band focus (PK-2, 3-5, 6-8, 9-12) and select an AU/CPD credit level based on their capacity and time commitment. A teacher enrolled in the level for 4 AU/CPD credits participates in the following year-long cycle: 1) Summer Arts Integration Institute (15 hours); 2) completion of virtual learning modules (16 hours); 3) Quarterly Network Meetings for reflection, coaching, and collaboration (4 meetings at 1.5 hrs/session), 4) 2 Studio Sessions for deep exploration of artistic practice (4 sessions at 1.5 hrs/session); 5) Independent AI planning and implementation work (11 hours); and 6) Documentation and evaluation (6 hours). For teachers pursuing 1, 2 or 3 credits, the requirements in each category are reduced.

Figure 5: Responsibilities by AU Credit Level				
	Trainee (1 AU)	Foundational (2 AUs)	Intermediate (3 AUs)	Advanced (4 AUs)
Summer Arts Integration Institute		8 hours	15 hours	15 hours
Virtual AI Learning Modules	6 hours	8 hours	12 hours	16 hours
Quarterly Network Meetings	3 hours	3 hours	4.5 hours	6 hours
Studio Sessions	1.5 hours	3 hours	4.5 hours	6 hours
AI Lesson Plan Work	2.5 hours	5 hours	6 hours	11 hours
Documentation & Evaluation	2 hours	3 hours	3 hours	6 hours
TOTAL	15 hours	30 hours	45 hours	60 hours

B.2: Experimental education research has linked arts integrated pedagogical practices with improvements in students' academic outcomes (Barry, 2010; Catterall, Dumais, & Hampden-Thompson, 2012; Phillips, Harper, Lee, & Boone, 2013; Scripp, Burnaford, Vazquez, Paradis, & Sienkiewicz, 2013). Dr. Mariale Hardiman, AED Advisor and BTT Lead, has undertaken classroom-based experiments that test the effects of AI on students' long-term retention of content using randomized experimental design. She has studied how the infusion of visual and performing arts activities into instruction in non-arts subjects has improved student memory for content. Her work theorizes that the arts may engage learners in thinking about new information in ways that improve retention, for example through semantic elaboration, generation of information from a cue, enactment, oral production, effort after meaning, emotional arousal, and pictorial representation (Hardiman 2019). Hardiman argues that these "memory effects" are a natural outcome of arts integrated teaching, which includes such practices as an integral artistic habit. Dr. Hardiman's Brain Target Four: Teaching for Mastery directly addresses teaching practices that foster students' development of long-term memories, which are necessary for content and concept mastery and therefore academic success (Hardiman 2012).

B.3: The prime goal of the BAIP is to equip a growing body of teachers in BCPSS to embrace AI as a transformative teaching practice, underpinned by the BTT Model. Our program is designed to increase non-arts teachers' confidence in their ability to design and teach lessons that incorporate artistic practices. As they participate in Network Meetings and Studio Sessions, and take training courses in the Virtual Arts Integration Learning Bank, teachers will become more familiar and comfortable with the

ways that the arts can amplify learning in their classrooms. As demonstrated by the research of Dr. Ranjini JohnBull, Assistant Professor at the Johns Hopkins University School of Education and faculty lead for the Mind, Brain and Teaching program, when teachers believe in their own effectiveness, their students experience improved outcomes (JohnBull, R.M. 2012). Teacher professional development is thus an integral aspect of efficacy belief and student outcomes The teacher training provided by the BAIP includes both regular in-person activities and asynchronous courses that are designed to increase artistic ease and instill useful habits that support BTT. These practices will aid in teachers' belief in their own efficacy and thus support a broad adoption of arts integrated teaching practice across the district.

B.4: The BAIP will provide AED the ability to scale its existing and successful Schools Program to serve more Baltimore City Public Schools teachers, partner with Johns Hopkins School of Education to embed the well-researched BTT Model as the pedagogy and framework, and invest deeply in the experience and expertise of local Teaching Artists. Collaboration is essential to AED's mission and work. The effectiveness of the project services described in this narrative builds upon our 15-year collaboration with the BCPSS and our established community of teaching artists. Dr. Hardiman is a founding Board Member of AED serves on our Advisory Committee, and has presented BTT to our school partners on several occasions over the past several years.

C. Quality of Project Personnel

The individuals responsible for the BAIP have local and national reputations as leaders in the field of Arts Integration and education. Members of the project team have

experience in creating and managing school partnerships, professional development programs, and utilizing technology as a programmatic tool. AED is an equal opportunity employer. We strive to create a workplace that reflects the community we serve and where everyone feels empowered to bring their full, authentic selves to work. Individual profiles and project roles are detailed in the Management Plan. Resumes are included in the “Other Attachment Form” of the portal.

Qualifications and Experience: Arts Every Day Staff: *AED Executive Director:*

Julia Di Bussolo has served as executive director since 2012. She is a Baltimore City parent and practicing visual artist. In addition to managing programmatic and fiscal operations, she serves as a strategic leader in BCPSS’s implementation of the Fine Arts Strategic Plan. *AED Schools and Partnerships Manager:* Angela Marroy Boerger is an experienced project manager who holds M.A. and M.Phil degrees from Yale University in music history and directed the education curriculum for the New York Metropolitan Opera’s *HD Live in Schools*, an opera education program in 38 states across the US. *Professional Learning Manager:* To be hired. *AED Communications Manager:* Betty Gonzales is an experienced graphic artist and web designer with an MFA from Maryland Institute College of Art. She designed AED’s Thinkific learning platform and will continue to collaborate with Ms. Marroy Boerger on leveraging technology to support programmatic goals. **BTT Team:** *Dr. Mariale Hardiman* is a Professor of Education and the Co-Founder/Director of Johns Hopkins’ Neuro-Education Initiative (NEI). Her research and publications focus on enhancing educational practices through techniques that foster a holistic approach to learning and creative problem-solving. Research includes randomized control trials investigating the

effects of AI on long-term retention of academic content. *Clare O'Malley Grizzard* is an adjunct faculty member at Johns Hopkins University, School of Education. Since 2012, she has been the AI curriculum specialist for the Neuro-Education Initiative team creating curriculum and conducting randomized-control trial studies. Ms. Grizzard was a Visual Art teacher and AI coach in the BCPSS for over 20 years. Resident Teaching Artist Fellows: AED maintains a directory of over 40 teaching artists who are master educators in dance, music, theatre, and visual art. Teaching Artists selected for this program will have related primary research, curriculum writing, and professional development experience. To date, AED has already worked with 25 artists to create virtual courses in AI. **Core Subject Teacher Specialists (CSTS)**: CSTS serving on this project will be selected from a pool of experienced classroom educators, retired educators, and content coaches working to support classroom teachers district wide. Specialists will be selected with support from the BAIP Advisory Committee. **BAIP Advisors**: Harold Watson (Committee Chair) BCPSS Music Educator and AED Board member; Ronald McFadden, BCPSS School Board of Commissioners Member; Laquisha Hall, BCPSS Literacy Specialist; Chan'nel Howard, BCPSS Fine Arts Coordinator; Dr. Shyla Rao, BCPSS School Principal; Celia Bambara, Dance Faculty, Coppin State University; Roz Cauthen, Baltimore School for the Arts Theatre Educator; Dr. Mariale Hardiman, Johns Hopkins School of Education. **Evaluation Consultant**: Monica Hetrick, Hetrick Consulting developed the Evaluation Plan for this proposal and will serve as the project evaluator. Dr. Hetrick has over 18 years experience in PK-12 public education as a teacher, gifted specialist, program evaluator, and data strategist. Dr. Hetrick began her teaching career as a fourth grade teacher in BCPSS and earned

her doctorate as an Institute of Education Sciences (IES) Predoctoral Fellow from JHU. In 2017, she founded her own consulting firm to provide high-quality and rigorous evaluations of educational programs and initiatives.

D. Quality of Management Plan

D.1: The following management plan addresses key roles and responsibilities to ensure execution, monitoring, and control of the project. This plan is based on AED's 15 years of experience managing collaborative partnerships, teacher professional learning development and project evaluation. **Key Roles and Responsibilities: Arts Every Day:** AED will lead management of the BAIP 1) coordinating relationships with our 42 Baltimore City partner schools as well as all other participating teachers across Baltimore; 2) recruiting and retaining Resident Teaching Artist Fellows and Core Subject Teacher Specialists; 3) coordinating trainings, Network Meetings, Studio Sessions and the Summer Arts Integration Institute; 4) managing completion reports for AU/CPD course completion for BCPSS/MSDE; 5) performing fiscal management and reporting; 6) managing evaluation planning and logistics in conjunction with Evaluation Consultant. **AED Staff Roles:** Professional Learning Manager (100% of time, annually) will report to the Executive Director and oversee all aspects of the project including coordination of activities and collaborations, management of Teaching Artist Fellow and Core Subject Teacher Specialists, and program reporting in collaboration with the Evaluation Consultant. School Partnerships Manager (25% of time, annually) will support the Professional Learning Manager in communicating activities to school partners and manage the non-professional learning aspects of school partnerships that fall outside of the scope of this grant. Communications Manager (20% of time, annually)

will support the project with design, writing, and development of project branding. They will also play a key role in sharing the project through external communication channels including newsletters, blogs, and social media. Executive Director (15% of time, annually) will oversee the administrative and financial aspects of the grant. **Resident Teaching Artist Fellows (8):** The Resident Teaching Artist Fellows (RTAF) will bring expertise in a wide variety of artistic disciplines across the visual, performing, and digital media arts. As teaching artists experienced in developing arts integrated programs, their training will focus on becoming experienced in BCPSS-specific curricula as well as in BTT. Together with the Core Subject Teacher Specialists (below), they will be the core creators of AED's professional development training content. **Core Subject Teacher Specialists (8):** The Core Subject Teacher Specialists (CSTSS) will be tenured BCPSS teachers in specific core subjects from grade bands spanning PK-12. Each year, we will cultivate a cohort of CSTS with math and ELA expertise and provide training in AI and BTT. They will collaborate with our Resident Teaching Artist Fellows to develop our professional development training content. AED will recruit Core Subject Specialists who are working as content specialists at the district level or current/recently retired teachers. **BCPSS Professional Development Office:** The Professional Development Office oversees the district's opportunities for professional development and ensures that its teachers have access to training that is rigorous, engaging, and relevant. The PD Office approves and evaluates AED's professional development program for district credit and confers Achievement Units on teachers who complete AED's programs of study. **Brain Targeted Teaching (BTT) Experts:** Dr. Mariale Hardiman, professor at Johns Hopkins University School of Education and director of the Neuro-Education

Initiative will provide training, guidance and feedback to our Resident Teaching Artist Fellows and Core Subject Teacher Specialists. Dr. Hardiman's BTT Model, an instructional framework informed by research from the learning sciences, will serve as a framework for arts-integrated content modules. This pedagogical framework will form the foundation of AED's professional development training content. **BAIP Advisory Committee:** The BAIP Advisory Committee will guide the planning and implementation of the project including serving on hiring panels for the Professional Learning Manager, Teaching Artist Fellows, and Core Subject Teacher Specialists. This committee will include current BCPSS classroom teachers and principals, members of the Baltimore City Board of School Commissioners, education administrators from Baltimore's cultural organizations, faculty and staff at the Johns Hopkins University School of Education Neuro-Education Initiative, and other AED board members and Baltimore-based arts and education advocates. **Root Branch Media Group:** Root Branch is a Black-owned, award-winning full service media production firm and learning academy serving the mid-Atlantic region since 2006. Root Branch will film and edit the asynchronous video content for each course created in collaboration with Artist Fellows and the Professional Learning Manager. **Independent Evaluation Consultant:** Monica Hetrick, Hetrick Consulting will be responsible for the design of evaluation plan, instruments and procedures for the collection of teacher and student data. The Evaluation Consultant will work closely with AED and will be responsible for authoring interim and final reports on the BAIP.

Figure 6: BAIP Timeline Summary***Please see Appendix A for a detailed timeline*

Year	Milestones	Person(s) Responsible
Year 1: Planning Year	Project Planning: Planning Team details training structure, comprehensive schedule, module structure, evaluation tools. July 2021-Feb 2022	AED, BTT Team, Evaluator
	Virtual Tool Development: Refine existing course management platform, create Virtual AI Learning Bank and AI Lesson Plan Archive. Oct 2021-Mar 2022.	AED
	Recruitment, Hire Resident Teaching Artist Fellows (RTAF) + Core Subject Teacher Specialists (CSTS), Orientation Mar-Apr 2022.	AED, BTT Team
Years 2-5: Implementation	Annual Arts Integration Institute: Planning (Apr-June), Implementation (Aug), Reporting (Sep)	AED, BTT, RTAF, CSTS
	Studio Sessions, Network Meetings implemented Oct-May; VAILB: Fall Semester courses created/uploaded by Oct, Spring Semester courses created/uploaded by Jan.	AED, BTT Team, RTAF, CSTS
	Continuous Improvement + Evaluation: Interim review of project progress, participant evaluation data, recommendations for adjustment (monthly); Progress Report to BAIP Advisory Committee (quarterly); Annual Reflection Retreat (Aug)	AED, BTT Team, RTAF, CSTS, Evaluator
	Recruitment: RTAF + CSTS: Recruitment through BCPSS listserv, social media, higher education partners (Jan-Feb), hired (Apr); Teacher Participants: AI Summer Institute participant recruitment (May); School Year teacher enrollment, (May-Oct).	AED with support from BCPSS
	Reporting + Presentation: Completion of Annual Year-End Report (July); Formal presentation of program to stakeholders, BAIP Advisory Co (July); AED/BTT Team submits presentation proposals for state and national conferences (ongoing).	Evaluator, AED, BTT

D.2-4: Stakeholder Feedback: The following list outlines the stakeholders for this project and how we will gather feedback to support continuous improvement. **Resident Teaching Artist Fellows and Core Subject Teacher Specialists:** 1) Non-Arts curricular training on Wit and Wisdom (ELA curriculum), Eureka Math, National Science Standards: Teaching Artist Fellows will participate in 3rd party-facilitated virtual training and be supported by core subject teachers. Participants will evaluate their experiences and share feedback with the BAIP Committee. 2) Brain Targeted Teacher Training: Dr. Mariale Hardiman and her team bring over a decade of training teachers in the BTT Model. Teaching Artist Fellow/Core Subject Teacher Specialists will provide feedback on training and BTT planning frameworks to ensure relevance, quality, and usability. 3) Artist Fellows will receive timely feedback on course development from Core Subject Teacher Specialists, AED, and the BTT Team throughout the course's development. In Spring of each Fellowship year, a formal review will provide Artist Fellows with teacher participant survey results, feedback from the Professional Learning Manager and the BTT Team. **Educator Participants:** Surveys: Participants will complete a survey as the final assignment of each online course and following each Network Meeting, Studio Session, and Summer Arts Integration Institute. Survey results will be reviewed by the Artist Fellows with support from the Professional Learning Manager and BTT Team. Final Report: Upon completion of an online training module, the teacher participant will submit evidence of use in-classroom and planning. Final reports will be reviewed by the Artist Fellows with support from the BTT Team. **Student Feedback:** Modules will include classroom Action Research components that capture qualitative and quantitative data on student feedback. Teachers will share findings as part of

coursework and within the final report to the BAIP Leadership Team. **Reflection and Continuous Improvement:** The Professional Learning Manager will communicate progress, challenges, and plans for improvement to the BTT Team and Advisory Committee on a regular basis and convene quarterly meetings for formal discussion. An annual reflection and planning retreat will engage the Advisory Committee, BTT Team, Evaluation Consultant, Artist Fellows, and Core Subject Teacher Specialists in quantitative and qualitative data review, reflection, and planning for improvement in the following year.

The listing below provides an overview of the BAIP core products with additional detail on how project personnel will work together to gather and incorporate feedback and achieve the project goals and objectives outlined in Section A: Project Design. We are confident in the budgeting and scheduling of the project. **Planning Year Products include:** Module framework, Module Quality Rubric, Evaluation Tools, Pre- and Post-Surveys, Teacher Final Report Template, Course Management Platform. Products will be reviewed for quality by the BAIP Advisory Committee, field tested during each year of implementation, and refined on an ongoing basis. **Virtual AI Modules:** Product quality will be assessed using a rubric developed by AED and the BTT Team before launching the course on the Course Management Platform. Once the module is live, teacher participants will complete evaluations on course effectiveness. Courses may be modified based on teacher feedback. **In-Person Sessions** including Summer AI Institute, Network Meetings, Studio Sessions will be assessed by participant surveys.

E. Quality of the Project Evaluation

E.1-3: The following evaluation plan was prepared by Evaluation Consultant, Dr. Monica Hetrick of Hetrick Consulting: AED has designed BAIP to transform teaching practice in BCPSS by providing high-quality, multi-faceted professional development to teachers in AI utilizing the BTT Model. The BAIP builds on existing research from Dr. Mariale Hardiman's study of AI teaching on student mastery and retention of content (Hardiman, Rinne, and Yarmalinskaya, 2014). BAIP is guided by three goals:

- Goal 1—Creation of a Virtual Arts Integration Learning Bank (VAILB)
- Goal 2—High-Quality Professional Learning Community (PLC)
- Goal 3—Archive of AI Lessons, Exemplars, and Artifacts (AI Archive)

Through the use of this comprehensive professional development model, participating teachers will improve their capacity to use an Arts Integrated pedagogy grounded in BTT with the aim of improving student outcomes. A rigorous two-pronged approach will be undertaken to evaluate both the processes and impact of the BAIP. A quality and comprehensive program evaluation requires a balance of both process and impact evaluations conducted in a systematic manner (Rossi, Lipsey, & Freeman, 2004). A process evaluation will be conducted to measure fidelity and implementation of the various components to inform program improvement. An impact evaluation will be conducted to determine if the BAIP meets its mission of creating a community of teachers skilled in AI pedagogy grounded in BTT to improve teacher effectiveness, student engagement, and student academic outcomes. The BAIP Logic Model (see Appendix B) provides a visual of the BAIP programmatic components'

interconnectedness from the underlying assumptions to inputs, activities, outputs, outcomes, and ultimately long-term impact.

Process Evaluation: The fidelity and implementation of the key INPUTS/RESOURCES and their related ACTIVITIES will be evaluated through an ongoing and iterative process which AED's programmatic staff will use to reflect and adjust to improve efficiency and identify areas for additional training or supports. Data gleaned from these metrics will be considered in the impact evaluation as it relates to fidelity of implementation and possible dosage effects.

The BAIP theory of action identifies key components it sees as essential INPUTS/RESOURCES needed to support ACTIVITIES for creating a community of teachers skilled in AI pedagogy grounded in BTT: (1) Strong partnerships with BCPSS district and school-based administrators, (2) dedicated Resident Teaching Artist Fellows (RTAF) and Core Subject Teacher Specialists (CSTS); (3) a collaborative relationship with the Johns Hopkins University Neuro-Education Initiative and BTT Project; (3) teacher access to PD modules, network meetings, and resources through the custom-built Learning Management System (LMS); (4) sufficient funding and stakeholder engagement to support the recruitment and retention of quality staff and resources.

A mixed methods approach will be undertaken to evaluate the fidelity and efficiency with which AED's BAIP INPUTS/RESOURCES are utilized in driving its ACTIVITIES. Programmatic data including recruitment, attendance, and retention of RTAFs, CSTSs, and teacher participants as well as their engagement in the asynchronous PD modules, Network Meetings, and AI Archive will be used as a proxy

for engagement and may be used when accounting for dosage in the impact evaluation (see Appendix C for Measurement Table). In addition to engagement data, the evaluator will conduct a thorough document review of programmatic materials including but not limited to asynchronous modules, Network Meeting notes, AI Archive resources, meeting minutes, correspondence, School Improvement Plans (SIP), and other relevant documentation between AED staff, BCPSS staff, and stakeholders. These data will be triangulated with stakeholder surveys administered at critical points throughout the program measuring AED staff, school administrator, RTAF, CSTS, and participant teacher attitudes regarding overall programmatic structures including satisfaction with communication, implementation, management, and component specific processes and activities. Focus groups and/or semi-structured interviews with AED staff, school administrator, RTAF, CSTS, and participant teachers will be conducted annually to provide additional context to be used in program improvements.

Impact Evaluation: The impact evaluation will evaluate the impact participation in the BAIP on outputs, short term, and more long-term outcomes defined in the Logic Model (Appendix B). These include: (1) Creation of VAILB, PLC, and AI Archive available through custom Learning Management System (LMS); (2) Increase in BCPSS teachers trained in AI and BTT; (3) Increase in RTAF knowledge of core content; (3) Increase in capacity of teachers to implement AI lessons; (4) increase in student engagement; (5) increase in teacher efficacy, and (6) increase in student academic achievement. The impact evaluation will be designed to answer the following research questions (RQ):

- 1.0 What is the relationship between teacher BAIP participation and teacher skill development in developing and implementing AI lessons grounded in BTT?
- 2.0 What is the relationship between teacher BAIP participation and teacher effectiveness?
- 3.0 What is the relationship between teacher BAIP participation and student engagement?
- 4.0 What is the relationship between teacher BAIP participation and student academic outcomes?

Method: A mixed-methods approach will be used to provide a rich and multi-faceted impact evaluation of the BAIP. Descriptive data will be collected on BAIP participants including demographics, education, prior experience, and other characteristics. Data will be collected through questionnaires as part of the registration process for the AU course. Descriptive data will be reported to understand the make-up of BAIP participants. Additional student data including demographics¹ and academic metrics will be requested from BCPSS. A correlational analysis will be conducted to identify relationships between BAIP participation, teacher engagement as measured by activity reports from the LMS and skill development. Additional correlational analyses will be conducted to identify relationships between teacher BAIP participation and student engagement and academic outcomes.

A randomized control trial (RTC) is the ideal in research design; however it is often unrealistic and, in some cases, unethical, especially in educational research. Therefore, in addition to the descriptive and correlational analyses, a

¹ Due to the Family Educational Rights and Privacy Act (FERPA), sensitive data including FARMS status is not available at the student level.

quasi-experimental without comparison group pre-test/post-test design will be used (Shadish, Cook, & Campbell, 2002). For teacher outcomes, a pre/post-test design will be used to measure skill development. Although there is not a comparison group for teacher participants, an examination of the dosage effect of teacher outcomes will be undertaken if there is sufficient variation. Depending on data availability, students enrolled within the same grade band at the same school who are taught by teachers not participating in BAIP may be used to compare student outcomes. While this comparison group will provide an opportunity to explore group differences, any observed differences will be reported with the caveat that teachers self-selected to participate in the BAIP.

Due to the nested nature of the data (i.e., teachers within schools and students within grade bands and classrooms), linear mixed modeling (LMM) will be used to estimate hierarchical effects (Raudenbush, S. W., & Bryk, A. S, 2002). LMM accounts for the expected lack of independence between observations, unlike Ordinary Least Squares (OLS) regression which assumes independent observations. Since teachers and students are not randomly assigned to classrooms and schools, there are expected cross-level effects which can lead to misinterpretation of the results (Garson, 2012). Regressions will examine the predictive quality of BAIP participation on the attainment of outcomes articulated in the Logic Model (see Appendix B). Mediator and moderator variables such as demographics, levels of participation (i.e., dosage), and pretest data will be included in the hierarchical linear model (HLM) to control for variance due to confounding variables. In educational research, an effect size of .2 is considered strong (Cohen, 1992). It is important to note that adequate statistical power is needed to detect

an effect size. If there is insufficient power based on small sample size, it is possible that no effect will be indicated when in fact there is one.

As with the process evaluation component, the impact evaluation will also include a Participant BAIP Survey, semi-structured interviews, and focus groups with AED staff, school administrators, RTAF, CSTS, and participant teacher to gauge participants' attitudes towards BAIP especially as they pertain to what if any impact BAIP had on its intended outcomes. A Student BAIP Survey will be administered to students. Both the Participant and Student BAIP surveys will include items from existing AI and BTT instruments as well as overall satisfaction items. Depending on the number of participants, a random sampling of partner schools may be selected for inclusion in the program evaluation. Qualitative data will be coded and examined for themes and patterns. The quantitative analyses will be triangulated with qualitative themes to provide a more nuanced evaluation of BAIP. The Measurement Table (Appendix C) provides a list of metrics that will be used in the evaluation.



Project Appendix

Project Title: Baltimore Arts Integration Project

Applicant: Arts Every Day

Contact Information: Angela Marroy Boerger

[REDACTED]

Mailing Address: 120 W. North Ave, Suite 303, Baltimore, MD 21201

[REDACTED]

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Letters of Support are included as a separate file.

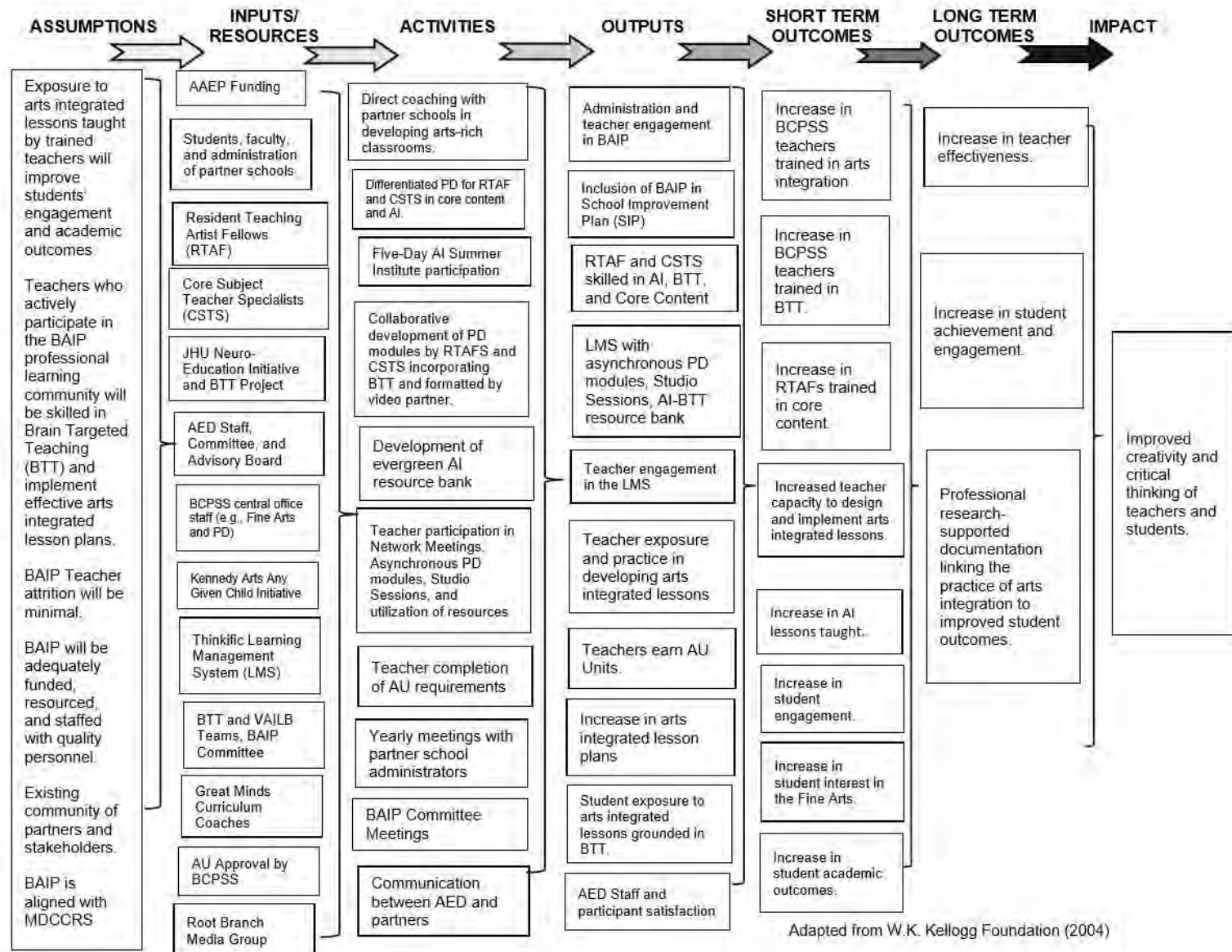
Appendix A: Project Timeline

Baltimore Arts Integration Project Project Timeline: Year 1 (Planning Year)			
Major Project Activities	Milestones	Timeline	Person(s) Responsible
Professional Learning Manager	Hire and On-boarding of Professional Learning Manager	July-Aug 2021	AED with support from BAIP Committee members
Project Planning Activities	Development of professional development module framework and evaluation tools	July-Dec 2021	Arts Every Day BTT Team Independent Evaluator
	Development of training materials for Artist Fellows and Core Subject Teacher Specialists	July 2021-Apr 2022	Arts Every Day BTT Team Independent Evaluator
	Preparation of course management platform	Dec-Apr 2022	Arts Every Day
Year 1 Content Cohort: Artist Fellows and Core Subject Teacher Specialists	Interview and selection of Teaching Artist Fellows	Mar-Apr 2022	Arts Every Day with support from BAIP Advisory members
	Interview and selection of Core Subject Teacher Specialists	Mar-Apr 2022	Arts Every Day with support from BAIP Advisory members
Artist Fellow + Core Subject Teacher Specialist Collaborative Work	Introduction to BTT, review of framework, expectations, planning for Summer AI Institute	May-June 2022	Professional Learning Manager + BTT Experts
Summer Arts Integration Institute	Registration opens to Baltimore City Public School teachers district wide	May 2022	Arts Every Day
Planning Year Reflection	Year 1 Report	June 2022	Arts Every Day, BAIP Committee members, BTT Experts

Baltimore Arts Integration Project Project Timeline: Years 2-5 (Implementation Years)			
Major Project Activities	Milestones	Timeline	Person(s) Responsible
BAIP Content Cohorts: Artist Fellows and Core Subject Teacher Specialists	Interview and selection of Teaching Artist Fellows	Mar-Apr	Arts Every Day with support from BAIP Committee members
	Interview and selection of Core Subject Teacher Specialists	Mar-Apr	Arts Every Day with support from BAIP Committee members
	Complete review of Artist Fellows and Core Subject Teacher Specialists of outgoing cohort, Invite a selection to return for Year 2	Apr	Professional Learning Manager + BTT Experts
Artist Fellow + Core Subject Teacher Specialist Collaborative Work	Monthly Collaborative Writing Sessions with Artist + Core Subject Teacher Specialist, supported by training with BTT experts	(monthly)	Professional Learning Manager + BTT Experts
	Artist Fellow Trainings on Eureka Math, Wit and Wisdom ELA curriculum	As Needed	Professional Learning Manager coordinates with 3rd party providers
	Each artist/specialist team develops 1 asynchronous module and 1 studio session for Summer AI Institute	May-July	Professional Learning Manager
	Semester 1: Each artist/specialist team develops 1 training module, 1 Studio Session, 2 Network Meetings	Sept-Dec	Professional Learning Manager + BTT Experts
	Semester 1: Film artist facilitating training module, delivery of course assets to Online Course Platform (OCP)	Jan	Root Branch Productions (filming), Professional Learning Manager (OCP)
	Semester 2: Each artist/specialist team develops 3 training module, 1 Studio Session, 2 Network Meetings	Jan-Jun	Professional Learning Manager + BTT Experts
	Semester 2: Film artist facilitating training module, delivery of course assets to OCP	July	Root Branch Productions (filming), Professional Learning Manager (OCP)
Summer Arts Integration Institute	Summer Arts Integration Institute Registration opens to Baltimore City Public School teachers district wide	May	Arts Every Day
	Select courses are launched during AI Institute and are accompanied by synchronous art making focused	Aug	Arts Every Day with support from BAIP Committee members

	'Studio Sessions' led by artist fellows.		
Outgoing Cohort Reflection Retreat	Artist Fellows + Core Subject Teacher Specialists reflect on Year 1, review data, feedback from AI Institute participants, recommend changes	Aug	Arts Every Day, BAIP Committee members, BTT Experts
School Year Synchronous Programs	Network Meetings 1+2, Studio Sessions	Oct-Dec	Arts Every Day with support from BAIP Committee
	Teachers complete asynchronous coursework, attend in-person workshops. Hours are tracked via LMS and accumulate towards BCPSS Achievement Units	Oct-Jun	Professional Learning Manager
	Mid-Year report completed by participating teachers	Dec	Professional Learning Manager
	Independent Evaluator conducts mid-year review of program, prepares mid-year report of findings.	Jan-Feb	Evaluator, Professional Learning Manager
	Year End report completed by participating teachers	Jun	Evaluator, Professional Learning Manager
	Teachers that meet hours/reporting requirements are submitted to BCPSS Professional Learning office and receive 1-4 Achievement Units depending on hours completed.	Jun	Professional Learning Manager, BCPSS Professional Learning Office
	Year End review completed, report reviewed by BAIP Committee.	July	Evaluator, Professional Learning Manager, BTT Team
	BAIP Committee meets to plan for the following school year and incorporate learning from data review and evaluator-recommended changes.	July	BAIP Committee, BTT Team
	AED/BTT Team submits presentation proposals for state and national conferences	Ongoing	AED, BTT Team

Appendix B: Logic Model



Appendix C: Program Evaluation Measurement Table

Appendix C: Program Evaluation Measurement Table		
Output/Outcome	Tool/Instrument	How Often is it being collected?
Administration and Teacher Engagement in BAIP	<ul style="list-style-type: none"> Attendance records Document Review LMS Usage Reports Participant BAIP Survey Focus Groups/Semi-Structured Interviews Review of AU Completion 	<ul style="list-style-type: none"> Annually
Inclusion of BAIP in School Improvement Plan	<ul style="list-style-type: none"> Document Review 	<ul style="list-style-type: none"> Annually
Skill Capacity of RTAF in AI, BTT, and core content	<ul style="list-style-type: none"> Participant BAIP Survey Focus Groups/Semi-Structured Interviews Document Review 	<ul style="list-style-type: none"> Pre and post Annually
LMS with asynchronous PD modules, Studio Sessions, AI-BTT resource bank	<ul style="list-style-type: none"> Document Review LMS Reports Module Rubrics 	<ul style="list-style-type: none"> Quarterly
Increase in AI lesson plans	<ul style="list-style-type: none"> Document Review Participant BAIP Survey Student BAIP Survey 	<ul style="list-style-type: none"> Quarterly
AED Staff and Participant Satisfaction	<ul style="list-style-type: none"> Participant BAIP Survey Focus Groups/Semi-Structured Interviews 	<ul style="list-style-type: none"> Quarterly
Increase in BCPSS teachers trained in AI and BTT.	<ul style="list-style-type: none"> Document Review Participant BAIP Survey Focus Groups/Semi-Structured Interviews 	<ul style="list-style-type: none"> Annually
Increase in RTAFs trained in core content.	<ul style="list-style-type: none"> Document Review Participant BAIP Survey Focus Groups/Semi-Structured Interviews 	<ul style="list-style-type: none"> Annually
Increased teacher capacity to design and implement arts integrated lessons.	<ul style="list-style-type: none"> Document Review Participant BAIP Survey Focus Groups/Semi-Structured Interviews 	<ul style="list-style-type: none"> Annually
AI lessons taught.	<ul style="list-style-type: none"> Document Review Participant BAIP Survey Student BAIP Survey Focus Groups/Semi-Structured Interviews 	<ul style="list-style-type: none"> Annually
Student Engagement	<ul style="list-style-type: none"> Attendance Records Student BAIP Survey Participant BAIP Survey Document Review (e.g., student artifacts) 	<ul style="list-style-type: none"> Annually
Student Interest in Fine Arts.	<ul style="list-style-type: none"> Student BAIP Survey 	<ul style="list-style-type: none"> Pre and post Annually
Student Academic Outcomes	<ul style="list-style-type: none"> Assessment Data: curriculum-based assessments, i-Ready, Maryland Comprehensive Assessment Program (MCAP) in ELA, math, Algebra 1, and Geometry 	<ul style="list-style-type: none"> Annually
Teacher Effectiveness	<ul style="list-style-type: none"> Teacher Effectiveness Ratings (if available) 	<ul style="list-style-type: none"> Annually
Improved creativity and critical thinking of teachers and students	<ul style="list-style-type: none"> Student BAIP Survey Participant BAIP Survey Focus Groups/Semi-Structured Interviews 	<ul style="list-style-type: none"> Annually

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120 W. North Ave #303
Baltimore, MD 21201

April 1, 2021

www.artseveryday.org

Memo: New Potential Grantee

Board of Directors

Officers:

Elizabeth Nuss
Chair

Annette Anselmi
Vice Chair

David Gregory
Treasurer

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Maggie McIntosh

Ronald McFadden

Anne S. Perkins

Shyla Rao

Maria Rodriguez

Barlow Savidge

Anne South

Anne Marie-Stringer

Christian Ventimiglia

Harold Watson

Julia Di Bussolo
Executive Director

To Whom It May Concern:

This letter serves as a written assurance to the US Department of Education that Arts Every Day qualifies as a 'New Potential Grantee'. Arts Every Day has not received a grant nor served as a member in a group application submitted to the PDAE, AAED or AENP program in the last five years.

Organizational Information:

Arts Every Day, Inc.
120 W. North Ave, Suite 303
Baltimore, MD 21201

Sincerely,

Julia Di Bussolo
Executive Director

Letters of Support

Benjamin L. Cardin, U.S. Senator from Maryland

Jeanette S. McCune, Director of School and Community Programs
The John F. Kennedy Center for the Performing Arts

Linda Chinnia, Chair
Baltimore City Board of School Commissioners

Angela Campbell, Office of Human Capital
Baltimore City Public School System

Mathew Ebert, Principal
The Crossroads School



April 14, 2021

Bonnie Carter
Well-Rounded Education Programs
U.S. Department of Education
400 Maryland Avenue, SW, 4W240
Washington, D.C. 20201

RE: Arts Every Day proposal for Baltimore Arts Integration Project

Dear Ms. Carter:

I write today in support of Arts Every Day's application to the U.S. Department of Education Assistance for Arts Education Development and Dissemination.

Arts Every Day's request for [REDACTED] over five years in support of the Baltimore Arts Integration Program (BAIP) will assist the organization in the development and dissemination of accessible instructional materials and arts-based educational programming, including online resources in multiple arts disciplines.

Arts Every Day is a non-profit organization in Baltimore that has worked in partnership with the Baltimore City Public School District (BCPSS) since 2007. The Baltimore Arts Integration Project represents a critical next step in the 2017 BCPSS Fine Arts Strategic Plan, an effort that has been co-led by Arts Every Day and BCPSS with the goal of providing equitable access to the arts for all Baltimore City students. The BAIP will build a community of Baltimore City artists and educators and result in a virtual arts integration learning bank containing training modules, lesson plan samples, and evaluation rubrics that will make a lasting impact on the Baltimore City School district and the State of Maryland

I respectfully request that you give all due consideration to this application, in accordance with established policies and procedures. Thank you for your time and consideration.

Sincerely,

April 9, 2021

Bonnie Carter
Well-Rounded Education Programs
U.S. Department of Education
400 Maryland Ave., SW, 4W240
Washington DC 20202

RE: Arts Every Day proposal for the Baltimore Arts Integration Project

Dear Ms. Carter:

On behalf of The John F. Kennedy Center for the Performing Arts, I am writing to express full support for Arts Every Day in their application to the U.S. Department of Education Assistance for Arts Education Program.

Equity in and access to a strong arts education remains an issue for too many students. For most young people, access to arts education during their school years is sporadic and uneven. Since 2012, Arts Every Day has served as liaison for Baltimore City in the Kennedy Center's ***Ensuring the Arts for Any Given Child***. The goal of the program is to assist communities in developing and implementing a plan for expanded arts education in their schools, ensuring access and equity for all students in grades K-8.

As the Director of School and Community Programs at the Kennedy Center, I have the privilege of collaborating with and convening partners from across the United States. Arts Every Day is a valued partner in the work of the *Any Given Child* Initiative and organizes presentations on Baltimore's work at our annual Community of Practice Exchange.

The Baltimore Arts Integration Project (BAIP) will build a collaborative of Baltimore City artists and educators and result in a virtual arts integration learning bank containing training modules, lesson plan samples, and evaluation rubrics that will make a lasting impact on the Baltimore City School district as well as the Any Given Child network of 27 communities.

It is without reservation that I support Arts Every Day in this endeavor.

Sincerely,



Jeanette S. McCune
Director, School and Community Programs
Education Division

BALTIMORE CITY PUBLIC SCHOOLS

Brandon M. Scott
Mayor, City of Baltimore

Linda Chinnia
*Chair, Baltimore City Board
of School Commissioners*

Dr. Sonja Brookins Santelises
Chief Executive Officer

March 25, 2021!

!

Bonnie Carter
Well-Rounded Education Programs
U.S. Department of Education
400 Maryland Ave., SW, 4W240
Washington DC 20202!

RE: Arts Every Day proposal for the Baltimore Arts Integration Project

Dear Ms. Carter:!

On behalf of the Baltimore City Board of School Commissioners I am writing to express full support for Arts Every Day in their application to the U.S. Department of Education Assistance for Arts Education Program. !

As a coordinating partner to Baltimore City Public Schools, Arts Every Day supports the Baltimore City Fine Arts Plan and its emphasis on increasing student access to arts education and arts integration. Implementation of this Fine Arts Plan is a key component of the Blueprint for Success, a districtwide initiative to support student wholeness, literacy, and staff leadership. Through this work we seek to increase access to the highest quality of music, visual art, theatre, dance, and media arts instruction while nurturing each student's unique gift of talent and creativity.

Arts Every Day is successfully reaching hundreds of teachers each year through their professional development workshops, intensive summer conference, and asynchronous trainings. Through this work, Arts Every Day is moving the needle in expanding equity and access to arts education to all Baltimore City students. Baltimore City is fortunate to work with Arts Every Day as a trusted partner that focuses exclusively on serving Baltimore City Public School teachers, students, and families.

The Baltimore Arts Integration Project (BAIP) will allow Arts Every Day to expand in depth and breadth by developing a robust collection of asynchronous professional development training content in arts integration that is designed to align with BCPS-specific curricula in English/Language Arts and Math. I am thrilled to know that this work will be rooted in the Brain Targeted Teaching Model, an instructional framework informed by research from the learning sciences. The BAIP represents a significant opportunity to cultivate a core group of teachers and artists partners as arts integration experts while building a sustainable professional learning bank that will serve teachers far beyond the life of the grant.

Thank you for your consideration of Arts Every Day for a USDE Assistance for Arts

Education Program Grant. Please do not hesitate to contact us if you have any questions.

Sincerely,



Linda Chinnia, Chair
Baltimore City Board of School Commissioners

**BALTIMORE CITY
PUBLIC SCHOOLS**

Brandon M. Scott
Mayor, City of Baltimore

Linda Chinnia
*Chair, Baltimore City Board of
School Commissioners*

Dr. Sonja Brookins Santelises
Chief Executive Officer

Wednesday, March 10, 2021

Bonnie Carter
Well-Rounded Education Programs
U.S. Department of Education
400 Maryland Ave., SW, 4W240
Washington DC 20202

RE: Arts Every Day proposal for the Baltimore Arts Integration Project

Dear Ms. Carter:

I am writing to express the full support of the Baltimore City Public Schools Joint Governing Panel Office of Professional Development for Arts Every Day in their application to the U.S. Department of Education Assistance for Arts Education Program.

My office supervises the wide variety of professional development activities available for BCPS teachers, including the approval and evaluation of programs developed by providers external to the school district. We work to ensure that all professional development offerings are effective in meeting teachers' needs and benefitting student learning.

Arts Every Day has been a favored provider of professional development training for BCPS for several years and is one of a relatively small number of approved providers external to the district. As a marker of the confidence that the district places in the quality of AED's work, the full board of the BCPS Joint Oversight Committee voted in February to approve their application for a newly expanded and tiered structure of arts integration training activities. We are pleased to grant AED the significance of this approval and look forward to their incorporating a greater number of BCPS teachers into their programs.

As a coordinating partner to Baltimore City Public Schools, Arts Every Day supports the Baltimore City Fine Arts Plan and its emphasis on increasing student access to arts integration. Implementation of this Fine Arts Plan is a key component of the Blueprint for Success, a districtwide initiative to support student wholeness, literacy, and staff leadership. Through this work we will increase access to the highest quality of music, visual art, theatre, dance, and media arts instruction while nurturing each student's unique gift of talent and creativity. We wish to encourage our students to achieve their fullest potential – to support them as they grow artistically and academically, and develop into well-rounded individuals.

Arts Every Day is successfully reaching hundreds of teachers each year through their professional development workshops, intensive summer conference, and asynchronous trainings. Through this work, Arts Every Day is moving the needle in expanding equity and access to arts education to all Baltimore City students.

We enthusiastically support the continued role of Arts Every Day as Baltimore City Schools' supported provider of professional development for teachers in arts integration and the expansion of their offerings through the Baltimore Arts Integration Project. Thank you for your consideration of Arts Every Day for a USDE Assistance for Arts Education Program Grant. Please do not hesitate to contact us if you have any questions.

Sincerely,



Angela Campbell
Office of Human Capital
City Schools Associate, Joint Governing Panel
Teacher Career Pathways, Talent & Organizational Development
Baltimore City Public Schools



March 12, 2021

Bonnie Carter
Well-Rounded Education Programs
U.S. Department of Education
400 Maryland Ave., SW, 4W240
Washington DC 20202



RE: Arts Every Day proposal for the Baltimore Arts Integration Project

Dear Ms. Carter:

It gives me great pleasure to write this letter supporting Arts Every Day in their application to the U.S. Department of Education Assistance for Arts Education Program.

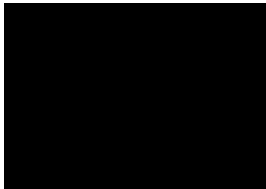
Our school has partnered with Arts Every Day for the past 3 years. The partnership has been extremely successful and beneficial for our students and community. Arts Every Day has provided innovative and creative teaching and learning strategies for our teachers to reach a broad population of culturally and linguistically diverse students. Arts integration supports our school vision of creating a joyful space for children to become independent thinkers, explorers, competitive students, and to achieve success. Our teachers use arts integration strategies to explore and examine the world through multiple perspectives, subjects, art forms, and mediums to engage and inspire students.

I wholeheartedly support the Baltimore Arts Integration Project (BAIP) because it will provide flexible access to high quality professional development for our entire staff. As the principal, I will encourage all staff to utilize the Virtual Arts Integration Learning Bank and attend in-person workshops led by master teaching artists and educators. The added incentive of earning up to 4 Achievement Units will significantly increase the likelihood of our staff to take advantage of this excellent opportunity.

The Crossroads School continues to expand access to the arts and arts integration because we believe it is essential for meeting the needs of our students. After just 3 years of partnership with Arts Every Day, we have found that our teachers have consistently thought differently about their lesson planning and instruction. Our team is now constantly considering ways to engage our children in both their content and the arts simultaneously. If you ask any of our team why they have made this shift, you will hear them say that it's more fun for the kids and that their students are learning more this way than before.

Our school continues to benefit from the great work provided by Arts Every Day and we look forward to seeing their work expand through the Baltimore Arts Integration Project. Thank you for consideration. Please feel free to contact me if you have any questions.

Sincerely,



Mathew Ebert
Principal, The Crossroads School

Other Attachment File(s)

* **Mandatory Other Attachment Filename:**

Add Mandatory Other Attachment

Delete Mandatory Other Attachment

View Mandatory Other Attachment

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

Add Optional Other Attachment

Delete Optional Other Attachment

View Optional Other Attachment



**Internal
Revenue
Service**

Tax Exempt/Government Entities (TE/GE)
Facsimile Cover Sheet

TO: Paul Myers RE: Arts Every Day	FROM Victoria Lahey
PHONE NUMBER [REDACTED]	[REDACTED]
FAX NUMBER [REDACTED]	
DATE June 25, 2008	NUMBER OF PAGES (INCLUDING COVER SHEET) 3
COMMENTS	

Please find enclosed the determination letter for Arts Every Day.



WARNING: MOST FAX MACHINES PRODUCE COPIES ON THERMAL PAPER. THE IMAGE PRODUCED IS HIGHLY UNSTABLE AND WILL DETERIORATE SIGNIFICANTLY IN A FEW YEARS. IT SHOULD BE COPIED ON A PLAIN PAPER COPIER PRIOR TO FILING AS A RECORD. THIS COMMUNICATION IS INTENDED FOR THE SOLE USE OF THE INDIVIDUAL TO WHOM IT IS ADDRESSED AND MAY CONTAIN INFORMATION THAT IS PRIVILEGED, CONFIDENTIAL AND EXEMPT FROM DISCLOSURE UNDER APPLICABLE LAW. IF THE READER OF THIS COMMUNICATION IS NOT THE INTENDED RECIPIENT OR THE EMPLOYEE OR AGENT FOR DELIVERING THE COMMUNICATION TO THE INTENDED RECIPIENT, YOU ARE HEREBY NOTIFIED THAT ANY DISSEMINATION, DISTRIBUTION, OR COPYING OF THIS COMMUNICATION MAY BE STRICTLY PROHIBITED. IF YOU HAVE RECEIVED THIS COMMUNICATION IN ERROR, PLEASE NOTIFY THE SENDER IMMEDIATELY BY TELEPHONE, AND RETURN THE COMMUNICATION AT THE ADDRESS VIA THE UNITED STATES POSTAL SERVICE. THANK YOU.

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: JUN 27 2008

ARTS EVERY DAY INC
C/O PAUL B MYERS ESQUIRE
DLA PIPER RUDNICK GRAY CARY US LLP
6225 SMITH AVE
BALTIMORE, MD 21209-3600

Accounting Period Ending:

June 30

Public Charity Status:

509(a)(3)

Form 990 Required:

Yes

Effective Date of Exemption:

June 06, 2006

Contribution Deductibility:

Yes

Addendum Applies:

Yes

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. We determined that you are a public charity under the Code section(s) listed in the heading of this letter.

Please see enclosed Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, for some helpful information about your responsibilities as an exempt organization.

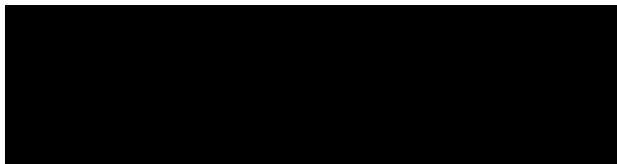
We have determined that you are a Type 3 supporting organization under section 509(a)(3). A Type 1 is operated, supervised, or controlled by, a Type 2 is supervised or controlled in connection with, and a Type 3 is operated in connection with one or more publicly supported organizations.

Letter 947 (DO/CG)

-2-

ARTS EVERY DAY INC

We have sent a copy of this letter to your representative as indicated in your power of attorney.



Robert Choi
Director, Exempt Organizations
Rulings and Agreements

Enclosures: Publication 4221-PC

Letter 947 (DO/CG)

ARTS EVERY DAY INC

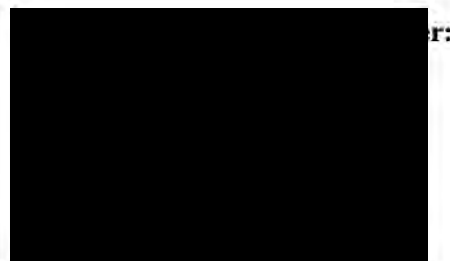
In addition, we have classified you as a functionally integrated Type III supporting organization.

**Internal Revenue Service
Director, Exempt Organizations
Rulings and Agreements**

**Department of the Treasury
P.O. Box 2508
Cincinnati, OH 45201**

Date: APR 24 2009

Arts Every Day Inc
c/o Paul B Myers
DLA Piper LLP (US)
6225 Smith Ave
Baltimore, MD 21209-3600



509(a)(1) and 170(b)(1)(A)(vi)

Dear Applicant:

Our letter dated April 2007 stated that you were exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code and classified as a public charity under section 509(a)(3) of the Code.

Based on the information you submitted, we have modified your public charity status to the Code section listed in the heading of this letter. Since your exempt status was not under consideration, you continue to be classified as an organization exempt from Federal income tax under section 501(c)(3) of the Code.

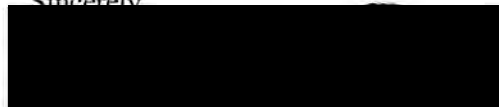
Publication 557, Tax-Exempt Status for Your Organization, provides detailed information about your rights and responsibilities as an exempt organization. You may request a copy by calling the toll-free number for forms, 800-829-3676. Information is also available on our Internet Web Site at www.irs.gov.

We have sent a copy of this letter to your representative as indicated in your power of attorney.

Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

If you have any questions, please call our toll free number shown in the heading of this letter.

Sincerely,



Robert Choi
Director, Exempt Organizations
Rulings and Agreements

State of Maryland
Department of
Assessments and Taxation



Robert L. Ehrlich, Jr.
Governor

C. John Sullivan, Jr.
Director

Paul B. Anderson
Administrator

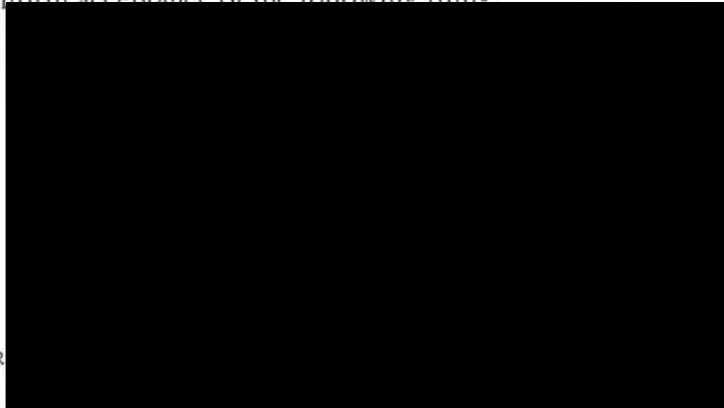
Charter Division

PIPER RUDNICK, LLP
6225 SMITH AVENUE
BALTIMORE MD 21209-3600

Date: 06-06-2006

This letter is to confirm acceptance of the following filing:

ENTITY NAME
DEPARTMENT ID
TYPE OF REQUEST
DATE FILED
TIME FILED
RECORDING FEE
ORG. & CAP FEE
EXPEDITED FEE
FILING NUMBER
CUSTOMER ID
WORK ORDER NUMBER



PLEASE VERIFY THE INFORMATION CONTAINED IN THIS LETTER. NOTIFY THIS DEPARTMENT IN WRITING IF ANY INFORMATION IS INCORRECT. INCLUDE THE CUSTOMER ID AND THE WORK ORDER NUMBER ON ANY INQUIRIES. EVERY YEAR THIS ENTITY MUST FILE A PERSONAL PROPERTY RETURN IN ORDER TO MAINTAIN ITS EXISTENCE EVEN IF IT DOES NOT OWN PERSONAL PROPERTY. A BLANK RETURN WILL BE MAILED BY FEBRUARY OF THE YEAR FOR WHICH THE RETURN IS DUE.

Charter Division
Baltimore metro area
Outside metro area

301 West Preston Street-Room 801-Baltimore, Maryland 21201-2395
Toll free in Maryland
MRS (Maryland Relay Service)

0003975889

chtae2

PR/Award # S351A210054

Page e76

ENTITY TYPE:
STOCK:
CLOSE:
EFFECTIVE DATE:
PRINCIPAL OFFICE

RESIDENT AGENT:



NOTICE: Effective January 1, 2004

As a result of a change in State law, the annual report fee for most legal entities (including LLCs and LLPs) has increased to \$300. This fee is for the privilege of maintaining a legal entity's existence in Maryland, and is due and payable with the filing of the personal property return. The increase is effective for any return, regardless of year, filed after 12/31/2003.

There continues to be no annual report fee for non-stock corporations, churches, foreign interstate companies, sole proprietorships and general partnerships, but these entities must still file a personal property return annually.

BALTIMORE PARTNERS FOR ENHANCED LEARNING, INC.

(a non-stock corporation)

ARTICLES OF INCORPORATION

RECEIVED
DEPARTMENT OF
ASSESSMENTS & TAXATION

2001 JUN -6 P 1:25

FIRST: THE UNDERSIGNED, Paul B. Myers, whose address is 6225 Smith Avenue, Baltimore, Maryland 21209-3600, being at least eighteen years of age, acting as incorporator, does hereby form a non-stock corporation under and by virtue of the General Laws of the State of Maryland.

SECOND: The name of the corporation (which is hereinafter called the "Corporation") is:

Baltimore Partners for Enhanced Learning, Inc.

THIRD: The Corporation is formed to further and promote exclusively charitable and educational purposes and the business and objects to be carried on and promoted by it are:

(1) Supporting, benefiting and performing the functions of the Baltimore City Public School System ("BCPSS"), which is a governmental unit as described in Section 170(b)(1)(a)(v) of the Internal Revenue Code of 1986, as amended (the "Code") by virtue of being a political subdivision of the State of Maryland and is also an organization described in Section 170(b)(1)(A)(ii), an educational organization which normally maintains a regular faculty and curriculum and normally has a regularly enrolled body of students in attendance by conducting the following activities:

(a) developing a high quality arts education and integration program for all of middle grade students enrolled in BCPSS;

(b) ensuring equitable access to community arts and cultural resources for all middle grade teachers in and students enrolled in BCPSS; and

(c) providing for the sustainability of the programs initiated pursuant to the forgoing provisions.

(3) performing other activities permitted corporations under the General Laws of the State of Maryland, to the extent such activities are permitted of organizations which are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law) and contributions to which are deductible under sections 170(c)(2), 2055(a)(2) and 2522(a)(2) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law) and to the extent such activities support and benefit and perform the functions of BCPSS, including the making of distributions to organizations that qualify as exempt organizations under Section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provision of any future United States Internal Revenue Law) and also including the making of distributions to states, territories, or possessions of the United States, any political subdivision of any of the foregoing, or to the United States or the District of Columbia, but only for charitable purposes. As used in the previous sentence, "charitable purposes" shall be limited to and shall include only religious, charitable, scientific, literary or educational purposes within the meaning of those terms as used in Section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provision of any future United States Internal Revenue Law).

FOURTH: The present address of the principal office of the Corporation in this State is 113 W. North Avenue, Suite 500, Baltimore, MD 21202.

FIFTH: The name and address of the resident agent of the Corporation in this State is Kenneth L. Thompson, 6225 Smith Avenue, Baltimore, Maryland 21209. Said resident agent is a citizen of the State of Maryland who resides there.

SIXTH: The Corporation is not authorized to issue capital stock.

SEVENTH: The directors of the Corporation also constitute the members of the Corporation and, when meeting as directors, may exercise the rights and powers of members.

EIGHTH: The number of directors of the Corporation shall be four (4), which number may be increased or decreased pursuant to the By-Laws of the Corporation but shall never be less than the minimum number permitted by the General Laws of the State of Maryland now or hereafter in force. At all times, at least one member of the Board of Directors shall be a representative of the Baltimore City Public School System. The names of the directors who will serve until the first annual meeting and until their successors are elected and qualify are as follows: Cecil E. Flamer, C. Sylvia Brown, Fred Lazarus, IV and Kenneth L. Thompson, Sr. The directors shall be elected in the manner provided in the By-Laws.

NINTH: The following provisions are hereby adopted for defining, adopting, limiting and regulating the powers of the Corporation and of the directors and the members.

(1) No part of the net earnings of the Corporation shall inure to the benefit of, or be distributable to, its members, directors, officers, or other private persons, except that the Corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article THIRD hereof. No substantial part of the activities of the Corporation shall be the carrying on of propaganda or otherwise attempting to influence legislation, and the Corporation shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office. Notwithstanding any other provisions of these articles, the Corporation shall not carry on any other activities not permitted to be carried on (a) by a corporation exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law) or (b) by a corporation, contributions to which are deductible under sections 170(c)(2), 2055(a)(2) and 2522(a)(2) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law).

(2) Upon dissolution of the Corporation, the Board of Directors shall, after paying or making provision for the payment of all of the liabilities of the Corporation, dispose of

all of the assets of the Corporation exclusively for the purposes of the Corporation (a) to an organization or organizations organized and operated exclusively for charitable, educational, religious, or scientific purposes as shall at the time qualify as an exempt organization or organizations under section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provision of any future United States Internal Revenue Law) contributions to which are deductible under sections 170(c)(2), 2055(a)(2) and 2522(a)(2) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law), or (b) to states, territories, or possessions of the United States, any political subdivision of any of the foregoing, or to the United States or the District of Columbia, but only for charitable purposes. The Board of Directors shall determine how the Corporation's assets will be distributed in accordance with the foregoing sentence. Any of the Corporation's assets not so disposed of shall be disposed of by the Circuit Court of Baltimore City or such other court sitting in equity in the political subdivision in which the principal office of the Corporation is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes.

(3) The Corporation shall indemnify (a) its directors to the full extent permitted by the General Laws of the State of Maryland now or hereafter in force, including the advance of expenses under the procedures provided by such laws; (b) its officers to the same extent it shall indemnify its directors; and (c) its officers who are not directors to such further extent as shall be authorized by the Board of Directors and be consistent with law; provided, however, the foregoing shall not limit the authority of the Corporation to indemnify other employees and agents consistent with law and that indemnification shall only be to the extent permitted of organizations which are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law) and contributions to which are deductible under sections 170(c)(2),

2055(a)(2) and 2522(a)(2) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law).

(4) To the fullest extent permitted by Maryland statutory or decisional law, as amended or interpreted, no director or officer of this Corporation shall be personally liable to the Corporation or its members for money damages; provided, however, that the foregoing limitation of director and officer liability shall only be to the extent permitted of organizations which are exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law) and contributions to which are deductible under Sections 170(c)(2), 2055(a)(2) and 2522(a)(2) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law). No amendment of the charter of the Corporation or repeal of any of its provisions shall limit or eliminate the benefits provided to directors and officers under this provision with respect to any act or omission which occurred prior to such amendment or repeal.

(5) During any fiscal year of the Corporation that it is determined to be a private foundation as defined in section 509(a) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law):

(a) The Corporation shall distribute its income for such taxable year at such time and in such manner as not to become subject to the tax on undistributed income imposed by section 4942 of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law).

(b) The Corporation shall not engage in any act of self-dealing as defined in section 4941(d) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law).

(c) The Corporation shall not retain any excess business holdings as defined in section 4943(c) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law).

(d) The Corporation shall not make any investments in such manner as to subject it to tax under section 4944 of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law).

(e) The Corporation shall not make any taxable expenditures as defined in section 4945(d) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law).

(6) The Corporation retains the right to further amend its corporate purposes so that they may embrace any activity which may properly be engaged in by any organization which is exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law) and contributions to which are deductible under sections 170(c)(2), 2055(a)(2) and 2522(a)(2) of the Internal Revenue Code of 1986 (or the corresponding provisions of any future United States Internal Revenue Law), and all contributions to the Corporation are made subject to this provision unless otherwise specifically stated in writing at the time of making the contribution.

The enumeration and definition of particular powers of the Board of Directors included in the foregoing shall in no way be limited or restricted by reference to or inference from the terms of any other clause of this or any other Article of the charter of the Corporation, or construed as or deemed by inference or otherwise in any manner to exclude or limit any powers conferred upon the Board of Directors under the General Laws of the State of Maryland now or hereafter in force, except to the extent that the General Laws of the State of Maryland permit activities which are not permitted under Federal Law for any organization which is exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code of 1986 (or the corresponding provision of any future United States Internal Revenue Law) and contributions to which are deductible under sections 170(c)(2), 2055(a)(2) and 2522(a)(2) of the Internal Revenue Code of 1986 (or the corresponding provisions under any future United States Internal Revenue Law).

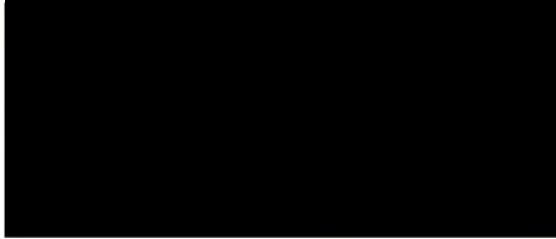
TENTH: The duration of the Corporation shall be perpetual.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 11th day of May, 2006.



CONSENT OF RESIDENT AGENT

THE UNDERSIGNED HEREBY CONSENTS TO ACT AS RESIDENT AGENT IN
MARYLAND FOR THE ENTITY IN THE ATTACHED INSTRUMENT



State of Maryland
Department of
Assessments and Taxation

Charter Division



Robert L. Ehrlich, Jr.
Governor

C. John Sullivan, Jr.
Director

Paul B. Anderson
Administrator

Date: 08/23/2006

PIPER RUDNICK, LLP
6225 SMITH AVENUE
BALTIMORE

MD 21209-3600

THIS LETTER IS TO CONFIRM ACCEPTANCE OF THE FOLLOWING FILING

ENTITY NAME :
DEPARTMENT ID :
TYPE OF REQUEST :
DATE FILED :
TIME FILED :
RECORDING FEE :
EXPEDITED FEE :
FILING NUMBER :
CUSTOMER ID :
WORK ORDER NUMBER :



PLEASE VERIFY THE INFORMATION CONTAINED IN THIS LETTER. NOTIFY THIS DEPARTMENT
IN WRITING IF ANY INFORMATION IS INCORRECT. INCLUDE THE CUSTOMER ID AND THE WORK
ORDER NUMBER ON ANY INQUIRIES.

Charter Division
Baltimore Metro Area
Outside Metro Area



301 [Redacted] Baltimore, Maryland 21201-2395

0004129603

CACCP

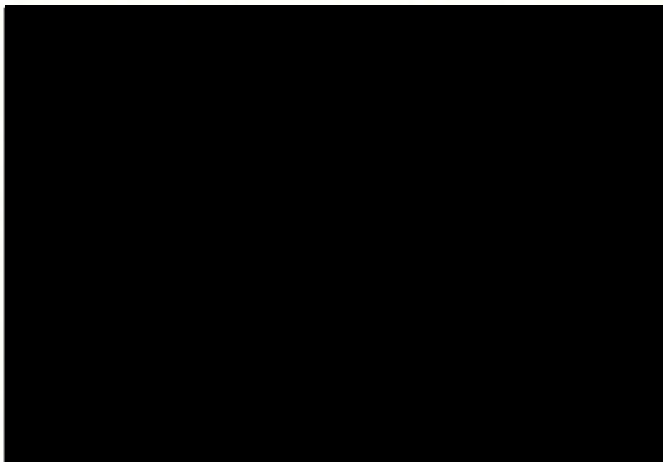
Website: www.dat.state.md.us

PR/Award # S351A210054

Page e86

ENTITY TYPE:
STOCK:
CLOSE:
EFFECTIVE DATE:
PRINCIPAL OFFICE:

RESIDENT AGENT:



CERTIFICATE OF CORRECTION

TO CORRECT AN ERROR IN

Articles of Incorporation of
Baltimore Partners for Enhanced Learning, Inc.

RECEIVED
DEPARTMENT OF
ASSESSMENTS & TAXATION

2006 AUG 18 P 1:57

Pursuant to the provisions of Section 1-207 of Corporations and Associations Articles, Annotated Code of Maryland, the undersigned executes the following Certificate of Correction.

1. The name of the party to the document being corrected is Baltimore Partners for Enhanced Learning, Inc.

2. Articles of Incorporation were filed with the Department of Assessments and Taxation of the State of Maryland on June 6, 2006 and said document requires correction as permitted under the provisions of Section 1-207 of the Corporations and Associations Article of Annotated Code of Maryland.

3. The error or defect in said document to be corrected is as follows:

The zip code was incorrectly listed as 21202 in Article FOURTH (set forth below):

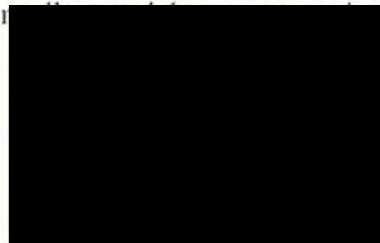
"FOURTH: The present address of the principal office of the Corporation in this State is 113 W. North Avenue, Suite 500, Baltimore, MD 21202."

4. The foregoing inaccuracy or defect in the document is corrected to read as follows:

Article FOURTH is deleted and replaced in its entirety to read as follows:

"FOURTH: The present address of the principal office of the Corporation in this State is 113 W. North Avenue, Suite 500, Baltimore, MD 21201."

IN WITNESS WHEREOF, the undersigned Incorporator, who signed the document being corrected on this 18th day of August, 2006, hereby acknowledges in the name and on behalf of said corporation the foregoing Certificate of Correction to Articles of Incorporation to be the act of said corporation and hereby certifies that to the best of hers knowledge, information, and belief the matters and facts set forth therein are true in and to the best of the penalties of perjury.



State of Maryland
Department of
Assessments and Taxation



Robert L. Ehrlich, Jr.
Governor

C. John Sullivan, Jr.
Director

Paul B. Anderson
Administrator

Charter Division

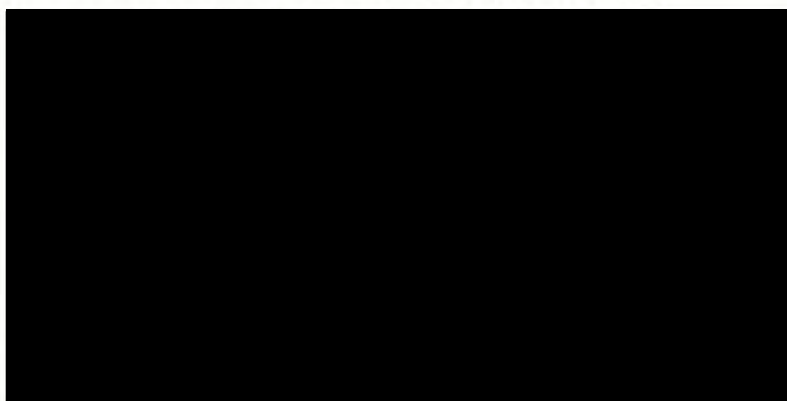
Date: 08/23/2006

PIPER RUDNICK, LLP
6225 SMITH AVENUE
BALTIMORE

MD 21209-3600

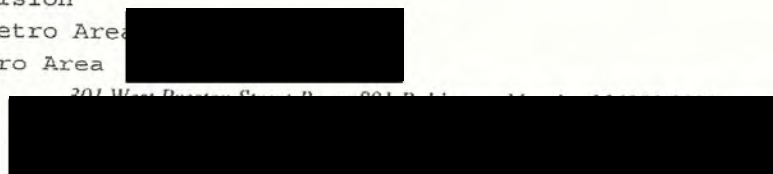
THIS LETTER IS TO CONFIRM ACCEPTANCE OF THE FOLLOWING FILING:

ENTITY NAME
DEPARTMENT ID
TYPE OF REQUEST
DATE FILED
TIME FILED
RECORDING FEE
EXPEDITED FEE
FILING NUMBER
CUSTOMER ID
WORK ORDER NUMBER



PLEASE VERIFY THE INFORMATION CONTAINED IN THIS LETTER. NOTIFY THIS DEPARTMENT IN WRITING IF ANY INFORMATION IS INCORRECT. INCLUDE THE CUSTOMER ID AND THE WORK ORDER NUMBER ON ANY INQUIRIES.

Charter Division
Baltimore Metro Area
Outside Metro Area



0004128887

CACCPT

State of Maryland
**Department of
Assessments and Taxation**

Charter Division



Martin O'Malley
Governor

C. John Sullivan, Jr.
Director

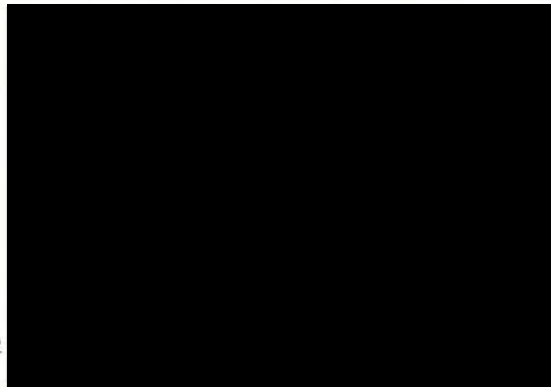
Paul B. Anderson
Administrator

Date: 06/09/2008

DLA PIPER US LLP
6225 SMITH AVE
BALTIMORE MD 21209-3626

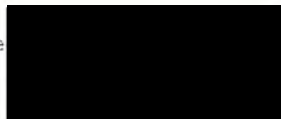
THIS LETTER IS TO CONFIRM ACCEPTANCE OF THE FOLLOWING FILING:

ENTITY NAME
DEPARTMENT ID
TYPE OF REQUEST
DATE FILED
TIME FILED
RECORDING FEE
EXPEDITED FEE
FILING NUMBER
CUSTOMER ID
WORK ORDER NUMBER



PLEASE VERIFY THE INFORMATION CONTAINED IN THIS LETTER. NOTIFY THIS DEPARTMENT
IN WRITING IF ANY INFORMATION IS INCORRECT. INCLUDE THE CUSTOMER ID AND THE WORK
ORDER NUMBER ON ANY INQUIRIES.

Charter Division
Baltimore Metro Area
Outside Metro Area



301 West Preston Street-Room 801-Baltimore, Maryland 21201-2395



0005212681

CACCPT

ENTITY TYPE:
STOCK:
CLOSE:
EFFECTIVE DATE:
PRINCIPAL OFFICE:

RESIDENT AGENT:

COMMENTS:

THIS AMENDMENT RECORD INDICATES THE NAME CHANGE
FROM: BALTIMORE PARTNERS FOR ENHANCED LEARNING, INC.
TO: ARTS EVERY DAY, INC.

BALTIMORE PARTNERS FOR ENHANCED LEARNING, INC.

(a non-stock corporation)

(Upon acceptance hereof, Arts Every Day, Inc.)

ARTICLES OF AMENDMENT

BALTIMORE PARTNERS FOR ENHANCED LEARNING, INC., a Maryland non-stock corporation, having its principal office in Baltimore City, Maryland (which is hereinafter called the "Corporation"), hereby certifies to the State Department of Assessments and Taxation of Maryland that:

The Charter of the Corporation is hereby amended as follows:

Article SECOND shall be deleted in its entirety and the following shall be substituted in its place:

SECOND: The name of the corporation (which is hereinafter called the "Corporation") is:

Arts Every Day, Inc.

SECOND: The foregoing amendment to the Charter of the Corporation has been advised by the Board of Directors who also constitute the members of the Corporation. The Corporation is not authorized to issue capital stock.

IN WITNESS WHEREOF, Baltimore Partners for Enhanced Learning, Inc. has caused these presents to be signed in its name and on its behalf by its President and witnessed by its Secretary on June 4, 2008.

WITNESS:

BALTIMORE PARTNERS FOR



THE UNDERSIGNED, President of Baltimore Partners for Enhanced Learning, Inc., who executed on behalf of the Corporation the foregoing Articles of Amendment of which this certificate is made a part, hereby acknowledges in the name and on behalf of said Corporation the foregoing Articles of Amendment to be the corporate act of said Corporation and hereby certifies that to the best of her knowledge, information, and belief the matters and facts set forth therein with respect to the authorization and approval thereof are true in all material respects under the penalties of perjury.

A large black rectangular box redacting the signature of the President.

President

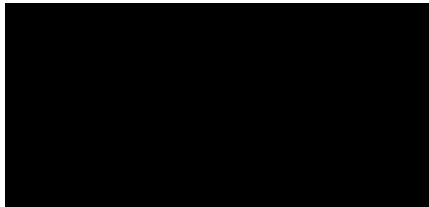
STATE OF MARYLAND

Department of Assessments and Taxation

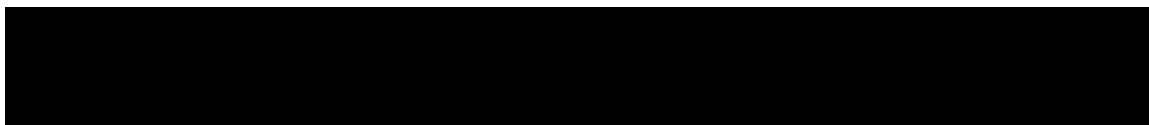
I, MICHAEL L. HIGGS OF THE STATE DEPARTMENT OF ASSESSMENTS AND TAXATION OF THE STATE OF MARYLAND, DO HEREBY CERTIFY THAT THE DEPARTMENT, BY LAWS OF THE STATE, IS THE CUSTODIAN OF THE RECORDS OF THIS STATE RELATING TO THE FORFEITURE OR SUSPENSION OF CORPORATIONS, OR THE RIGHTS OF CORPORATIONS TO TRANSACT BUSINESS IN THIS STATE, AND THAT I AM THE PROPER OFFICER TO EXECUTE THIS CERTIFICATE.

I FURTHER CERTIFY THAT ARTS EVERY DAY, INC. (D11328168), INCORPORATED JUNE 06, 2006, IS A CORPORATION DULY INCORPORATED AND EXISTING UNDER AND BY VIRTUE OF THE LAWS OF MARYLAND AND THE CORPORATION HAS FILED ALL ANNUAL REPORTS REQUIRED, HAS NO OUTSTANDING LATE FILING PENALTIES ON THOSE REPORTS, AND HAS A RESIDENT AGENT. THEREFORE, THE CORPORATION IS AT THE TIME OF THIS CERTIFICATE IN GOOD STANDING WITH THIS DEPARTMENT AND DULY AUTHORIZED TO EXERCISE ALL THE POWERS RECITED IN ITS CHARTER OR CERTIFICATE OF INCORPORATION, AND TO TRANSACT BUSINESS IN MARYLAND.

IN WITNESS WHEREOF, I HAVE HEREUNTO SUBSCRIBED MY SIGNATURE AND AFFIXED THE SEAL OF THE STATE DEPARTMENT OF ASSESSMENTS AND TAXATION OF MARYLAND AT BALTIMORE ON THIS MARCH 24, 2020.



Director



Online Certificate Authentication Code: Z_ZOfkcCi068OwM5fGHNrQ
To verify the Authentication Code, visit <http://dat.maryland.gov/verify>

STATE OF MARYLAND
EXECUTIVE DEPARTMENT
LARRY HOGAN
GOVERNOR
BOYD K. RUTHERFORD
LT. GOVERNOR



OFFICE OF THE SECRETARY OF STATE
STATE HOUSE
ANNAPOLIS, MARYLAND 21401

JOHN C. WOBENSMITH
SECRETARY OF STATE

February 13, 2020

Arts Every Day
120 West North Avenue, Suite 303
Baltimore, MD 21201

Dear Chief Executive Officer:

Thank you for submitting the materials required to maintain your charitable registration in the State of Maryland. The information received is in proper order, and your registration has been renewed.

Please retain this letter for your files, as it certifies that your registration is current with the Office of the Secretary of State until **12/31/2020**. At that time, your next financial report and the appropriate renewal information and fee should be filed with our office. If the next financial report is not completed by the due date, an extension until **5/15/2021** has been granted.

Your registration number is [REDACTED]. Please include your registration number in all communications with this office.

If you have any questions, please contact the Charities and Legal Services Division at [REDACTED]

Sincerely Yours,

[REDACTED]

John C. Wobensmith
Secretary of State

Project Title: Baltimore Arts Integration Project							
Applicant: Arts Every Day							
Contact Information: Angela Marroy Boerger							
Email: [REDACTED]							
Mailing Address: 120 W. North Ave, Suite 303, Baltimore, MD 21201							
Phone: [REDACTED]							

LEA Eligibility SAIPE Data

**2019 Poverty Estimates for School districts Source: U.S. Census Bureau, Small Area Income and Poverty Program (SAIPE)
Release date: December 2020**

State Postal Code	State FIPS Code	District ID	Name	Estimated Total Population	Estimated Population 5-17	Estimated number of relevant children 5 to 17 years old in poverty who are related to the householder	% of Families served by BCPSS living below the poverty line*
MD	24	90	Baltimore City Pul	593,490	83,117	25,540	30.73%

CURRICULUM VITAE
MARIALE M. HARDIMAN, Ed.D.



EXPERIENCE

2012- Present The Johns Hopkins University

Professor

Director, Neuro-Education Initiative

School of Education

Current responsibilities include conducting research and directing activities associated with the Neuro-Education Initiative, teaching and advising the Mind, Brain, and Teaching Certificate and doctoral programs, and serving as a JHU liaison for urban school initiatives and school partnerships.

2014- 2019 The Johns Hopkins University

Professor

Vice Dean, Academic Affairs

Director, Neuro-Education Initiative

Member of the Office of Faculty Development from 2018-2019

School of Education

Main responsibilities include serving as the chief academic officer for the School of Education, regulating and advising on all aspects of faculty and student affairs.

March, 2016- July, 2017 The Johns Hopkins University

Interim Dean

School of Education

Served as the chief executive of the School, with responsibility for shaping its vision, generating resources in support of that mission, engendering widespread private and public support for, and excitement about, the mission and future of the School of Education and managing operations.

Provided leadership in broad-based functions related to academic direction and critical decisions, fostering a tradition of excellence in research, teaching and service, strengthening the faculty and staff by investing in and promoting quality throughout the School, seeking avenues to strengthen diversity of faculty, staff and students, increasing resources through fundraising, managing resources to insure a strong financial future, advocating for the school and serving as one of the University's senior leaders.

Participation in the overall administration of the Johns Hopkins University through service as a member of the Council of Deans, which sets policy and procedures for academic, research and service missions; build relationships and collaborate with the Deans of the other Schools and collaborate with both University and School specific development and alumni relations staff to plan and coordinate fundraising and alumni relations activities.

2005 – 2013 The Johns Hopkins University

Assistant Professor

Assistant Dean, Urban School Partnerships

Director, The Neuro-Education Initiative

School of Education

Collaborative projects across the Johns Hopkins University and Baltimore community include co-founding and directing the Neuro-Education Initiative, development of Urban Leadership Academy for the Baltimore City Public School System; design of Certificates in Urban Teaching and Mind, Brain, and Teaching; partnerships with school districts in Science, Technology, Engineering, and Math (STEM); participation in the Urban Health Institute Curriculum Coordination Council. Research projects include the effectiveness of knowledge of neuro- and cognitive sciences on teaching practices and the effects of arts integration and creative teaching on students' short- and long-term retention and application of content.

January- September 2010

The Johns Hopkins University

Interim Dean

School of Education

Served as the chief executive of the School, with responsibility for shaping its vision, generating resources in support of that mission, engendering widespread private and public support for, and excitement about, the mission and future of the School of Education and managing operations.

2000 – 2006

Baltimore City Public School System

Baltimore, MD

Master Principal/Mentoring Principal

Appointed by the Board of School Commissioners to train and mentor new and aspiring principals.

1993 – 2006

Baltimore City Public School System

Baltimore, MD

Principal – Roland Park Elementary/Middle School

Led the school in its designation as a Blue Ribbon School of Excellence; improved standardized test scores eleven consecutive years; increased parent and community engagement and corporate partnerships.

2004 – 2006

The Johns Hopkins University

Baltimore, MD

Faculty Associate – School of Professional Studies in Business and Education

Instructed the courses: Instruction of Reading; Legal Aspects, Service Systems, and Current Issues in Special Education; Organization & Administration of Schools.

1980 – 2004

Loyola University Maryland

Baltimore, MD

Adjunct Instructor – Graduate Education

Designed and instructed the courses: Special Education in the Regular Class K-12; Special Education and the Law; Teaching Special Needs Children in a Montessori Setting.

1990 - 1993

Baltimore City Public School System

Baltimore, MD

Principal – Sharp-Leadenhall Elementary School

Led the school's academic and pro-social skill development program. Initiated the Diagnostic/Intervention Center for children with suspected diagnosis of severe emotional disturbance.

1980 - 1990

Baltimore City Public School System

Baltimore, MD

Assistant Principal – Chinquapin Middle School

Supervised school-wide general and special education programs.

1978 - 1980 **Baltimore City Public School System** **Baltimore, MD**

Department Head, Special Education – Chinquapin Middle School

Managed all aspects of the special education program including staff and program development.

1977 – 1978 **Baltimore City Public School System** **Baltimore, MD**

Program and Professional Development Assistant – Office of Human Resource Development

Trained general and special educators in instructional strategies and best practices.

1974 - 1977 **Baltimore City Public School System** **Baltimore, MD**

Teacher – Herring Run Junior High School; Houston Woods Junior/Senior Vocational High School

EDUCATIONAL QUALIFICATIONS

2004 The Johns Hopkins University: *Doctor of Education*
Special Education - concentration: Leadership for School
Improvement in Urban Settings.

Dissertation Grant Award from the U.S. Department of Education;
Title: *Teaching Adolescents with Reading Deficits:
The Effects of a Phonics-Based Approach*

1977 Loyola University Maryland: *Masters of Education*; concentration- Special Education and
Developmental/Remedial Reading.

1973 Loyola University Maryland: Bachelor Degree; major-French with Maryland State
Secondary Education Certification.

**PUBLICATIONS - Scholarship of Discovery and Dissemination: Research Articles, Books,
Book Chapters, and Practitioner Journal Articles**

Hardiman, M. & Grizzard, C. O. (in preparation). Designing arts-integrated instruction through
the Brain-Targeted Teaching Model. New York: Brill Sense Publishers.

JohnBull, R. M. & **Hardiman, M.** (in preparation). Neuroeducation for social justice: The
culturally relevant Brain-Targeted Teaching Model.

JohnBull, R.M. & **Hardiman** (2021). Exploring novice and career teacher changes after a
neuroeducation professional learning series. Paper presented to AERA conference, April, 2021.

Hardiman, M. (2019). The arts and creativity: From research to practice. In J. L. Contreras-
Vidal (Ed.), *Mobile brain-body imaging and the neuroscience of art, innovation and creativity*.
New York, NY: Springer.

Hardiman, M., JohnBull, R. M., Carran, D. T., & Shelton, A. (2019). The effects of arts-integrated instruction on memory for science content. *Trends in Neuroscience and Education*, 14, pp. 25-32.

Hardiman, M., & JohnBull, R.M. (2019). Converting STEM Programs to STEAM Programs: Methods and Examples for Educators, Education Administrators and Policymakers. In M. P. Mueller, D. J. Tippins, & A. J. Stewart (Eds.), *Assessing Schools for Generation R (Responsibility): A Guide for Legislation and School Policy in Science Education*. New York, NY: Springer.

JohnBull, R.M., & **Hardiman, M.** (2018, November). *Exploring Teacher Efficacy Beliefs in Puerto Rico: Results from a Neuroeducation Professional Development Study*. Paper presented to University Council for Educational Administrators Conference, Houston, TX.

Hardiman, M. (2017). The arts need to be a central part of schooling: Arts education may deliver an academic boost. *Education Week*, 37(7), pp. 28.

Hardiman, M. (2017). Education and the arts: Educating every child in the spirit of inquiry and joy. In A. S. Canestrari & B. A. Marlowe (Eds.), *The Wiley Handbook of Education Foundation*. New York, NY: John Wiley & Sons.

Hardiman, M. (2015). *The effects of arts integration on retention of content and student engagement* (Executive Summary). Baltimore, MD: Author.

Hardiman, M., Rinne, L., & Yarmolinskaya, J. (2014). The effects of arts integration on long-term retention of content and student engagement. *Mind, Brain, and Education*, 8(3), 144-148.

Hardiman, M., & Whitman, G. (2013). Assessment and the learning brain. *Journal of the National Association of Independent Schools*, 73(2), 36-41.

Gregory, E., **Hardiman, M.**, Yarmolinskaya, J., Rinne, L., & Limb, C. (2013). Building creative thinking in the classroom: From research to practice. *International Journal of Educational Research*, 62, 43-50.

JohnBull, R.M., **Hardiman, M.**, & Rinne, L. (2013). Professional development effects on teacher efficacy: Exploring how knowledge of neuro- and cognitive sciences changes beliefs and practices. Paper presented to AERA conference, May, 2013.

Hardiman, M. (2012). *Brain-Targeted Teaching® Model for 21st century schools*. Thousand Oaks, CA: Corwin Press.

Hardiman, M. (2012). Informing pedagogy through the Brain-Targeted Teaching® Model. *Journal of Microbiology & Biology Education*, 13(1), 11-16.

Hardiman, M., Rinne, L., Gregory, E., & Yarmolinskaya, J. (2011). Neuroeducation, neuroethics, and classroom teaching: Where brain sciences meet pedagogy. *Neuroethics*, 5(2), 135-143. DOI 10.1007/s12152-011-9116-6

Rinne, L., Gregory, E., Yarmolinskaya, J., & **Hardiman, M.** (2011). Why arts integration improves long-term retention of content. *Mind, Brain, and Education*, 5(2), 89-96.

Hardiman, M., & Denckla, M. (2010). The science of education: Informing teaching and learning through the brain sciences. *Cerebrum 2010: Emerging Ideas in Brain Science*. New York: Dana Press.

Hardiman, M. (2010). The creative-artistic brain: Education in the 21st century. In Sousa, D. *Mind, Brain, and Education: Neuroscience implications for the classroom*. New York: Solution Tree Press.

Hardiman, M., Magsamen, S., McKhann, G., & Eilber, J. (2009). *Neuro-education: Learning, arts, and the brain*. New York: Dana Press.

Hardiman, M. (2009). The arts help school accountability. (www.dana.org)

Hardiman, M. (2006). The Brain Targeted Teaching® Model: A comprehensive model for classroom instruction and school reform. In *The Praeger Handbook of Learning and the Brain*. Westport, CN: Greenwood Publishing Group.

Hardiman, M. (2003). *Connecting brain research with effective teaching: The Brain-Targeted Teaching® Model*. Landam, MD: Rowman & Littlefield Education.

Hardiman, M. (2001) Connecting brain research with dimensions of learning. *Educational Leadership*, 59(3), 52-55.

PUBLICATIONS – Scholarship of Dissemination: Popular Media Publications

Hardiman, M. (February, 2006). Do K-8 schools offer the best path for young adolescents? *The Baltimore Sun*.

Hardiman, M. (2006). Featured Articles for *Baltimore's Child Magazine* in topics related to child development and learning: "Separation Blues"; "Reading & Math...Getting Equal Billing" and "Kindergarten: From Finger Paints to Phonics".

INVITED INTERNATIONAL, NATIONAL, REGIONAL, AND LOCAL CONFERENCE PRESENTATIONS – Scholarship of Dissemination:

Hardiman, M. (December, 2020). No Boundaries International Art and Culture, Inc., "The Arts as a Vehicle for Global Competence" Presented to teachers at Columbia University and China Normal University.

Hardiman, M. (May, 2020). The Jemicy School, Baltimore, MD. "The Brain-Targeted Teaching Model – an intervention for Children with Learning Disabilities." Presented in real time via Zoom.

Hardiman, M. (November, 2020). The Learning & the Brain Conference: Keynote Welcome Address recorded for online archives and presented in real time by Zoom.

Hardiman, M. (March, 2020). Johns Hopkins University School of Medicine Pathology Department. "Honoring the Learner: The Importance of the Emotional Climate for Learning." Baltimore, MD.

Hardiman, M., JohnBull, R., Carran, D. Grizzard, C., & Freeland, C. (March, 2020). Kennedy Center for the Performing Arts. "Arts Programming, Partnerships, and Research." Washington, D.C.

Hardiman, M. (January 2020). Johns Hopkins University. "Best Practices in University Teaching." Baltimore, MD

Hardiman, M. (November, 2019). Learning and the Brain Fall Conference. "Teaching for Creative Thinking and Problem Solving." Boston, MA

Hardiman, M. & Carran, D. (October, 2019). International Conference on Neurovascular and Neurodegenerative Diseases. "Arts and Memory: The Results of a Randomized Control Trial." Paris, France.

Hardiman, M. (October, 2019). Grantmakers for Education Conference. "Hearts and Minds: Creative and Joyful Classrooms to Better Serve the Broader Needs of Students Facing Adversity and Trauma." New Orleans, LA

Hardiman, M. (September, 2019). 2019 Arts Education Partnership Annual Convening Panel Discussion. "Learning from Arts Education Research." Alexandria, VA.

Hardiman, M. (May, 2019). Greater Atlanta Christian School Workshop. "Neuroeducation: Teaching Models Informed by Neuroscience." Norcross, GA.

Hardiman, M. (May, 2019). Learning and the Brain Spring Conference. "Promoting a Positive Climate for Learning: From Research to Practice." New York, NY.

Hardiman, M. (January, 2019). Johns Hopkins University Best Practices in University Teaching Workshop. "Application of the Learning Sciences for Adult Learners through The Brain-Targeted Teaching® Model." Baltimore, MD.

Hardiman, M. (November, 2018). Learning and the Brain Fall Conference. "The Brain, Education, and the Arts: Educating Every Child in the Spirit of Inquiry and Creative Thinking." Boston, MA.

Hardiman, M. (October, 2018). The Auburn School Professional Development Workshop. "Neuro-Diversity in the Classroom: Teaching to the Needs of the Whole Child." Baltimore, MD.

Hardiman, M. (April, 2018). University of Texas Center for Excellence in Teaching and Learning Webinar. “Brain-Targeted Teaching: Promoting Positive Emotions for Learning.” Tyler, TX.

Hardiman, M. (March, 2018). European Project “Transform Your School” Principals Conference Webinar. “How the Learning Sciences Inform Teaching & Learning: The Brain-Targeted Teaching® Model.” Athens, Greece.

Hardiman, M. (January, 2018). Johns Hopkins University Best Practices in University Teaching Workshop. “Application of the Learning Sciences for Adult Learners through The Brain-Targeted Teaching® Model.” Baltimore, MD.

Hardiman, M. (January, 2018). Johns Hopkins University K-12 STEM Coordination Group Meeting. “Embedding the Arts into Teaching Science Activities Enhances Memory for Science Content.” Baltimore, MD.

Hardiman, M. (November, 2017). Learning and the Brain Fall Conference. “Transforming Teaching and Assessments for 21st Century Learners.” Boston, MA.

Hardiman, M. (October, 2017). Genesee Region Teacher Center; Batavia City School District. “How the Learning Sciences Inform Teaching and Learning: The Brain-Targeted Teaching® Model.” Batavia, NY.

Hardiman, M. (October, 2017). Holy Ghost Preparatory School. “How the Learning Sciences Inform Teaching and Learning: The Brain-Targeted Teaching® Model.” Bensalem, PA.

Hardiman, M. (September, 2017). Lab School of Washington. “Why Arts Integration Matters: Academic Benefits for ALL Learners.” Washington, DC.

Hardiman, M. (September, 2017). 2017 International Conference on Mobile Brain-Body Imaging and the Neuroscience of Art, Innovation, and Creativity “How Can the Arts and Neuroscience Describe and Promote the Processes of Learning and Creativity in K-12 and Higher Education?” Valencia, Spain.

Hardiman, M. (July, 2017). Woodford County Leadership Retreat Keynote Speech “Brain Targeted Teaching for 21st Century Schools,” Louisville, KY.

Hardiman, M. (April, 2017). AERA “Impacts of Arts Integration on Student Outcomes,” San Antonio, TX.

Hardiman, M. (April, 2017). Spring Learning and the Brain Conference “Brain Targeted Teaching: Promoting Positive Emotions for Learning,” Arlington, VA.

Hardiman, M. (March, 2017). Society for the Neuroscience of Creativity, “Society for the Neuroscience of Creativity in Education,” San Francisco, CA.

Hardiman, M. (March, 2017). Arts Every Day 10th Anniversary Celebration “The Research: The Influence of Creativity on Neuroscience,” Baltimore, MD.

Hardiman, M. (January, 2017). Best Practices in University Teaching, Johns Hopkins University "The Science of Learning," Baltimore, MD.

Hardiman, M. (October, 2016). JHU Leadership Summit, "A City on the Move, Advancing Baltimore," Central Development, Baltimore, MD.

Hardiman, M. (September 2016). Learning, the Arts and Creative Problem-Solving, "Measuring Creative Problem Solving Through Arts Integration," Creativity Matters and the deLaski Family Foundation, Washington DC.

Hardiman, M. (September, 2016). Center for American Progress, "High Quality Curriculum," Education Policy Institute, New York, NY.

Hardiman, M. (July, 2016). Creativity Problem Solving Symposium, Performance Works/deLaski Family Foundation, Washington, DC.

Hardiman, M. (July, 2016). Educational Leaders as Scholars: Using Arts-Infused Instruction to Enhance the Common Core, "Arts-Infused Teaching: Impact on Teaching and Learning," Foundation for Educational Administration, Princeton University, NJ.

Hardiman, M. (July, 2016). The Future Classroom, "Connecting the Learning Sciences with Effective Teaching," Northeast Maryland Technology Council, Harford Community College.

Hardiman, M. (May, 2016). The Annual Professional Learning Conference, "The Brain-Targeted Teaching® Model for 21st Century Schools," New England School Development Council, Marlborough, MA.

Hardiman, M. (April, 2016). Urban Health Institute Social Determinants of Health, "School of Med Campus," Urban Health Institute, Turner Auditorium.

Hardiman, M. (April, 2016). The Kennedy School of Government, "How Arts Integration Influences Learning & Creativity in Non-Arts Subjects," Harvard University, Cambridge, MA.

Hardiman, M. (April, 2016). Learning and the Brain Conference, "The Learning Sciences: The Arts and Creativity," Learning and the Brain, Orlando, FL.

Hardiman, M. (January, 2016). Professional learning for Higher Education Professionals, "How the Learning Sciences Informs Instruction for Adult Learners," Harford Community College, Harford County, MD.

Hardiman, M. (October, 2015). Inclusive Education Conference, "How the Learning Sciences Inform Effective Teaching," Nathan Banks Foundation, Jamaica.

Hardiman, M. (October, 2015). Baltimore Lab School, "Arts & Integration," Baltimore Lab School.

Hardiman, M. (September, 2015). "National Academy of Sciences, "How the Arts Enhance Learning," Cultural Programs of the National Academy of Sciences, Washington, DC.

Hardiman, M. (September, 2015). The Learning Sciences and the Arts: Research to Practice," Keynote address at the Brain Awareness Series, Oregon Health & Science University, Portland, OR.

Hardiman, M., JohnBull, R.M., Grizzard, C. (May, 2015). "From STEM to STEAM: How the Arts Can Enhance Instruction in Math and Science," The Learning & the Brain Conference, New York, NY.

Hardiman, M., JohnBull, R.M., & Grizzard, C. (March, 2015). "From STEM to STEAM: How the Arts Can Enhance Instruction in Science," U.S. Department of Education, Office of Innovation and Improvement Conference on Deconstruction the Arts: From Implementation to Outcomes, Washington, DC.

Hardiman, M., Grizzard, C. (March, 2015). "From STEM to STEAM: How the Arts Can Enhance Learning," National Arts Education Association Annual Conference, New Orleans, LA.

Hardiman, M. (February, 2015). "The Arts and Creativity," Salzburg Global Seminar. "The Neuroscience of Art: What Are the Sources of Creativity and Innovation?" Salzburg, Austria.

Hardiman, M., Albro, E., & Kelleher, I. (November, 2014). "The Learning Brain: What is Neuroscience and How Does it Enhance Student Achievement?" National Education Week, Education Initiative, Washington, DC.

Hardiman, M. (November, 2014). The Council of State Governments, "Brain Targeted Teaching," The Council of State Governments, Education Building, Baltimore, MD.

Hardiman, M., Carey, B., & Whitman, G. (October, 2014). "Cognitive Science Revolution," Center for American Progress, Washington, DC.

Hardiman, M. (October, 2014). "The Learning Sciences and the Brain-Targeted Teaching® Model for Teacher Preparation Programs," Massachusetts Consortium, MA Department of Elementary and Secondary Education, Boston, MA.

Hardiman, M. (September, 2014). Keynote Speech "How the Learning Sciences Can Influence Higher Education Pedagogy," Johns Hopkins University Carey Business School, Baltimore, MD.

Hardiman, M., JohnBull, R.M., & Grizzard, C. (September, 2014). "The Effects of Arts Integration on Student Learning," Arts Education Partnership National Forum *Preparing Students for the Next America in and through the*

Arts, Pittsburgh, PA.

Hardiman, M. (July, 2014). "Arts Integration and Creative Thinking," Santa Fe Institute and the National Endowment for the Arts, Santa Fe, NM.

Hardiman, M. (July, 2014). Keynote Speech "Why Neuroeducation Matters," Southern Legislative Conference of the Council of State Governments, Little Rock, AK.

Hardiman, M. (May, 2014). Keynote Speech "How the Science of Learning Influences Education Practices," American Association for the Advancement of Science (AAAS) National Symposium *Neuroscience and Education*, Washington, DC.

Hardiman, M. (April, 2014). "21st Century Skills and Assessment," National Council on Measurement in Education (NCME) National Conference, Philadelphia, PA.

Hardiman, M. (November, 2013). "Neuroscience and the Arts: From Research to Practice," Leadership and Scholarship in Arts Institutions, Maryland Institute College of Art, Baltimore, MD.

Hardiman, M. (October, 2013). Keynote Speech "The Implications of Neuroscience in the Teaching and Learning of Children with Disabilities." Professional Learning Institute: Narrow the Gap, Maryland State Department of Education, Ocean City, MD.

Hardiman, M. (October, 2013). Keynote Speech "Leadership for Instructional Best Practices Informed by the Learning Sciences," Central Valley Educational Leadership Institute, State Center Consortium, Fresno, CA.

Hardiman, M., & Rinne, L. (September, 2013). "The Effects of Arts Integration on Long-Term Retention of Content and Student Engagement." Institute of Education Sciences (IES) Conference, Washington, DC.

Hardiman, M., & Cantor, P. (July, 2013). "The Impact of Poverty on Child Development," TurnAround Schools Leadership Conference, TurnAround Schools Charters, New York, NY.

Hardiman, M. (June, 2013). Keynote Speech "Applying Neuroeducation Research to Instructional Practices," Midwest Brain and Learning Institute Hope College, Holland, MI.

Hardiman, M., & JohnBull, R. M. (April, 2013). "The Effects of Neuroeducation Professional Development on Teacher Efficacy Beliefs," AERA Annual Conference, San Francisco, CA.

Hardiman, M. (April, 2013). Keynote Speech "Leadership for Early Childhood

Programming: Answers from the Learning Sciences," First 5 California Annual Conference, University of California, Sacramento, CA.

Hardiman, M. (February, 2013). Keynote Speech "Poverty, Stress, and the Brain" California Head Start Association Conference, San Diego, CA.

Hardiman, M. (July, 2012). Keynote Speech "Brain-Targeted Teaching for Teacher Educators" Maryland State Department of Education Teaching Consortium Summer Institute, St. Michael's, MD.

Hardiman, M. (June, 2012). Keynote Speech "Innovative Teaching for 21st Century Schools" The Teacher Institute for 21st Century Innovation, Madison, CT.

Hardiman, M. (April, 2012). Keynote Speech "Arts Integration and Long-Term Retention of Content and Student Engagement—Research and Implications" The Lab School of Washington Annual Conference, Washington, DC.

Hardiman, M. (March, 2012), Keynote speech, "The Artistic-Creative Brain" The Baltimore Lab School, Baltimore, MD.

Hardiman, M. (February, 2012). TEDx Talk, "The Art of Learning: Brain Based Educational Reform" Enola, PA.

Hardiman, M. (February, 2012). "Brain-Targeted Teaching for 21st Century Schools" for Learning & Brain Conference, San Francisco, CA.

Hardiman, M. (November, 2011). "The Creative-Artistic Brain: Education in the 21st Century," Learning & the Brain Conference, Boston, MA.

Hardiman, M. (October, 2011). Keynote Speaker: "Art, Science and the Brain: New Models for Learning for the 21st Century" Sponsored by MaRS Discovery District, Social Innovation Generation, & ArtsSmarts, Toronto, Canada.

Hardiman, M. (July, 2011). "Creativity in Learning through Brain-Targeted Teaching for International Classrooms," JHU Center for Talented Youth International Educators Institute, Baltimore, MD.

Hardiman, M., Rinne, L., Gregory, E., & Yarmolinskaya, J. (June, 2011). "Improving Teaching and Learning through Brain-Targeted Teaching," Weeklong institute hosted by St. Andrews Episcopal School, Potomac, MD.

Hardiman, M., & Limb, C. (June, 2011). "The Emerging Field of Neuroeducation," Maryland Congressional Delegation Staff, Baltimore, MD.

Hardiman, M. (June, 2011). "Merging Neuro- and Cognitive Science with Pedagogy," American Society for Microbiology, Baltimore, MD.

Hardiman, M. (May, 2011). “Differentiation Through Application of Neuro- and Cognitive Science in the Classroom” Sixth annual Conference on Learning Differences, Building Resilience in Student Learning” American Community Schools, Athens, Greece.

Hardiman, M., Grizzard, C., & Gregory, E. (April, 2011). “Brain-Targeted Teaching: A Model for Close Encounters and Other School Age Audiences” Baltimore Museum of Art Docent Program, Baltimore, MD.

Hardiman, M., Rinne, L., & Gregory, E. (November, 2010). “Effective Instruction in Climate of High Stakes Accountability” Learning & the Brain Conference, Cambridge, MA.

Hardiman, M., & Hartye, M. (October, 2010). “Connecting Brain Research with Principles of Montessori Education” Annual Conference of the American Montessori Society, San Diego, CA.

Hardiman, M., Grizzard, C., & Rome, S. (August, 2010). “Creativity in Teaching and Learning” Ettore Majorana Foundation and Centre for Scientific Culture, Erice, Sicily, Italy.

Hardiman, M. (June, 2010). “Brain-Targeted Teaching within the Universal Design for Learning” Maryland State Department of Education Curriculum and Instruction facilitators. Baltimore, MD.

Hardiman, M., Barnes, A., & Woerner, G. (May, 2010). “Attention and Engagement in Learning” Learning & the Brain Conference, Washington, DC.

Hardiman, M. (April, 2010). Panelist, “Future Tense,” JHU Rise to the Challenge Seminars, New York, NY.

Hardiman, M. (March, 2010). Panel Moderator, “Future Tense,” JHU Rise to the Challenge Seminars, Los Angeles, CA.

Hardiman, M. (March, 2010). “Universal Design for Learning and the Child- Brain Research in Practice” Maryland State Department of Education Conference on Universal Design for Learning, Annapolis, MD.

Hardiman, M. (January, 2010). “Creativity in the Classroom – The Importance of Imagination in Learning” 22nd Annual SDB Conference, Marina del Rey, CA.

Hardiman, M. (October, 2009). “Teaching in the 21st Century with the Brain-Targeted Teaching® Model” The ERB Conference, New York, NY.

Hardiman, M. (October, 2009). “Arts and Learning” Keynote speech for the Arts Education Collaborative, Pittsburgh, PA.

Hardiman, M. (August, 2009). “Brain Research and Montessori Education,” Simsbury, CT.

Hardiman, M., Barnes, A., Grizzard, C., & Rome, S. (May, 2009). "Creativity and Learning" The Learning & The Brain Conference, Washington, DC.

Hardiman, M. (May, 2009). "Arts from Educator's Perspective" Panel Presentation, JHU Learning, Arts, and Brain Summit, Baltimore, MD.

Hardiman, M. (November, 2008). "Emotions and Learning" The Learning & The Brain Conference, Cambridge, MA, November, 2008.

Hardiman, M. (February, 2008). "Correlates of Effective Teaching at the High School Level" Professional development delivered to teachers at Polytechnic High School, Western High School, and Reginald Lewis High School in Baltimore, MD.

Hardiman, M., & Hartye, M. (March, 2007). "Connecting Brain Research with Principles of Montessori Education" Annual Conference of the American Montessori Association, New York, NY.

Hardiman, M. (October, 2006). "Montessori Education Informed by Brain Sciences" Penn Mont Academy, Hollidaysburg, PA.

Hardiman, M. (October, 2006). "Effective Teaching Through the Brain-Targeted Teaching® Model" Frontier Regional School District, Deerfield, MA.

Hardiman, M. (July, 2006). "Instructional Leadership in Action: Monitoring the Alignment of Curriculum, Instruction, and Assessment" Maryland Instructional Leadership Institute, Columbia, MD.

Hardiman, M. (May, 2006). "Strategies for Supervision and Curriculum Development through Effective Teaching Model" Maryland Association for Supervision and Curriculum Development, Towson, MD.

Hardiman, M. (May, 2006). "Effective Teaching Through the Six Developmental Pathways and Brain-Targeted Teaching" The Learning & the Brain Conference, Cambridge, MA.

Hardiman, M. (January, 2006). "Effective Teaching Through the Six Developmental Pathways and Brain-Targeted Teaching" Yale University Comer Child Development Program, New Haven, CT.

Hardiman, M. (February, 2005). "Closing the Achievement Gap" Symposium of Success Sponsored by Stamford Achieves, City of Stamford, CT.

Hardiman, M. (February, 2005). "Instructional Strategies that Work" Presentation to the faculty of Sewickley Academy, Sewickley, PA.

Hardiman, M. (November, 2004). "Brain Research and Learning: The Brain-Targeted Teaching® Model"; Learning and the Brain National Conference, Cambridge, MA.

Hardiman, M. (April, 2004). “Brain Research and Learning: The Brain-Targeted Teaching® Model”; Learning and the Brain National Conference, Cambridge, MA.

Hardiman, M. (March, 2004). “Connecting Brain Research with Effective Instruction” Spring Leadership Conference, Bucks County, PA.

Hardiman, M. (April, 2003). “Educational Environments and Learning”; Northeast Region of the Council of Educational Facility Planners.

Hardiman, M. (March, 2003). “Schoolhouse Dialogue” Maryland State Principals’ Academy, Maryland State Department of Education.

Hardiman, M. (March, 2003). “The Brain-Targeted Teaching® Model” Maryland Association of Supervision and Curriculum Development, Towson, MD.

Hardiman, M. (November, 2002). “Connecting Brain Research with Dimensions of Learning” National Council of Educational Administrative & Supervisory Organizations: Fall Invitational Leadership Conference, Baltimore, MD.

Hardiman, M. (August, 2002). “Remedial and Strategic Reading for Middle School Students,” Baltimore City Public School System Principal Symposium, Baltimore, MD.

Hardiman, M. (March, 2002). “Brain Research and Learning: Making the Connection” Maryland State Department of Education: Fifth Annual Conference Addressing the Reduction of Disproportional Representation of Culturally and Linguistically Diverse Students in Special Education,” Towson, MD.

MEDIA CONTRIBUTIONS

Radio Interview

March 19, 2019. “The Effects of Arts on Memory for Academic Content.” Top of Mind Radio Show in Brigham Young University.

Internet: Webinar

September 7, 2017. “Enhancing Science Instruction Through Art.” Society for Neuroscience & BrainFacts.org

Internet: Webinar

November 4, 2014. “The Brain-Targeted Teaching® Model in Higher Education Pedagogy.” Advanced Academic Programs, Krieger School of Arts and Sciences, Johns Hopkins University.

Internet: Webinar

August 27, 2014. “Arts Integration and Learning” National Endowment for the Arts.

TV

November 14, 2013. “The Growing Field of Neuroeducation.” Korean Public

Television.

Radio

October 24, 2013. "How the Arts Support Long-Term Learning." Arts and Education Series, WYPR.

Radio

September 27, 2013. Cutting-Edge Teaching Lecture Series: Featured Speaker: "Neuroeducation and How Managing Students' Emotions are Essential to Learning."

Internet

TEDx Talk. February, 2012. "Neuroeducation and The Brain-Targeted Teaching® Model."

Radio

September 15, 2010. Marc Steiner show: Featured guests: Mariale Hardiman and Charles Limb speaking about creativity and learning and the contribution of neuro- and cognitive science to classroom instruction.

TV

May 14, 2010. Baltimore City Cable Channel. Partnership with East Baltimore Community School.

Radio

December 3, 2009. Mark Steiner Show. Participated on panel of educators and community members relative to No Child Left Behind.

Radio

December 3, 2009. Dan Rodericks Show. Participated with Dr. Andres Alonso on issues facing education regarding the reauthorization of No Child Left Behind.

Internet

October, 2009. School of Education Website. Faculty interview of programs on leadership development and Neuro-Education Initiative.

Radio

April 30, 2009. Dan Roderick's Show. Talk show with Dr. Martha Denckla on the emerging fields of neuroeducation and the application of brain science to education.

MEDIA COVERAGE

"Trade, Rap Classroom, College Bribery, 429 Slaves." BYURadio, Top of Mind, March 19, 2019. Highlights 2019 research paper with colleagues. Available at <https://www.byuradio.org/episode/812ca889-6b57-4914-81e9-72336afae9b0/top-of-mind-with-julie-rose-trade-rap-classroom-college-bribery-429-slaves>

"Using Arts Education to Help Other Lessons Stick." By Perri Klass, M.D., The New York Times, March 4, 2019. Highlights 2019 research paper with colleagues. Available at

<https://www.nytimes.com/2019/03/04/well/family/using-arts-education-to-help-other-lessons-stick.html>

“Fine Arts Courses Help Students Excel in Math and Science.” By Jessica Baron, Forbes, March 5, 2019. Highlights 2019 research paper with colleagues. Available at <https://www.forbes.com/sites/jessicabaron/2019/03/05/fine-arts-courses-help-students-excel-in-math-and-science/#74c59a9c2596>

“Arts-Integrated Pedagogy May Enhance Academic Learning.” By Christopher Bergland, Psychology Today, March 5, 2019. Available at <https://www.psychologytoday.com/ca/blog/the-athletes-way/201903/arts-integrated-pedagogy-may-enhance-academic-learning>

“How Arts Can Help Struggling Science Students Do Better.” By Tom Jacobs, Pacific Standard Magazine, March 7, 2019. Available at <https://psmag.com/education/how-arts-can-help-struggling-science-students-do-better>

BOOK REVIEWS/GRANT REVIEWS

Learning Sciences International (2019) *Achieving Social, Emotional, and Cognitive Learning Through Academic Teaming*. Author: Michael D. Toth & David A. Sousa.

Norton Professional Books (2018) *Neuromyths*. Author: Tracey Tokuhama-Espinosa.

MIT Press (2018) *Synapse*. Author: Christine Marshall-Walker.

Corwin Press (2011) *101 Strategies for Parenting Teenagers*

Corwin Press (2010) *The Brain and Strength Based Educational Leadership*

Oxford Press (2009) *Harnessing the Brain: Learning How to Think & Learn*

Johns Hopkins University Brain Science Institute (2010) Grant Review: Sustaining Innovation in Neuroscience Grant Award

Johns Hopkins University Urban Health Institute (2010) Grant Review: Student Community Service Programmatic Grant Award

COURSES TAUGHT

Explorations in Mind, Brain, and Teaching – ITGL program
 Mind, Brain Science and Learning – EdD Specialization
 Explorations in Mind, Brain, and Teaching – Graduate Certificate
 Special Topics in Brain Sciences – Graduate Certificate
 Graduate Internship in Instructional Technology – CTE
 Literacy for School Leadership – Leadership Development Certificate

Advisor for Students Enrolled in the Mind, Brain, and Teaching Masters Certificate and Doctor of Education Specialization

Advisor for Prospective Students for the Mind, Brain, and Teaching Masters Certificate and Doctor of Education Specialization

CURRICULUM and PROGRAM DEVELOPMENT

Mind, Brain, and Teaching Certificate
 Baltimore City Leadership Academy
 Neuro-Education Initiative
 Urban Teaching Certificate
 Earth and Space Science Certificate Revisions
 Out of School Time Learning Certificate

INVITED BOARDS and ADVISORY COMMITTEES

International Advisory Board Member, American Institute of Innovation & Entrepreneurship, Fresno, CA and Singapore, 2011-Present.

National Advisory Board, Science of Learning Center, University of California, San Diego, 2010-Present.

Advisory Expert for Public Broadcasting System series “Arts & the Mind,” 2010-2011.

Fine Arts Advisory Board, Maryland State Department of Education 2009-Present

Advisory Board, Higher Education Arts Task Force, Arts Education in Maryland Schools, 2009-Present

Board of Directors, Arts Every Day, 2006-2010.

Board of Directors, Concert Artists of Baltimore, 2004-2010.

National Advisory Board and Steering Committee, Society for Neuroscience Research in Education Summit, January-December, 2009.

Advisor and Participant, National Institutes of Health Blueprint Initiative on K-12 Efforts Workshop, August, 2008

Advisor and Participant, Center for Applied Research in the Arts, Walters Art Museum, November, 2007

AWARDS

Johns Hopkins University Heritage Award for Educational Excellence 2018

Honoree: Maryland Top 100 Women, *The Daily Record*, May 2011

Honoree: Maryland Women for Responsive Government, May 2006
 Service Citation Award: The Council of Educational Facility Planners International, 2003.
 Designee: “Best Public School Principal” *The City Paper*, September, 2001
 Designee: “Urban Hero” *Urbanite Magazine*, October, 2000
 U. S. Department of Education Dissertation Study Grant, 2002
 Blue Ribbon School of Excellence, 1998
 Maryland School Performance Award, 1997, 1998, 1999, 2000

CONTRACTS AND GRANTS

Hardiman, M., Co-Principal Investigator. “Measuring and Enhancing Scientific Creative Thinking for STEM Education and Research: Classroom-aligned Assessment and Network Neuroscience-based Mechanisms.” National Science Foundation. \$86,720 (7/19-6/22) Awarded.

Hardiman, M., Principal Investigator. “The Effects of Arts Integration on Memory for Science Content and Creative Thinking.” Institute for Education Sciences (IES) United States Department of Education Grant Application. Approval Pending. Projected Award \$3,298,699. (July 2021 – June 2024)

Hardiman, M., Principal Investigator. “Arts-Integration and Learning: Closing the Performance Gap Through Arts-Integrated Instruction.” Spencer Foundation. \$996,433 (1/21-12/23). Finalist (22 out of 150 applications). Not Awarded.

Hardiman, M., Principal Investigator. “Creative and Joyful Learning: What Every Adolescent Deserves.” Chan Zuckerberg Initiative Grant Application. \$749,588 (7/2020-6/2022). Finalist (34 out of 160 applications). Not Awarded.

Hardiman, M., Principal Investigator. “The Effects of Arts-Integrated Instruction on Students’ Memory for Content, Creative Problem Solving, and Arts Skills and Competencies.” Institute for Education Sciences (IES) United States Department of Education \$3,289,788 (7/2017- 6/2020). Not Awarded

Hardiman, M., Co-Principal Investigator. “Supporting Number Fact Fluency with Arts Integrated Instruction.” Sponsored by the Institute of Education Sciences of the U.S. Department of Education. Grant Application. Projected Award Amount \$1,400,000 (July 2019 – June 2023). Not Awarded

Hardiman, M., “Triple C: Coaching, Credentials, and Curricula for Student-Centered Learning in High-Needs Middle Schools.” Sponsored by the U.S. Department of Education Support for Effective Educator Development. Grant Application Submitted; Projected Award \$4,431,891 (October 2018-September 2021). Not Awarded.

Hardiman, M., “Arts Integration Pilot Program.” Sponsored by the Meyerhoff Foundation. Awarded \$105,000 (February 2014 – June 2017).

Hardiman M., Principal Investigator. Institute for Education Sciences (IES) “The Effects of Arts Integration on Long Term Retention of Content and Student Engagement.” Awarded \$687,690 (July 2012 - June 2014).

Hardiman, M., "Research in Arts Integration for the Neuro-Education Initiative." Sponsored by Joseph Drown Foundation, Awarded \$100,000.00, (December 2010 – June 2013).

Hardiman, M., "Research in Arts Integration for the Neuro-Education Initiative." Sponsored by the Abell Foundation, Awarded \$63,000.00, (June 2012 – June 2013).

Hardiman, M., & Greenberg, S., "Identifying Characteristics of Safe Schools: Providing Stakeholders with Practical, Measurable Criteria for Establishing and Sustaining Safe Schools." Sponsored by US Dept of Justice, \$370,817.95, (October 2010 - December 2011). Not Awarded

Hardiman, M., & Rice, E., "JHU Proposal for Research in Arts Integration as part of ExCLAIM I-3 Grant." Sponsored by Anne Arundel County Public Schools, \$1,499,545.00, (October 2010 - September 2015). (Principal Investigator). Not Awarded

Hardiman, M. “Neuro-Education Initiative.” Grant from the JHU School of Medicine Brain Science Institute, Awarded \$400,000 (January 2008-2011).

Hardiman, M. “Discovery in Innovation” from JHU Provost Awarded \$50,000 (July 2008-2010).

Hardiman, M., & Husted, T. “Baltimore City Leadership Academy” Contract with Baltimore City Public Schools \$1.6 million (2007-2010). Awarded

UNIVERSITY SERVICE

School of Education Committees

Faculty Lead, Mind, Brain, and Teaching Certificate
 Faculty Budgetary and Advisory Committee, Committee Member
 Faculty Evaluation Committee, Committee Member
 Curriculum Program Committee, Committee Member
 Assessment and Program Improvement, Committee Member
 Leadership Council, Committee Member
 Academic Council, Committee Member
 East Baltimore Community School Advisory Committee, Committee Member
 National Advisory Council, Committee Member
 Department of Interdisciplinary Studies Advisory Council, Committee Chair
 Development Meetings for the SOE

University-Wide Committees

Provost’s Award for Excellence in Faculty Mentoring Selection Committee Co-Chair; May, 2019

Provost's Award for Excellence in Faculty Mentoring Selection Committee Co-Chair; April, 2016

Provost Search Committee, Committee Member, April-August 2016

Council on PK-12 Education, Committee Member

Homewood Community Development Committee

Urban Health Institute, Curriculum Committee, Committee Member

Neuroscience and Public Health, Task Force Member

CEOs for Cities, Chairperson, March-December, 2010

Academic Affairs Committee, Committee Member, January-September, 2010

Council of Deans, Committee Member, January-September, 2010

University Development Council, Committee Member, January-September, 2010

Provost Search Committee, Committee Member, April-August 2009

Provost Search Committee, Committee Member, February-August 2007

COMMUNITY SERVICE

Program Lead, Margaret-Brent SOE Partnership

Live Baltimore Committee for Community Development and BCPS Marketing

Arts Every Day Grant Proposal

PROFESSIONAL SOCIETIES MEMBERSHIP

American Association of Colleges for Teacher Education

American Educational Research Association

Association for Supervision and Curriculum Development

National Association of Elementary and Secondary School Principals

International Mind, Brain, and Education Society

The New York Academy of Sciences

CERTIFICATION

Maryland State Department of Education Advanced Professional Certification: Principal and Supervisor; French 7-12; Special Education K-12.

WORK EXPERIENCE

ARTS EVERY DAY, Baltimore, MD

Schools and Programs Manager

12/2019 – present

- Work with Baltimore City Public Schools to ensure equitable access to the arts for all students in the district; oversee teacher training programs in arts integration, including a 5-day virtual conference with synchronous and asynchronous sessions in August 2020, attended by over 120 Baltimore teachers and community partners
- Supervise Schools Program activities and advise 42 partner schools on goals, lesson plans, and programming decisions; oversee a corps of over 100 teaching artists and cultural partners; establish and deepen relationships with community organizations and university partners
- Head the organization's Program Committee and report on Schools activities to the board of directors
- Draft program narratives for funding proposals and reports; track program participation for evaluation and reporting
- Developed an original online learning system to host program content
- Successfully revised the program granting Baltimore City Schools Achievement Units to program participants into a tier-based system and obtained approval from the Baltimore Public School System Joint Oversight Committee

METROPOLITAN OPERA, New York, NY

Education Manager

5/2014 – 1/2019

- Created the vision for education curriculum and programming for the Metropolitan Opera's *HD Live in Schools*, a \$1M opera access and education program in 38 states across the country for over 16,000 students each year, including printed guides and other support materials, an annual national teacher training conference, NYC-based professional development, and in-school workshops.
- Successfully recruited 18 new school district partners for *HD Live in Schools*, meeting company benchmarks for expansion.
- Represented Education programs and the Metropolitan Opera to prospective school district partners, arts education colleagues, donors, foundations, classroom teachers, and external evaluators.
- Managed the annual production of the Met's Educator Guides, a 200-page printed publication for teachers. Under my tenure, the Educator Guides consistently came in under budget and before deadline. Digital examples available at metopera.org/discover/education/educator-guides-archive
- Planned and produced an annual conference for educators, the only opera education training of its scope in the country: Identified presenters and other community partners, developed guiding philosophy, worked with presenters to craft sessions.
- Directed the development of two new curricular programs for the department: a series of student guides for up to 20 matinee performances each year; and a series of illustrated synopses for young audiences. Examples available at metopera.org/discover/education/illustrated-synopses
- Managed the Met's digital library of educational media; oversaw and edited Education content on the Met's website as well as Met content on PBS Learning Media.
- Programmed seasonal professional development workshops for teachers; produced a series of in-school workshops in the five boroughs of New York City.
- Recruited and supervised a corps of writers and teaching artists, providing guidance on curriculum design and alignment with national and state learning standards.
- Supervised the management of the Education department's \$1M budget, ensuring the integrity of financial reporting. Developed systems to track program participation; managed program evaluations. Developed a departmental handbook.

WESTPORT COUNTRY PLAYHOUSE, Westport, CT

Director of Education and Community Programs (promoted to final role)

1/2009 – 4/2014

- Directed Education programs at a historic non-profit theater, creating and overseeing programming for students, educators, interns, children and families.
- Worked collaboratively with Artistic Department in the creation of community enrichment activities and programs, including an annual large-scale education initiative with panel discussions, lectures, film screenings, master classes, art exhibits, and events for educators, students and families.

- Programmed a Family Festivities series of performances, negotiating contracts with producing companies; coordinated logistics with production, company management and marketing departments.
- Promoted student matinee performances to area schools, bringing approximately 11,000 students to matinee performances over a three-year period, from schools ranging from NYC to Springfield, MA.
- Developed curriculum for teachers and students, authoring study guides and producing educational video guides.
 - “A Raisin in the Sun: An Introduction” has now received over 125K views on YouTube. It can be seen at tinyurl.com/westport-raisin
- Oversaw the Woodward Internship Program, one of the nation’s oldest theater training programs.
- Attended board meetings and reported on Education activities; acted as staff liaison on board committees and participated in strategic planning for the institution. Formulated and oversaw department budget.

CONSULTING WORK

MUSE MACHINE, Dayton, OH

Summer Institute Consultant

11/2020 - present

- Advise leadership in programming the 2021 summer institute for teachers, which will explore the women’s suffrage movement through the lens of grand opera, inspired by the 100th anniversary of the ratification of the Nineteenth Amendment. Plan sessions that embrace an arts-integrated approach to opera education and women’s history.

METROPOLITAN OPERA, New York, NY

Freelance Writer

2/2019 – present

- Research and write arts-integrated educator guides on select operas, each approximately 40 pages in length. Guides include full-length classroom activities, historical context, composer timelines, excerpt CDs, and extensive background information connecting the opera to movements in literature, history, and the visual arts. Recent projects include the Met’s critically-acclaimed production of the Gershwins’ *Porgy and Bess* and the 2019 production of Berg’s *Wozzeck*, directed by William Kentridge.

BARE OPERA, New York, NY

Managing Editor

2015 – 2016

- Oversaw the production of all printed materials for an alternative women-run opera company. Conducted interviews with artists and wrote content for performance Playbills. Worked with the executive team in the development of the company mission and brand identity.

MCGRAW HILL EDUCATION, New York, NY

Freelance Music Writer

2015 – 2016

- Created original content for an adaptive, digital music appreciation textbook, writing composer profiles, listening guides, and contextual readings.

EDUCATION

YALE UNIVERSITY, New Haven, CT

Ph.D. studies, Musicology [unfinished]

Dissertation: *Ariost auf der Reise nach Wien: Haydn’s Orlando paladino and the Viennese Reception of Ariosto, ca. 1774 – 1809* (unfinished)

Master of Philosophy, Musicology

Master of Arts, Musicology

RICE UNIVERSITY, Houston, TX

Master of Music, Musicology

Bachelor of Music, Music History, cum laude

Bachelor of Arts, Medieval Studies, cum laude

PRESENTATIONS

- “An Introduction to Arts Integration”
 - Virtual Arts Integration Summer Conference, Arts Every Day 8/2020
- “Drinking in the Unknown: *Marnie*, Contemporary Opera, and the Brindisi”
 - National Conference for Educators, Metropolitan Opera 10/2018
- “Finding the Common Core: Situating Opera within the State Standards”
 - Face to Face Conference, hosted by the NYC Arts in Education Roundtable 4/2015
- “An Introduction to *The Nose* by Dmitri Shostakovich”
 - HD Festival Lecture Series, Metropolitan Opera Guild 8/2014

VOLUNTEER AND ACADEMIC WORK

NYC Arts in Education Roundtable, Conference Panel Committee Member 2015 – 2019
 Yale STAY Mentor 2012 – 2013
 Yale University, Acting Instructor/Teaching Assistant 2005 – 2008

- Courses included Listening to Music, Introduction to the Elements of Music, Introduction to the History of Western Music, History of Western Music: Nineteenth and Twentieth Centuries

Research interests have included Viennese opera of the 18th century, vocal music of the Reformation, the Lied, Duke Ellington, American dance music, and Guillaume Machaut

SOFTWARE AND SKILLS

Proficient in Microsoft Office; Google Suite, online learning systems, web CMS, Salesforce, and MailChimp
 Adept in Tessitura Arts Enterprise database software, Finale and Sibelius music notation software, and QuickBooks
 Active freelance classical and Baroque violinist
 Expert in project management, establishing and adhering to deadlines, and budget development and tracking

Objective

My objective is to contribute to the development of critical thinkers and life-long learners by supporting effective, equitable, and sustainable educational reform.

Experience

*Director – Performance Management
Baltimore County Public Schools*

August 2019-Present

- Leading, supervising, and evaluating staff in the Office of Performance (OPM) in the Division of Research, Accountability, and Assessment
- Leading continuous improvement work to support schools in the development, implementation, and progress monitoring of School Progress Plans
- Leading continuous improvement work to support offices in the development, implementation, and progress monitoring of continuous improvement plans
- Leading and managing a team of professionals to provide targeted technical support in building data literacy aligned with the Plan, Do, Study, Act (PDSA) continuous improvement cycle for schools and offices
- Leading and managing a team of professionals to support Every Student Succeeds Act (ESSA) initiatives including but not limited to the Maryland Consolidated ESSA Plan and schools identified as Targeted Support Improvement (TSI) schools
- Collaboration with internal and external stakeholders in the creation of a new strategic plan including identifying performance metrics aligned with system priorities
- Design, implementation, and facilitation of professional development to support school and system leaders and central office staff in continuous improvement, school progress planning, data literacy including dynamic dashboards, and statistical analyses
- Development and delivery of comprehensive executive summaries, memos, data overviews, and presentations to report system, school, and office level findings, contextual information, implications, and recommendations to senior executive leadership
- Participation in district-wide workgroups and committees including Homeless Advisory Council, Superintendent's Student Behavior Advisory Council, Institutional Review Board, and Leadership Advance Planning Committee

*Coordinator- Data Strategy
Baltimore County Public Schools*

November 2016-August 2019

- Leading a cross-functional team to support data governance including implementing a quality assurance process for federally and state mandated external reporting
- Collaboration with internal and external stakeholders regarding data, metrics, and analyses aligned with district priorities, the school performance process, and the Every Student Succeeds Act (ESSA)

- Design and implementation of data dashboards to meet the needs of various stakeholders including executive administration, content experts, and directors of bodies of work
- Development, implementation, analysis, and presentation of data aligned to district priorities
- Supervision of Business Analyst and Quality Assurance Analysts including professional development and prioritization of work
- Design, implementation, and facilitation of professional development to support central office staff in data literacy including dashboards and statistical analyses
- Management of large data sets including data cleaning and quality checking against Data Warehouse and IBM Cognos
- Participation in district-wide workgroups and committees including Homeless Advisory Council, Superintendent's Student Behavior Advisory Council, Institutional Review Board, and Leadership Advance Planning Committee

President

November 2017-Present

Hetrick Consulting, Inc.

- Serves as external program evaluator including developing logic models, research plans, instruments, conducting analysis, and reporting to stakeholders
- Development of evaluation plans for grant applications
- Current Projects:
 - University of Maryland-Baltimore (UMB) CURE Scholars Program (in progress)
 - University of Maryland-Baltimore (UMB) CURE CONNECTIONS (C²) Scholars Program (in progress)
 - Maryland State Department of Education (MSDE) Javits grant (Completed)
 - Movement Team (in progress)
 - University of Maryland-Baltimore Community Engagement Center (in progress)

Faculty Associate

January 2017-June 2018

Notre Dame University of Maryland

- Development, implementation, and assessment of online courses including: Gifted Education-Practicum and Gifted Education-Research Methods

Manager- Program Evaluation Research Services

December 2015- November 2016

Baltimore City Public Schools

- Management of large data sets including data cleaning; documentation of processes for source files
- Development, implementation, analysis, and presentation of program evaluations aligned to district priorities
- Supervision of Program Evaluation Research Services Team including recruiting, training, managing, and quality checking
- Collaboration with internal and external stakeholders regarding data, metrics, and analyses aligned with district priorities

Educational Specialist- Gifted and Advanced Learning

July 2014-November 2015

Baltimore City Public Schools

- Development and implementation of processes, professional development and communication to support identification and high quality instructional and curricular supports for gifted and advanced learners
- Coordination with partners to support professional development and implementation of high quality instruction for gifted and advanced learners
- Development and implementation of program evaluation plans to assess process and impact of gifted programming; analyses and presentation of data to inform policy decisions about gifted programming and other programming within the Office of Differentiated Learning
- Support of schools as they earned Excellence in Education of Gifted and Talented Education

Award (EGATE)

- Collaboration with state gifted leaders through service on the Maryland State Gifted Advisory Council

Educational Specialist- SLOs and Assessments
Baltimore City Public Schools

September 2013- July 2014

- Development and implementation of processes, professional development, and communication of Student Learning Objectives and Assessments with teachers and school leaders
- Development and presentation of key decision points to chief level stakeholders regarding teacher effectiveness and assessments
- Coordination between Office of Academics and Office of Achievement & Accountability on Student Learning Objectives, School Performance Plans, and Assessments including PARCC implementation
- Collaboration with outside partners in the development, procurement, and quality review of formative and summative assessments
- Development of strategies and professional development to improve assessment and data literacy district wide

Program Evaluator II
Baltimore City Public Schools

August 2011- September 2013

- Evaluation of professional development and induction programs
- Development of and implementation of survey tools and focus group protocols
- Development of program evaluation standards, processes, templates, logic models, and plans
- Collection and analysis of data related to professional development and induction program
- Creation, distribution, and presentation of research reports on professional development and induction programs to key stakeholders
- Coordination of professional development, program evaluation plans, and data memoranda of understandings (MOUs) with outside partners
- Recruitment and mentorship of graduate student interns to support Office of Teacher Support and Development

Faculty Associate
Johns Hopkins University
School of Education

September 2010-December2011, January 2012-2013

- Taught graduate level Introduction to Statistics I, Program Evaluation, and the Gifted Disabled Learner at the Graduate and Doctoral Level
- Served as faculty advisor for the Gifted Education Certificate program

Consultant
Baltimore Education Research Consortium

Spring 2010

- Conducted classroom observations and rubric scoring using the CLASS protocol in Baltimore City Public Schools

Program Evaluator Consultant
National Summer Learning Association

Summer 2010, Summer 2011

- Assisted with development and validation of tool used as part of National Summer Learning Association's (NSLA) program evaluation
- Conducted research and created an annotated bibliography on summer learning loss research for NSLA to use in development of their program evaluation protocol and literature for stakeholders and partners

- Conducted observations of summer learning programs using observation tool at summer program sites across the country
- Conducted interviews with summer learning program staff and document review of summer learning programs
- Synthesis of data and creation of report on summer programs

Graduate Assistant

September 2008-August 2011

Johns Hopkins University

- Institute of Education Sciences predoctoral fellow, focused on interdisciplinary graduate study with a focus on advanced quantitative methodology
- Assisted with program evaluation, data collection, data cleaning, analysis, and report writing
- Research Placements
 - *Department of Mental Health, School of Public Health*
 - Advisor: Nicholas Ialongo, Ph.D.
 - Participation in training observers, conducting observations, data collection, meetings with stakeholders, data cleaning, qualitative data coding, and data analysis
 - *Center for Talented Youth, School of Education*
 - Advisor: Linda Brody, Ed.D.
 - Development of study, conducted literature review, secured IRB approval, identified sample, created instrument, secured permission for use of other scales, collection of data, cleaning, analysis, and presentation
 - *Department of Teacher Development & Leadership, School of Education*
 - Advisor: Deborah Carran, Ph.D.
 - Participation in data collection, data cleaning, data analysis, writing of results, presentation of results, literature review, and focus groups,

Research Consultant

September 2008-August 2011

- Assisted with data cleaning, data coding, data analysis, conducting interviews and report writing for research projects and program evaluations of educational programs.

Court Monitor Consultant

Fall 2008-Spring 2010

Amy Totenberg

Monitor, U.S. District Court

- Assistance with court monitoring in Washington, DC Public Schools for Special Education compliance monitoring, conducting school visits, data collection, conducting interviews, document review, and report writing.

Curriculum Consultant

September 2008-August 2008

Anne Arundel County Public Schools

- Collaboration with colleagues to develop clarification documents that are aligned with the Maryland Voluntary State Science Curriculum for the Maryland State Department of Education.

Management & Program Analyst

June 2008-August 2008

U.S. Department of Education

Office of the Inspector General

- As a summer intern I attended briefs, assisted with database maintenance, and performed other clerical tasks.

General Educator

July 2004-July 2008

Lindale Middle School

Anne Arundel County Schools

- As chair of the Science department my responsibilities included developing and facilitating professional development, instructional modeling, collection and analysis of data.

- Assistance in creating anchor papers for the Maryland State Assessment (MSA) Science (Spring 2008).
- Collaboration with colleagues to develop project-based science curriculum for Anne Arundel County Public Schools in alignment with the Voluntary State Curriculum.
- Collaboration with colleagues to develop clarification documents that are aligned with the Maryland Voluntary State Science Curriculum for the Maryland State Department of Education.

General Educator
Steuart Hill Academic Academy
Baltimore City Public Schools

July 2002-June 2004

- Grade level chair of 4th and 5th grade
- Facilitation of professional development Sessions; Collaboration with colleagues and community programs to provide enrichment activities; and worked with Area Administrators in creating a Master Plan for the school's transition from a PreK-5 to PreK-8 school
- Development of 4th Grade Health curriculum for Baltimore City Public Schools in alignment with the Voluntary State Curriculum

Education

Johns Hopkins University
 Doctorate in Teacher Leadership & Development

Baltimore, Maryland
 G.P.A. 3.99
 Conferred December 2015

- Dissertation Title: A Study of School-Based Mentoring: An Examination of Supported versus NonSupported Mentors on Mentor Effectiveness and Early Career Teacher Outcomes

Johns Hopkins University
 Certificate in Administration & Supervision

Baltimore, Maryland
 G.P.A. 4.0
 Conferred August 2015

Johns Hopkins University
 Certificate in Gifted & Talented Education

Baltimore, Maryland
 G.P.A. 4.0
 Conferred December 2007

Johns Hopkins University
 Master of Arts in Teaching
 Project Site Support

Baltimore, Maryland
 G.P.A. 4.0
 Conferred May 2004

- Professional Portfolio: <http://cte.jhu.edu/ep/presentation/rdr/MonicaHudock>

Johns Hopkins University
 Bachelor of Arts
 Philosophy with Pre-Med Concentration

Baltimore, Maryland
 G.P.A. 3.31
 Conferred May 2002

Certification

Maryland Educator Certificate Advanced Professional Certificate
 Elementary Education 1-6 & Middle School; Gifted & Talented Specialist; Middle School Science 6-8;
 Administration & Supervision I; and Administration & Supervision II

Awards

Institute of Education Sciences (IES) Predoctoral Fellowship
Johns Hopkins University July 2008 – July 2011

Undergraduate Provost Award
Johns Hopkins University 2001

Publications & Presentations

Hassel, B.A., Alphee, S., Wright, S., Twomey, M., **Hetrick, M.**, Bahr, M., Gioia-Hasick, D., Sturdivant, B., Bailey, T., Stines, E., Blatter, E., Harrison, S., Essien, A., Palinski, J., McKenna, T., Carey, G.B., Saunders, R., Cullen, K.J., Perman, J., D'Adamo, C. and Parker, E. *UMB CURE Connections: an integral link in a Baltimore minority STEM education pipeline*. 2019 SciEd Conference Washington D.C.

Cuddapah, J.L., Beaty-O'Ferral, M.E., Masci, F.J., & **Hetrick, M.** (2011). Explaining why career changers leave teaching. *New Educator*, 7(2), 114-130.

Hetrick, M., Carran, D.T., & Roman, S. (2010, June). *Summer library programs, library cards, and student reading achievement*. Poster session presented at the Institute of Education Sciences, Washington, DC.

Hudock, M. (2009). A Review of: "Latino dropouts in rural America: Realities and possibilities. Carolyn Hondo, Mary E. Gardiner, and Yolanda Sapien." *Journal of Education for Students Placed at Risk*, 14(3), 275-279.

Nallamshetty L, Buchowski JM, Nazarian LA, Narula S, **Musto M**, Ahn NU, Frassica FJ.(2003), Septic arthritis of the hip following cortisone injection: Case report and review of the literature, *Clinical Imaging*, 27(4), 225-8.

Related Skills

- Research Skills Proficiency:
 - Program evaluation including logic plan development, implementation, and analysis.
 - Quantitative methods including descriptive and inferential statistics; multiple regression, HLM, multiple imputation methods for missing data; propensity score analysis.
 - Scale development including reliability and validity studies.
 - Qualitative methods including survey development, development and implementing interview/focus group protocols, axial coding, and analysis
- Software Proficiency:
 - Microsoft Office: Word, Excel, Outlook, OneNote, Office365, PowerPoint, Team Foundation Server (TFS), and familiarity with Access, Project, Publisher, and IBM Cognos
 - SPSS and familiarity with SQL, STATA, SAS, HLM, MPlus, and R.

References

Deborah Carran, Ph.D.
Professor
Johns Hopkins University
6740 Alexander Bell Dr.



Kevin Connelly
Executive Director, Performance
Management and Assessment
Baltimore County Public Schools
Division of Research, Accountability,
and Assessment
9611 Pulaski Drive, Suite 305
Baltimore, MD 21220



Christine Koth, Ph.D.
Director of Research
Baltimore County Public Schools
Division of Research, Accountability,
and Assessment
9611 Pulaski Park Drive, Suite 305
Baltimore, MD 21220



Julia Di Bussolo

Arts Administrator | Nonprofit Leader | Arts Education Advocate

*Over 10 years management experience, including current role as nonprofit Executive Director.
Transformed underperforming arts nonprofit into thriving, impactful, financially successful entity.*

Education

Maryland Institute College of Art | Baltimore, MD

2007 Masters of Arts in Community Arts

2006 Bachelors of Fine Arts in Photography, Minor in Liberal Arts

Professional Experience

Arts Every Day | Baltimore, MD

Executive Director | 2012 to present

Direct all aspects of organization and mission to advocate for the arts in Baltimore City Public Schools including staff development, programs oversight and evaluation. Lead district organizing and advocacy efforts based on the Collective Impact model for systems change. Accountable for fundraising and fiscal management of 500k annual operating budget, board relations, communications, human resources, and governance policies.

Key Contributions and Accomplishments:

- Transformed struggling organization with stagnant funding and programs into a highly visible and active partner to the school district, convener of partners, and champion of arts educators.
- Launched the Baltimore Arts Education Initiative, a community/district partnership to develop and implement a strategic plan to ensure every student in Baltimore City receives arts education.
- Diversified fundraising efforts and increased annual revenue by 10% for the past three years. Increased multi-year awards and commitments.

Episcopal Community Services of Maryland | Baltimore, MD

Program Director | 2007-2012

Restructuring of a drop-in recreational after school center into a holistic academic and arts program through strategic partnerships, staff training, diversifying funding, increasing enrollment, and developing long-term goals and strategy. Supervised a team of 25 staff and volunteers providing 60 East Baltimore youth ages a 6-14 a supportive environment to grow and develop into youth leaders.

Bon Secours Foundation | Baltimore, MD

Community Artist in Residence | 2006-2007

Community Organizing, event organizing, project development, work with young adults.

Community Arts Partnerships of the Maryland Institute College of Art | Baltimore, MD

Sep 2005- May 2006 France Merrick Fellowship- Developed an intergenerational art and photography program partnering with Stadium Place Senior Housing and Franciscan Youth Center

Jan-May 2004 Franciscan Youth Center- Lead teacher- Afterschool Art

Sep-Dec 2003 Franciscan Youth Center- Co-teacher- Afterschool Art

Sep-Dec 2002 Midtown Academy Elementary School- Youth Mentor- Afterschool Art

Johns Hopkins University, Center for Summer Learning | Baltimore, MD

June- July 2005 Art Specialist- Literacy Program for Kindergarten

June-July 2004 Art Specialist- Literacy Program for Kindergarten

Professional Awards, Trainings, Affiliations

2019: Jay Tucker Award for Outstanding Leadership in the Arts Recipient, Arts Education in MD Schools Alliance

2019: Arts Advocate of the Year, Maryland Citizens for the Arts

2018-2020: Bloomberg Arts Innovation Management Program

2017: Salzburg Global Seminar: Young Cultural Innovators Fellowship

2015-17: DeVos Institute of Arts Management: Baltimore

2016: Participant in Undoing Racism Intensive, The People's Institute for Survival and Beyond

2015: *The Daily Record* Leading Women Award

2012- present: Maryland State Department of Education, Fine Arts Advisory Panel

2012- present: Any Given Child Initiative, The Kennedy Center (Baltimore City site coordinator)

2011: Certification in Advancing Youth Development, The After School Institute



Arts Every Day Schools and Partnerships Manager

About Arts Every Day

Arts Every Day is proud to be a driving force in building and sustaining a Baltimore City that values public education through creativity, art, and culture. We advocate for and support sequential arts education while working to empower educators as leaders within their school communities. In partnership with Baltimore City Public Schools, Arts Every Day works to ensure that students have a seat at the opera, feet in the museum and a teaching artist in their classroom. Not only are Baltimore City Schools' students the artists and arts patrons of tomorrow, they are the leaders and decision makers upon which our City's future will depend.

Vision

Through arts-based learning, we envision that all Baltimore City Schools' communities will serve as centers for innovation, collaboration, and partnership.

Mission

Arts Every Day strengthens learning by making arts education and cultural experiences an integral part of classroom instruction for all students.

Serving as a catalyst for creative learning in Baltimore City Public Schools, Arts Every Day builds and sustains long-term partnerships with schools, artists, and cultural institutions while working to connect and empower teachers as leaders within their school communities.

Arts Every Day Schools Program

Through the Arts Every Day Schools Program, Arts Every Day works to overcome barriers of equity and access by partnering with school educators and administrators over the long-term to build school-wide Arts Integration Initiatives that inspire and engage both students and teachers. Partner schools identify a teacher to serve as the Arts Integration Coach and initiative leader. AED provides a three-stage model and framework of progress to train and empower teachers to integrate meaningful arts experiences with curricular objectives in their classrooms.

This is done through:

1. **Targeted Professional Development** to increase teachers and administrators comfort level and knowledge of Arts Integration (AI) instruction and assessment strategies
2. **Ongoing Individualized School Support** by the Schools Program Manager to support AI Coaches as they work with staff on school wide AI Initiatives
3. **Providing Monetary Investment and Incentive** for schools to enhance student academic learning through arts and cultural programming

4. **Promoting Arts and Cultural Partnerships** between schools and the arts and cultural community of the greater Baltimore region

Arts Every Day funds ensure access to programs including artist residencies, workshops, and trips to local museums and institutions across Baltimore City. Professional development and individualized school support help teachers integrate the arts into classroom instruction. Most importantly, we partner with schools over the long-term to inspire lasting change in teaching and learning in and through the arts, which serves to deepen student engagement and promote authentic learning.

Job Description

Classification: Full-time, 40 hours a week / occasional nights and weekends

Type: Manager

Reports to: Executive Director



Ideal Start Date: December 16, 2019

The Schools and Partnerships Manager oversees all partnerships with schools, teaching artists, arts and cultural organizations. The Manager also supervises and supports a team of teaching artists delivering professional development to partner schools. Using the Arts Every Day website as a vehicle for communication, outreach, and partnership, the Manager will maintain current relationships with schools and identify new relationships with artists and organizations citywide.

Job Duties and Responsibilities:

School Partnerships

- Manage and facilitate the Schools Program application, interview process, and annual school meetings
- Guide and advise Arts Integration Coaches on program implementation and compliance through regular email communications and school site visits
- Facilitate/assist Coaches in developing a Goals Plan and Funding Plan
- Manage each partner school's implementation using the Salesforce Database and Wordpress- school online accounts, use of funding, program selection, school contact information, etc.
- Oversee program compliance, guidelines and procedures including the creation of forms, website support and deadline reminders;
- Provide technical support around school online accounts, program booking needs
- Assist with coordinating the annual Student Arts Integration Exhibition
- Manage the implementation of Special Projects (Impact Fund, Music Ed Remix, etc.)

Professional Development Team

- Conduct monthly check-ins with each Teaching Artist
- Conduct whole-team meeting at least once during the program year
- Support scheduling of PD sessions, evaluations, PD related documentation, etc.
- Oversight of invoices and payment to Teaching Artists

Arts and Cultural Partnerships

- Initiate and cultivate relationships with new artists and arts/cultural organizations with an emphasis on building a diverse and culturally relevant roster of Baltimore-based artists
- Cultivate opportunities for partners to connect with City Schools teachers to Baltimore City arts and culture
- Assist Communications and Development Coordinator in the maintenance of Salesforce records
- Document programs and events through photos, video, and social media posts; coordinate with other staff to post to website

Additional Duties

- Support grant writing and reporting efforts
- Attend networking and community-based events
- Support communications and event planning
- Assist with administrative duties as needed
- Other duties as assigned.

Minimum Education and Experience:

Bachelor's degree required, Master's degree preferred in relevant field (art, education, social justice) with 3-5 years of education and/or non-profit experience. Previous experience working in schools as an educator or as a teaching artist is highly desirable. Background in database and website management a plus.

Minimum Skills and Attributes:

- Demonstrate excellent organizational and project management skills;
- Possess attention to detail and ability to work on multiple projects
- Excellent oral, written, communication and presentation skills.
- Ability to work well as a member of the AED team
- Proficient in Microsoft Word, Excel, Power Point, MailChimp, EventBrite and Salesforce;

Application Process:

Please send a cover letter and resume with the subject line "Schools and Partnerships Manager Candidate" to

Deadline: Applications received by November 1, 2019 will be prioritized.

Contact:

Julia DiBussolo, Executive Director

Arts Every Day Professional Learning Manager

About Arts Every Day

Arts Every Day is proud to be a driving force in building and sustaining a Baltimore City that values public education through creativity, art, and culture. We advocate for and support sequential arts education while working to empower educators as leaders within their school communities. In partnership with Baltimore City Public Schools, Arts Every Day works to ensure that students have a seat at the opera, feet in the museum and a teaching artist in their classroom. Not only are Baltimore City Schools' students the artists and arts patrons of tomorrow, they are the leaders and decision makers upon which our City's future will depend.

Vision

Through arts-based learning, we envision that all Baltimore City Schools' communities will serve as centers for innovation, collaboration, and partnership.

Mission

Arts Every Day strengthens learning by making arts education and cultural experiences an integral part of classroom instruction for all students. Serving as a catalyst for creative learning in Baltimore City Public Schools, Arts Every Day builds and sustains long-term partnerships with schools, artists, and cultural institutions while working to connect and empower teachers as leaders within their school communities.

Arts Every Day Baltimore Arts Integration Project

The Baltimore Arts Integration Project (BAIP) seeks to transform teaching practice in Baltimore City Public Schools (BCPSS) by providing high-quality, multi-faceted professional development to teachers in arts integration utilizing the Brain Targeted Teaching Model developed by Dr. Mariale Hardiman of the Johns Hopkins University Neuro-Education Initiative.

This is done by:

1. Developing a bank of Virtual Arts Integration Professional Learning modules that are rooted in the pedagogical framework of the Brain Targeted Teaching Model
2. Cultivating a high-quality professional learning community of BCPSS classroom teachers who share best practices, collaborate across schools, and develop and share arts integrated model lessons and exemplars
3. Creating an evergreen bank of resources to support arts integrated teaching, learning, and evaluation.

By providing participating educators with direct coaching in arts integration, an intensive summer training conference, and ongoing convenings throughout the school year, AED is working to transform the teaching practice of Baltimore City Public Schools. We aim to create a classroom culture where every student can learn and express their knowledge through artistic and creative practice.

Professional Learning Manager Job Description

Classification: Full-time, 40 hours a week / occasional nights and weekends

Type: Manager

Reports to: Executive Director



Ideal Start Date: July 1, 2021

The Professional Learning Manager oversees all aspects of the Baltimore Arts Integration Project and is responsible for directing the professional development offerings of Arts Every Day. This includes supervising and supporting a team of content development creatives, liaising with university partners in education research and evaluation, and supervising all aspects of the Arts Every Day online learning management system. The Professional Learning Manager will also stay abreast of current research in the fields of arts integration and teaching artistry, furthering company partnerships with prominent local and national artists, cultural organizations, and researchers.

Job Duties and Responsibilities:

Baltimore Arts Integration Project

- Recruit and manage the onboarding process for annual cohort of Resident Teaching Artist Fellows and Core Subject Teacher Specialists
- Act as liaison between Arts Every Day staff/contractors and the Brain Targeted Teaching team and Johns Hopkins University Neuro Education Initiative
- Oversee training events and retreats for content developers in arts integration, ELA and Math curricula, acting for the camera
- Manage and facilitate collaboration between Resident Teaching Artist Fellows, Core Subject Teacher Specialists, and Brain Targeted Teaching team.
- Guide and advise content development teams on course design and training delivery logistics
- Manage video production with media partners
- Oversee digital content organization and upload on AED's online learning management system
- Maintain digital libraries of arts integration resources
- Coordinate reporting and evaluation responsibilities with BAIP participants
- Support communication and deliverables with Evaluation Partner

Schools Program Team

- Support arts integration initiatives at AED's 42 partner schools
- Design and program the annual Summer Arts Integration Institute
- Coordinate promotion of professional development offerings to partner school coaches with Schools Program Manager
- Provide guidance to Schools Program Manager on recent developments in the field of arts integration
- Coordinate enrollment of partner school coaches and teaching staff in learning management system

Additional Duties

- Support grant writing and reporting efforts
- Attend networking and community-based events
- Support communications and event planning
- Assist with administrative duties as needed
- Other duties as assigned

Minimum Education and Experience:

Bachelor's degree required, Master's degree preferred in relevant field (visual or performing arts, arts administration, arts education), with 5-7 years of experience in arts education, either in a school setting or non-profit arts institution. Previous experience in arts integration, working as a teaching artist, and/or drafting curriculum is highly desirable.

Minimum Skills and Attributes:

- Demonstrate excellent organizational and project management skills
- Possess attention to detail and ability to work on multiple projects simultaneously
- Excellent oral, written, communication and presentation skills
- Ability to work well as a member of the AED team
- Proficient in Microsoft Word, Excel, Power Point, and Google Suite
- Experience with learning management systems or online training platforms strongly preferred

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

Project Title: Baltimore Arts Integration Project

Applicant: Arts Every Day

Contact Information: Angela Marroy Boerger

Mailing Address: 120 W. North Ave, Suite 303, Baltimore, MD 21201

Budget Narrative

1. Personnel -

- **Professional Learning Manager** will lead the BAIP and spend 100% of their time managing all aspects of the program, supervising artists/teacher teams, and reporting.
- **Schools and Partnerships Manager** will spend 30% of their time leading outreach efforts to Baltimore City teachers, supporting training activities and assisting with BAIP planning.
- **Communications/Design Manager** will spend 20% of their time supporting the project with graphics, recruitment materials, and web design support.
- **Executive Director** will spend 15% of time managing BAIP personnel, grant financials, and reporting.
- **Bookkeeper/ Administrative Assistant** is a part-time assistant which will provide administrative, payroll, and bookkeeping support for the project. 10 hours per week will be dedicated to the project for the duration of the grant.

2. Fringe Benefits - Years 1-5

- Fringe Benefits Includes healthcare, retirement plan, payroll, taxes.

3. Travel -

Local travel: BAIP Program staff are expected to partner schools, meetings, recording sessions, and professional development convenings.

- Professional Learning Manager:
 -
- Schools and Partnerships Manager:
 -
- Administrative Staff (Executive Director and Communications Manager)

- [REDACTED]
- Parking/Tolls: [REDACTED]
- TOTAL Local Mileage: [REDACTED]

Conference Travel: In Year 1, AED anticipates 2 attendees participating in a National Conference. AED anticipates sending 4 attendees to the annual Arts in Education Conference in years 1-5. In years 2-5, AED anticipates sending 4 attendees to National Conferences. Attendees/presenters will include 1-2 AED Program staff and 1-2 contract teachers, artists, or BTT experts, depending on the conference and whether BAIP is presenting. Per diem is calculated based on the 2020 IRS rate.

US Dept of Education: Arts In Education Annual Conference (Location is usually Arlington, VA)

[REDACTED]

National Conferences: Year 1

[REDACTED]

National Conferences: Years 2-4

[REDACTED]

4. Equipment: N/A

5. Supplies: [REDACTED]

Year 1 Supplies: [REDACTED]

- Meeting supplies to provide for planning meetings, materials for workshops with artists/content specialists, recruitment events. [REDACTED]
- Office Supplies including binders, file folders, printer paper, toner, etc. [REDACTED]
- Computer Packages: Two laptop computer packages including Microsoft Office Suite and LCD Projector will be purchased and used by the Arts Integration Manager for setting up simultaneous workshops. [REDACTED]

Years 2-5: [REDACTED]

- Arts Integration Classroom Supply Pack: Access to art making supplies is a major barrier for classroom teachers. 125 teachers enrolled in the BAIP will receive a small classroom pack of supplies ([REDACTED]) to support arts integrated teaching.

While prices often shift depending on manufacturing, below is a rough estimate of what will be included:

- Classroom pack of 36 watercolor sets: [REDACTED]
- Kwik Stix solid tempera paint (set of 6 colors): [REDACTED]
- 25lbs air dry modeling clay: [REDACTED]
- Mixed Media Paper 9x12 (500 sheets): [REDACTED]
- Arts Integration Summer Conference: AED anticipates up to 250 participants attending each Arts Integration Summer Conference. Material costs per participant are estimated to be [REDACTED]
- Network Meetings and Studio Sessions: During each year of implementation, AED will hold 16 in-person workshops for teaching artists, content specialists, and teacher participants. [REDACTED] in material costs are estimated per workshop. [REDACTED]
- Office Supplies: Office Supplies including binders, file folders, printer paper, toner, etc. = [REDACTED]

6. **Contractual:** [REDACTED]

Year 1

- Teaching Artist Fellows: 8 artists x [REDACTED] x 30 hours of orientation/planning = [REDACTED]
- Core Content Specialists: 8 teachers x [REDACTED] x 30 hours of orientation/planning = [REDACTED]
- External Evaluation Consultant: [REDACTED]
- Brain Targeted Teaching Team: [REDACTED]
- Virtual Tools Costs:
 - Website Development: Integration of AED website with Thinkific course management platform, build of Arts Integration Learning Bank: [REDACTED]
 - Thinkific Course Management Platform: [REDACTED]
 - Virtual Conference Call Platform: [REDACTED]
 - Website Hosting and Maintenance: [REDACTED]

Years 2-5

- Teaching Artist Fellows: 8 artists x [REDACTED] x 600 hours of programming = [REDACTED]
- Core Content Specialists: 8 teachers x [REDACTED] x 200 hours of programming = [REDACTED]
- External Evaluation Consultant: [REDACTED] x 150 hours = [REDACTED]
- Brain Targeted Teaching Team: [REDACTED] x 150 hours = [REDACTED]
- Virtual Tools Costs:
 - Thinkific Course Management Platform: [REDACTED] x 12 months = [REDACTED]
 - Virtual Conference Call Platform: [REDACTED] x 12 months = [REDACTED]
 - Website Hosting and Maintenance: [REDACTED] x 12 months = [REDACTED]

7. **Construction:** [REDACTED]

8. **Other:** [REDACTED].
- Office Rental: \$ [REDACTED] per year (pro-rated 40% of usage) [REDACTED] x 12 months = [REDACTED]
[REDACTED]
 - Printing: Anticipated costs include printing of workshop information, curriculum materials, reports, and promotional materials. [REDACTED]
 - Event Rentals: In Years 2-5, BAIP will include a 3-day Summer Arts Integration Institute and 16 workshops held throughout the year.
 - Network Meetings + Studio Sessions: Arts Every Day is located within a building with access to a black box theater that may be rented at a subsidised rate for tenants. 16 workshops x [REDACTED]
 - Arts Integration Institute: Arts Every Day typically rents space from a partner school to host the annual Arts Integration Institute. [REDACTED]



U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information
See Instructions.

OMB Number: 1894-0017
Expiration Date: 07/31/2023

Applicant Information

Legal Name:

Arts Every Day, Inc.

1. Project Objective:

To develop a bank of Virtual Arts Integration Professional Learning modules that are rooted in the pedagogical framework of the Brain Targeted Teaching Model, aligned to the district's ELA and Math curricula, and employ action research methods.

1.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 2: 100 teachers reached in each year of implementation, with a total of 400 reached over 4 years of implementation	PROJECT	100		/	

1.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 3: 100 teachers reached in each year of implementation, with a total of 400 reached over 4 years of implementation	PROJECT	100		/	

1.c. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 4: 100 teachers reached in each year of implementation, with a total of 400 reached over 4 years of implementation	PROJECT	100		/	

1.d. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 5: 100 teachers reached in each year of implementation, with a total of 400 reached over 4 years of implementation	PROJECT	100		/	

2. Project Objective:

To develop a cadre of local teaching artists who 1) are BCPSS curriculum-experienced; 2) can effectively develop teacher training modules integrating their arts discipline of expertise with BCPSS Math and ELA curricula; 3) understand BTT as a pedagogy and framework; and 4) embed action research strategies in their practice and professional development.

PR/Award # S351A210054

U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information

2.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Year 5: By the end of the grant period, teaching artists will be able to integrate and link their arts expertise into specific ELA and Math curricula. Teaching artists will demonstrate their command of BTT as a pedagogical framework as evidenced by both internal and external assessment procedures. All participating artists will be able to devise and implement arts integrated lessons that effectively address both the National Core Arts Standards and the Common Core State Standards.	PROGRAM		100	/	100	100.00

3. Project Objective:

To develop BCPSS PK-12 teachers who 1) are comfortable teaching and creating within an arts discipline(s); 2) can effectively integrate standards-based arts learning in ELA and Math curricula; 3) understand Brain Targeted Teaching as a pedagogy and framework; and 4) demonstrate the impact of arts integration on students' learning through classroom artifacts.

3.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
Year 2: By the end of each year of implementation, educators who complete the BAIP program will demonstrate their ability to devise and implement arts integrated lessons as evidenced by the submission of a sample AI lesson and related documentation of arts integrated activities. Educators will be able to develop and implement evaluation tools and use findings to inform practice.	PROGRAM		75	/	100	75.00

3.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Year 3: By the end of each year of implementation, educators who complete the BAIP program will demonstrate their ability to devise and implement arts integrated lessons as evidenced by the submission of a sample AI lesson and related documentation of arts integrated activities. Educators will be able to develop and implement evaluation tools and use findings to inform practice.	PROGRAM		80	/	100	80.00

U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information

3.c. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
Year 4: By the end of each year of implementation, educators who complete the BAIP program will demonstrate their ability to devise and implement arts integrated lessons as evidenced by the submission of a sample AI lesson and related documentation of arts integrated activities. Educators will be able to develop and implement evaluation tools and use findings to inform practice.	PROGRAM		90	/	100	90.00

3.d. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
Year 5: By the end of each year of implementation, educators who complete the BAIP program will demonstrate their ability to devise and implement arts integrated lessons as evidenced by the submission of a sample AI lesson and related documentation of arts integrated activities. Educators will be able to develop and implement evaluation tools and use findings to inform practice.	PROGRAM		100	/	100	100.00

4. Project Objective:

To demonstrate students' art skills based on National Arts Standards and achievement in ELA and math based on annual state testing and engagement surveys.
--

4.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
Year 2: Students demonstrate mastery of concept in arts integrated Math/ELA lessons or units. Students demonstrate improvement in engagement as evidenced by attendance and student engagement surveys.	PROGRAM		75	/	100	75.00

4.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio			%
Year 3: Students demonstrate mastery of concept in arts integrated Math/ELA lessons or units. Students demonstrate improvement in engagement as evidenced by attendance and student engagement surveys.	PROGRAM		75	/	100	75.00

U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information

4.c. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 4: Students demonstrate mastery of concept in arts integrated Math/ELA lessons or units. Students demonstrate improvement in engagement as evidenced by attendance and student engagement surveys.	PROGRAM		75	/	100
					75.00

4.d. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 5: Students demonstrate mastery of concept in arts integrated Math/ELA lessons or units. Students demonstrate improvement in engagement as evidenced by attendance and student engagement surveys.	PROGRAM		75	/	100
					75.00

INSTRUCTIONS GRANT APPLICATION FORM FOR PROJECT OBJECTIVES AND PERFORMANCE MEASURES INFORMATION

PURPOSE

Applicants must submit a **GRANT APPLICATION FORM FOR PROJECT OBJECTIVES AND PERFORMANCE MEASURES INFORMATION** via Grants.gov or in G5 when instructed to submit applications in G5. This form collects project objectives and quantitative and/or qualitative performance measures at the time of application submission for the purpose of automatically prepopulating this information into the U.S. Department of Education's (ED) automated Grant Performance Report form (ED 524B), which is completed by ED grantees prior to the awarding of continuation grants. Additionally, this information will prepopulate into ED's automated ED 524B that may be required by program offices of grant recipients that are awarded front loaded grants for their entire multi-year project up-front in a single grant award, and will also be prepopulated into ED's automated ED 524B for those grant recipients that are required to use the ED 524B to submit their final performance reports.

GENERAL INSTRUCTIONS

Applicant Information

- **Legal Name:** The legal name of the applicant that will undertake the assistance activity will prepopulate from the Application Form for Federal Assistance (SF 424 Form). This is the organization that has registered with the System for Award Management (SAM). Information on registering with SAM may be obtained by visiting www.Grants.gov.

Project Objectives Information and Related Performance Measures Data

Your grant application establishes project objectives stating what you hope to achieve with your funded grant project. Generally, one or more performance measures are also established for each project objective that will serve to demonstrate whether you have met or are making progress towards meeting each project objective.

- **Project Objective:** Enter each project objective that is included in your grant application. When completing this form in Grants.gov, a maximum of 26 project objectives may be entered. Only one project objective should be entered per row. Project objectives should be numbered sequentially, i.e., 1., 2., 3., etc. If applicable, project objectives may be entered for each project year; however, the year to which the project objective applies must be clearly identified as is presented in the following examples:
 1. **Year 1.** Provide two hour training to teachers in the Boston school district that focuses on improving test scores.
 2. **Year 2.** Provide two hour training to teachers in the Washington D.C. school district that focuses on improving test scores.
- **Performance Measure:** For each project objective, enter each associated quantitative and/or qualitative performance measure. When completing this form in Grants.gov, a maximum of 26 quantitative and/or qualitative performance measures may be entered. There may be multiple quantitative and/or qualitative performance measures associated with each project objective. Enter only one quantitative or qualitative performance measure per row. Each quantitative or qualitative performance measure that is associated with a particular project objective should be labeled using an alpha indicator. Example: The first quantitative or qualitative performance measure associated with project objective "1" should be labeled "1.a.," the second quantitative or qualitative performance measure for project objective "1" should be labeled "1.b.," etc. If applicable, quantitative and/or qualitative performance measures may be entered for each project year; however, the year to which the quantitative and/or qualitative performance measures apply must be clearly identified as is presented in the following examples:

- 1.a. **Year 1.** By the end of year one, 125 teachers in the Boston school district will receive a two hour training program that focuses on improving test scores.
- 2.a. **Year 2.** By the end of year two, 125 teachers in the Washington D.C. school district will receive a two hour training program that focuses on improving test scores.

- **Measure Type:** For each performance measure, select the appropriate type of performance measure from the drop down menu. There are two types of measures that **ED** may have established for the grant program:

1. **GPRA:** Measures established for reporting to Congress under the Government Performance and Results Act; and

2. **PROGRAM:** Measures established by the program office for the particular grant competition.

In addition, you will be required to report on any project-specific performance measures (**PROJECT**) that you established in your grant application to meet your project objectives.

In the **Measure Type** field, select one (1) of the following measure types: **GPRA; PROGRAM; or PROJECT.**

- **Quantitative Target Data:** For quantitative performance measures with established quantitative targets, provide the target you established for meeting each performance measure. Only quantitative (numeric) data should be entered in the Target boxes. If the collection of quantitative data is not appropriate for a particular performance measure (i.e., for **qualitative** performance measures), please leave the target data boxes blank.

The Target Data boxes are divided into three columns: **Raw Number; Ratio, and Percentage (%)**.

For performance measures that are stated in terms of a single number (e.g., the number of workshops that will be conducted or the number of students that will be served), the target data should be entered as a single number in the **Raw Number column** (e.g., **10** workshops or **80** students). Please leave the **Ratio and Percentage (%) columns** blank.

For performance measures that are stated in terms of a percentage (e.g., percentage of students that attain proficiency), complete the **Ratio column**, and leave the **Raw Number and Percentage (%) columns** blank. The **Percentage (%)** will automatically calculate based on the entered ratio. In the **Ratio column** (e.g., **80/100**), the numerator represents the numerical target (e.g., the number of students that are expected to attain proficiency), and the denominator represents the universe (e.g., all students served).



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

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

Name of Institution/Organization

Arts Every Day, Inc.

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

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

Budget Categories	Project Year 1 (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))?

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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.
Arts Every Day, Inc.	

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

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)

SECTION C - BUDGET NARRATIVE (see instructions)

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Name of Institution/Organization Arts Every Day, Inc.	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.
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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)

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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: <input type="text" value="Arts Every Day"/> * Street 1: <input type="text" value="120 W. North Ave, Suite 303"/> Street 2: <input type="text"/> * City: <input type="text" value="Baltimore"/> State: <input type="text" value="MD: Maryland"/> Zip: <input type="text" value="21201"/> Congressional District, if known: <input type="text"/>		
5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime: 		
6. * Federal Department/Agency: <input type="text" value="US Department of Education"/>		7. * Federal Program Name/Description: <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>
8. Federal Action Number, if known: <input type="text"/>		9. Award Amount, if known: \$ <input type="text"/>
10. a. Name and Address of Lobbying Registrant: Prefix: <input type="text" value="Ms."/> * First Name: <input type="text" value="Julia"/> Middle Name: <input type="text"/> * Last Name: <input type="text" value="Di Bussolo"/> Suffix: <input type="text"/> * Street 1: <input type="text" value="120 W. North Ave, Suite 303"/> Street 2: <input type="text"/> * City: <input type="text" value="Baltimore"/> State: <input type="text" value="MD: Maryland"/> Zip: <input type="text" value="21201"/>		
b. Individual Performing Services (including address if different from No. 10a) Prefix: <input type="text"/> * First Name: <input type="text" value="Julia"/> Middle Name: <input type="text"/> * Last Name: <input type="text" value="Di Bussolo"/> Suffix: <input type="text"/> * Street 1: <input type="text" value="120 W. North Ave, Suite 303"/> Street 2: <input type="text"/> * City: <input type="text" value="Baltimore"/> State: <input type="text" value="MD: Maryland"/> Zip: <input type="text" value="21201"/>		
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: <input type="text" value="Julia Di Bussolo"/> * Name: Prefix: <input type="text"/> * First Name: <input type="text" value="Julia"/> Middle Name: <input type="text"/> * Last Name: <input type="text" value="Di Bussolo"/> Suffix: <input type="text"/> Title: <input type="text" value="Executive Director"/> Telephone No.: <input type="text"/> Date: <input type="text" value="04/14/2021"/>		
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