

**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 # S351A210056**

**Grants.gov Tracking#: GRANT13346713**

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210056

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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:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

Choose State...

### 8. APPLICANT INFORMATION:

\* a. Legal Name: Humboldt County Office of Education

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

\* c. Organizational DUNS:

### d. Address:

\* Street1: 901 Myrtle Avenue

Street2:

\* City: Eureka

County/Parish:

\* State: CA: California

Province:

\* Country: USA: UNITED STATES

\* Zip / Postal Code: 95501-0000

### e. Organizational Unit:

Department Name:

Division Name:

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

Prefix: \* First Name: Stacy

Middle Name:

\* Last Name: Young

Suffix:

Title:

Organizational Affiliation:

\* Telephone Number:

Fax Number:

\* Email:

PR/Award # S351A210056

Page e3

## Application for Federal Assistance SF-424

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

G: Independent School District

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

Delete Attachment

View Attachment

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

ARTSEL

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments



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

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

Add Attachment

Delete Attachment

View Attachment

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

\* a. Federal

\* b. Applicant

\* c. State

\* d. Local

\* e. Other

\* f. Program Income

\* g. TOTAL

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

If "Yes", provide explanation and attach

Add Attachment

Delete Attachment

View Attachment

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

☒ \*\* I AGREE

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

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

## NOTICE TO ALL APPLICANTS

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

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

### To Whom Does This Provision Apply?

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

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

### What Does This Provision Require?

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

be discussed in connection with related topics in the application.

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

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

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

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

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

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

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

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

### Estimated Burden Statement for GEPA Requirements

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

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

1235-ARTSEL GEPA Statement.pdf

Add Attachment

Delete Attachment

View Attachment

## **Statement of Compliance with Section 427 of GEPA for the ARTSEL application for the Assistance for Arts Education Grant (AAE)**

As per the requirements for equitable access outlined in the Notice to All Applicants in the grants.gov application package for the Assistance for Arts Education, Humboldt County Office of Education as applicant for the proposed ARTSEL proposal states the following:

1. Humboldt County Office of Education will continue to take any and all steps necessary to ensure equitable access to, and participation in its federally assisted program for students, teachers, and other program beneficiaries with special needs.
2. Humboldt County Office of Education will take any and all steps necessary to ensure equitable access to, and participation in federally assisted program for students, teachers, and other program beneficiaries with special needs in other school districts participating in the program.
3. For the purpose of this statement, we extend the definition of “special needs” to include all possible participants from schools serving “special needs” students, all potential participating teachers with special needs or who must overcome any of the six types of barriers that can impede equitable access or participation. The six types of barriers are defined as: gender, race, national origin, color, disability, or age.
4. Furthermore, Humboldt County Office of Education in the administration of the proposed ARTSEL project will ensure that any teachers and staff who serve “special needs” students as well as identified subgroup students will receive services through the program.
5. No teacher, staff member, parent or community member will be denied participation the ARTSEL project due to their gender, race, national origin, color, disability, or age.

Stacy Young  
Arts Program Manager, Humboldt County Office of Education

## 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

Humboldt County Office of Education

#### \* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

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

\* SIGNATURE:

\* DATE:

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

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

**1. Project Director:**

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
<input type="text"/>	<input type="text" value="Stacy"/>	<input type="text"/>	<input type="text" value="Young"/>	<input type="text"/>

Address:

Street1:	<input type="text" value="901 Myrtle Avenue"/>
Street2:	<input type="text"/>
City:	<input type="text" value="Eureka"/>
County:	<input type="text" value="Choose State..."/>
State:	<input type="text" value="CA: California"/>
Zip Code:	<input type="text" value="95501-0000"/>
Country:	<input type="text" value="USA: UNITED STATES"/>

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

Email Address:

**2. Novice Applicant:**

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

☐ Yes ☐ No ☒ Not applicable to this program

**3. Human Subjects Research:**

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

☒ Yes ☐ No

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

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

☒ No Provide Assurance #, if available:

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

<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
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## Abstract

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

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

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

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## You may now Close the Form

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

\* Attachment:



## **ARTSEL Project Abstract**

### **Project objectives and activities**

The goal of ARTSEL is to maximize social, intellectual, and creative potential at three or more schools in Humboldt County, California. This region of California is extremely rural with high levels of Adverse Childhood Experiences (ACEs) including poverty, homelessness, substance abuse, and neglect. The arts are integrated with core content and social-emotional learning in a whole-school reform approach.

Our organization has been developing arts integration and creative education work over the past seven years with funding from three previous USDoE grants. This project builds upon our knowledge base of creative education and arts integration strategies with the addition of social-emotional learning and whole-school reform.

### **Applicable priorities**

This proposal addresses the 2021 concerns of the Center for Disease Control regarding student/family wellbeing as we move out of COVID-19 restrictions. By training every adult in the child's life, including the clerical, administrative, certificated workers at the school, and parents, the children have a consistent experience throughout many formative years. The adults are trained to understand that social-emotional learning is a lifelong pursuit and that everyone contributes to the emotional health of the learning community.

The ARTSEL approach uses high-quality creative education and arts integration strategies to boost student engagement, creativity, higher-order thinking, and social-emotional learning. Participating teachers are trained in concepts of best teaching practices, higher-order thinking and research from Harvard Graduate School of Education to increase student academic

achievement and engagement.

### **Proposed project outcomes**

- Teachers are effectively prepared to implement arts content and arts integration strategies
- Teachers improve teaching and learning in their classrooms, supported through in-class coaching
- Teachers increase students' higher-order thinking and deeper understanding of concepts
- Social-emotional practices develop healthy identities, develop emotional regulation, aid in increasing agency and motivation to achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and develop a cognitive skillset to make responsible and caring decisions.
- Sustained increased student engagement and attendance.
- Sustained improved student behavior & attitudes about school.
- Students demonstrate higher levels of engagement, resilience, attendance.
- Students demonstrate greater positive social-emotional behavior, & stronger attitudes about school.
- Teachers will report greater overall capacity and resilience in their role
- Improved school culture
- Dissemination of lessons and project model to schools across the country

### **Project partners**

- UCLA Arts & Healing
- MUSE Research, an arts education research, evaluation, and assessment design firm
- California County Superintendents Educational Services Association (CCSESA)
- CCSESA Rural Arts Network
- Humboldt State University
- California Department of Education (CDE)
- Curriculum and Instruction Sub Committee (CISC)
- Create/CA California's advocacy network for arts integration and arts education
- Northern California SEL Community of Practice
- Local non-profit partners: Arcata Arts Institute, Ink People, Eureka Symphony, Arcata Playhouse, and 22nd District PTA.



## Project Narrative File(s)

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

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

[View Mandatory Project Narrative File](#)

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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](#)

<b>Art+SEL Creativity Initiative (ARTSEL) Table of Contents</b>	
	<b>Page</b>
<b>A. Quality of Project Design (30 points)</b>	
(1) The extent to which the goals, objectives, and outcomes to be achieved by the proposed project are clearly specified and measurable.	<b>1</b>
(2) The extent to which the design of the proposed project is appropriate to, and will successfully address, the needs of the target population or other identified needs.	<b>3</b>
(3) The extent to which the design for implementing and evaluating the proposed project will result in information to guide possible replication of project activities or strategies, including information about the effectiveness of the approach or strategies employed by the project.	<b>8</b>
(4) The extent to which the proposed project represents an exceptional approach for meeting statutory purposes and requirements.	<b>10</b>
(5) The extent to which the proposed project demonstrates a rationale (as defined in 34 CFR 77.1(c)).	<b>12</b>
<b>B. Quality of Project Services (25 points)</b>	
(1) The extent to which the training or professional development services to be provided by the proposed project are of sufficient quality, intensity, and duration to lead to improvements in practice among the recipients of those services.	<b>15</b>
(2) The likelihood that the services to be provided by the proposed project will lead to improvements in the achievement of students as measured against rigorous academic standards.	<b>25</b>
(3) The likely impact of the services to be provided by the proposed project on the intended recipients of those services.	<b>29</b>
(4) The extent to which the services to be provided by the proposed project involve the collaboration of appropriate partners for maximizing the effectiveness of project services.	<b>29</b>
<b>C. Quality of Project Personnel (10 points)</b>	
(1) The applicant encourages applications for employment from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability	<b>31</b>
(2) The qualifications, including relevant training and experience, of key project personnel	<b>31</b>
<b>D. Quality of Management Plan (20 points)</b>	
(1) Adequacy of the management plan to achieve the objectives of the project on time and within budget, including clearly defined responsibilities, timelines, and milestones	<b>33</b>
(2) The adequacy of procedures for ensuring feedback and continuous improvement in the operation of the proposed project.	<b>36</b>
(3) The adequacy of mechanisms for ensuring high-quality products and services from the proposed project.	<b>37</b>
(4) How the applicant will ensure that a diversity of perspectives are brought to bear in the operation of the proposed project, including those of parents, teachers, the business community, a variety of disciplinary and professional fields, recipients or beneficiaries of services, or others, as appropriate.	<b>38</b>
<b>E. Quality of the Project Evaluation (15 points)</b>	
(1) The extent to which the methods of evaluation are thorough, feasible, and appropriate to the goals, objectives, and outcomes of the proposed project.	<b>39</b>
(2) The extent to which the methods of evaluation include the use of objective performance measures that are clearly related to the intended outcomes of the project and will produce quantitative and qualitative data to the extent possible.	<b>41</b>
(3) The extent to which the methods of evaluation will provide valid and reliable performance data on relevant outcomes.	<b>45</b>

(A1) The extent to which the goals, objectives, and outcomes to be achieved by the proposed project are clearly specified and measurable.

As schools navigate uncharted territory in acclimating students to re-engage with in-person classroom teaching as pandemic restrictions are lifted, teachers are tasked with developing and implementing innovative methods to address social-emotional learning and creative problem solving while promoting academic achievement. In a 2021 study reported by the Centers for Disease Control, risks to mental health and well-being for students and parents have been reported as possible effects of stressors caused by COVID-19-associated schooling changes<sup>1</sup>. This proposal addresses the immediate concerns of the CDC regarding student/family wellbeing while building upon the arts integration and creative education work our organization has been developing over the past seven years with funding from three previous USDoE grants.

<b>ARTSEL Project Goals</b>	
<b>Program Goal 1a:</b> All participants (teachers, administrators, staff) will complete 75% or more of the professional development hours offered (186 hours for teachers, 52 hours for staff, 52 hours for administrators over a period of 4.5 years) in order to enable sustainable delivery, with integrity, of ARTSEL curriculum. <b>1b:</b> At least 80% of participants will report increased equippedness, confidence, and interest in facilitating higher-order thinking and social-emotional learning strategies immediately after each training.	
<b>Measurable Objective:</b> The measurable objective will measure the frequency and quality of engagement in training sessions and coaching cycles for teachers, which we have found to be predictive of implementation.	
<b>Measure 1a:</b> Attendance at ARTSEL trainings as measured by attendance records <b>Measure 1b:</b> Record of coaching cycles for teachers <b>Measure 1c:</b> Likert-scale ratings of equippedness before and after each training. <b>Measure 1d:</b> Likert-scale ratings of confidence before and after each training. <b>Measure 1e:</b> Likert-scale ratings of interest before and after each training.	
<b>Program Goal 2:</b> At least 70% of teachers will report implementing the ARTSEL curriculum at least once a week during instruction time.	
<b>Measurable Objective:</b> The measurable objective will measure the frequency and quality of implementation of ARTSEL curriculum strategies by teachers.	

<sup>1</sup>Verlenden JV, Pampati S, Rasberry CN, et al. Association of Children's Mode of School Instruction with Child and Parent Experiences and Well-Being During the COVID-19 Pandemic — COVID Experiences Survey, United States, October 8–November 13, 2020. MMWR Morb Mortal Wkly Rep 2021;70:369–376. DOI: <http://dx.doi.org/10.15585/mmwr.mm7011a1>

**Measure 2a:** Weekly self-reported frequency of implementation  
**Measure 2b:** Weekly self-reported checklist of activities implemented  
**Measure 2c:** Weekly self-reported time spent on the activities  
**Measure 2d:** Weekly self-reported checklist of student outcomes generated by strategy implementation

**Program Goal 3:** At least 70% of teachers will report greater overall capacity and resilience in their role, and changes to school culture over time.

**Measurable Objective:** The measurable objective will assess the sustainability of ARTSEL strategies and their corresponding impact on teacher job satisfaction.

**Measure 3a:** Baseline and monthly self-reported levels of stress, anxiety, confidence in delivering the ARTSEL curriculum, impactfulness in the social-emotional domain, enjoyment of teaching.  
**Measure 3b:** Annual assessments of school culture  
**Measure 3c:** Annual teacher retention

**Program Goal 4:** Annually, 100% of schools will report improvement in two or more measures of student attendance and social-emotional behavior.

**Measurable Objective:** The measurable objective will measure the impact of ARTSEL implementation on student social-emotional behavior.

**Measure 4a:** Student attendance  
**Measure 4b:** Number of behavior incidents  
**Measure 4c:** Number of behavior interventions  
**Measure 4d:** Sense of belonging as measured by the validated CA Healthy Kids Survey  
**Measure 4e:** Perceived safety as measured by the validated CA Healthy Kids Survey  
**Measure 4f:** Teacher assessments of student social-emotional behavior from the validated Strengths and Difficulties Questionnaire  
**Measure 4g:** Parent assessments of their child's social-emotional learning from the validated Strengths and Difficulties Questionnaire

**Program Goal 5:** Annually, 100% of schools will report improvement in two or more measures of creativity in their student populations

**Measurable Objective:** The measurable objective will measure the impact of ARTSEL implementation on student creativity at the beginning and end of each school year.

**Measure 5a:** Student self-reports of creativity as measured by the validated Runco Creativity Assessment Battery (rCAB)  
**Measure 5b:** Teacher assessments of their student's creativity as measured by the validated Runco Creativity Assessment Battery (rCAB)  
**Measure 5c:** Parent assessments of their child's creativity as measured by the validated Runco Creativity Assessment Battery (rCAB)

**Program Goal 6:** To disseminate a sustainable, replicable arts education/integration approach that incorporates SEL instruction, ARTSEL staff will deliver at least 10 presentations annually to non-grant participants at the local, state or national levels and increase unique visitor traffic to the *artsintegration.net* website by at least 10% annually.

**Measurable Objective:** The measurable objective will be the number of presentations delivered and the number of unique visitors to the ARTSEL website.

**Measure 6a:** Annual number of presentations delivered

**Measure 6b:** Annual number of unique visitors to the site

(A2) The extent to which the design of the proposed project is appropriate to, and will successfully address, the needs of the target population or other identified needs.

Humboldt County student demographics indicate a unique student population requiring targeted support. In a 4,000 square mile area, 31 school districts serve 18,000 students in grades PK - 12. Of these 31 districts, 17 districts qualify as Rural with a special designation as Frontier which indicates a population density of fewer than 11 persons per square mile. The three demographic categories demonstrating the greatest need reveal multiple schools with up to 37% of students living with disabilities, up to 20% of homeless students, and up to 11% of students in the foster care system. The rural nature of a large percentage of the county renders school campuses as community hubs, where the community gathers for town hall meetings, theater practice, martial arts training, and town social gatherings. The challenges faced by these student populations have been intensified over the course of the pandemic, requiring a nimble, sustained, and innovative approach to addressing social-emotional needs, cognitive flexibility, creativity, and student engagement. To address these unique student needs, teachers require professional development to better understand these under-resourced student groups in a largely rural environment, while implementing tailored evidence-based arts strategies in their classrooms. This critical need is underscored by research showing that marginalized and underrepresented populations have been disproportionately impacted by the pandemic.<sup>2</sup>

Schools have traditionally been places of passive absorption of information for students, offering neither agency nor ownership in learning. Critical thinking, collaboration, creativity, communication, and character have often given way to compliance and rote learning<sup>3</sup>. Teachers

<sup>2</sup>Kantamneni, N. (2020). The impact of the COVID-19 pandemic on marginalized populations in the United States: A research agenda. *Journal of Vocational Behavior*, 119, Published online 2020 May 8. doi:10.1016/j.jvb.2020.103439

<sup>3</sup>H. L. Lujan and S. E. DiCarlo *Too much teaching, not enough learning: what is the solution?* *Advances in Physiology Education* 2006 30:1, 17-22 <https://doi.org/10.1152/advan.00061.2005>

this school year (2020-21) report even lower levels of engagement in students, exacerbated by pandemic-induced distance learning.<sup>4</sup>

A review of research, including work found in the *Handbook of Research on Student Engagement*<sup>5</sup>, highlights the instrumental role student engagement plays in their academic success. Specifically, in a series of studies documenting the impact of arts integration on marginalized and under-resourced student populations, Chand O’Neal, Tadik, Shilling, & Beale<sup>6</sup> found that in high trauma middle and high school environments, arts education significantly increased student engagement by four percent in as little as 22 hours of arts instruction. In a second study examining the impact of arts education on student engagement and creativity in high trauma elementary schools with high percentages of unduplicated students, Chand O’Neal, Tadik, Escobedo, & Shelton<sup>7</sup> found that four years of sustained arts integration served as a tipping point that significantly increased student engagement and creative problem-solving skills for unduplicated students at the elementary school level. In addition, the study design included a teacher assessment of student engagement which correlated strongly with student self-reports. Each study provided evidence that both arts education and arts integration significantly increase student engagement in elementary, middle, and high schools; while also highlighting the variability of time required to see long-term effects due to varying levels of trauma.

During the spring of 2018, Create Humboldt, through a PDAE grant, conducted classroom observations during arts and non-arts lessons. Field researchers found that opportunities for “Levels 5 and 6 engagement” (defined as actively using personal creativity, expression, or choice, with unique student needs, desires, viewpoints, or backgrounds integrated into the work)

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<sup>4</sup>Domina T, Renzulli L, Murray B, Garza AN, Perez L. *Remote or Removed: Predicting Successful Engagement with Online Learning during COVID-19*. Socius. January 2021. <https://doi.org/10.1177/2378023120988200>

<sup>5</sup>Fredricks J.A., McColskey W. (2012) The Measurement of Student Engagement: A Comparative Analysis of Various Methods and Student Self-report Instruments. In: Christenson S., Reschly A., Wylie C. (eds) *Handbook of Research on Student Engagement*. Springer, Boston, MA

<sup>6</sup>Chand O’Neal, I., Tadik, H., Shilling, K. & Beale, J. (2019). LAUSD Restorative Arts Education as an Evidence-Based Application in Positive Psychology. For presentation at the 4th Western Positive Psychology Association Conference, Claremont, CA

<sup>7</sup>Chand O’Neal, I., Tadik, H., Escobedo, F. & Shelton, L. (*in press*). An Art Moment Rises: Assessing the Effect of the Arts on Students in High Trauma Schools. In I. Chand O’Neal & S. J. Holochwost (Eds). *The Arts and Human Flourishing: New Approaches for Measuring Impact, Volume 1: The Arts and Human Development: New Approaches for Measuring the Impact of the Arts on Social Emotional Learning*, Springer.

are five times less likely to occur during non-arts classes than during arts instruction. This finding inspired a teaching strategy that is being integrated into the proposed work: incorporating specific teaching strategies used in arts classes, including Artful Thinking and Visual Thinking Strategies, into non-arts teaching pedagogy to reach the goal of increasing student engagement.

The arts provide students with multiple ways to learn, offering opportunities to demonstrate their learning through multiple domains, including those that are non-linguistic. This is of particular importance to English learners, special education students, and students suffering from trauma resulting from living in homeless conditions and in foster care environments. As Robert Marzano writes, “When used well, [non-linguistic representations] can have a positive effect on student achievement and provide diversity in the way that students process new information.”<sup>8</sup> He goes on to state that these strategies “require students to generate a representation of new information that does not rely on language.”<sup>9</sup>

The arts may incentivize student attendance.<sup>10 11 12</sup> Project schools have high student chronic absenteeism rates (missing 10% or more school days). The national evaluation of the Youth ARTS Development Project found arts education “has a measurable impact on youth at risk in deterring delinquency and truancy problems while also increasing overall academic performance.”<sup>13</sup> The National Education Association recommends using arts to entice interest in school.<sup>14</sup>

Moreover, the arts provide social-emotional benefits; for example, they provide a nonverbal pathway for communication when stress, trauma, ability, language, or culture interfere with speech.<sup>15</sup> In unduplicated student populations, arts education and arts integration have been

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<sup>8</sup><http://www.ascd.org/publications/educational-leadership/may10/vol67/num08/Representing-Knowledge-Nonlinguistically.aspx>

<sup>9</sup>Marzano, Robert, *The Art and Science of Teaching / Representing Knowledge Non Linguistically*, Education Leadership, Volume 67, | Number 8, May 2010

<sup>10</sup>Barry, N. H. (2010). Oklahoma A+ Schools: What the research tells us 2002-2007. (Vol. 3). Edmond, OK: Oklahoma A+ Schools/ University of Central Oklahoma.

<sup>11</sup>Ingram, D., & Meath, M. (2007). Arts for academic achievement: A compilation of evaluation findings from 2004-2006. Minneapolis, MN: University of Minnesota, College of Education and Human Development, Center for Applied Research and Educational Improvement.

<sup>12</sup>Walker, E., Tabone, C., & Weltsek, G. (2011). When achievement data meet drama and arts integration. *Language Arts*, 88, 365-372.

<sup>13</sup>National Evaluation report for The YouthARTS Development Project, *Juvenile Justice Bulletin*, May 2001

<sup>14</sup>R. Verdugo, A (2006). *Report on the Status of Hispanics in Education: Overcoming a History of Neglect*, National Education Association, Washington, DC

<sup>15</sup>van der Kolk BA. *The Body Keeps the Score*. New York: Penguin Books; 2014

shown to significantly increase student belonging, empathy, and emotional regulation, providing students with a valuable skill set necessary to adapt during difficult circumstances.<sup>16</sup> Rigorous studies of the arts delivered in therapeutic contexts are associated with significant stress reduction.<sup>17</sup> The pandemic has heightened feelings of isolation, loneliness, anxiety, and stress for students as they navigate the continuous changes resulting from distance and hybrid learning. For the many at-risk students in Humboldt County, these heightened states are amplified. As schools begin to move to in-person learning formats, students will need to reconnect with their friends, their teachers, and their school culture. In addition, teachers have been detrimentally impacted by the pandemic and have experienced high levels of burnout juggling home and school responsibilities, while being nimble in addressing the needs of their students during the pandemic. Targeted arts professional development has been instrumental in providing social-emotional and curricular support to enhance teaching practice and rebuild school culture<sup>18</sup>.

Research demonstrates the arts not only reduce negative emotions but are uniquely capable of enhancing positive emotions, which is important in the development of resilience, a skill set of critical importance to students in the target schools.<sup>19</sup> <sup>20</sup> Perhaps most importantly, the arts offer a powerful means of building connection, which is essential in countering the disconnection faced by students as a result of trauma, loneliness, intolerance, and – now – social isolation<sup>21</sup>.

Engagement in the arts is associated with positive social-emotional behavior and school

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<sup>16</sup> Chand O’Neal, I., Tadik, H., Escobedo, F. & Shelton, L. (*in press*). An Art Moment Rises: Assessing the Effect of the Arts on Students in High Trauma Schools. In I. Chand O’Neal & S. J. Holochwost (Eds). *The Arts and Human Flourishing: New Approaches for Measuring Impact, Volume 1: The Arts and Human Development: New Approaches for Measuring the Impact of the Arts on Social Emotional Learning*, Springer.

<sup>17</sup> Martin L, Oepen R, Bauer K, Nottensteiner A, Mergheim K, Gruber H, Koch SC. (2018). *Creative arts interventions for stress management and prevention: a systematic review*. *Behavioral Sciences*, 8(28), doi:10.3390/bs8020028

<sup>18</sup> Charland, W. (2011). Art integration as school culture change: A cultural ecosystem approach to faculty development. *International Journal of Education and the Arts*, 12(8), 1-17

<sup>19</sup> Cohn, MA, Frederickson BL, Brown SL, Mikels JA, Conway AM. (2009). *Happiness unpacked: positive emotions increase life satisfaction by building resilience*. *Emotion*, 9(3): 361-368.

<sup>20</sup> Frederickson B. (2012). How Positive Emotions Heal. International Research Congress on Integrative Medicine and Health Plenary Session Webcast, Portland, OR. <http://webcast.ircimh.org/console/player/18393>

<sup>21</sup> van der Kolk BA. *The Body Keeps the Score*. New York: Penguin Books; 2014



success.<sup>22 23</sup> The integration of simple mental health practices and arts strategies provides increased opportunities for enhanced student outcomes including measurable improvement in social-emotional behavior.<sup>24 25</sup>

A meta-analysis of 213 studies of social-emotional learning programs found that universal programs (schoolwide interventions not limited to subpopulations) improve social-emotional skills and are associated with an 11-percentile point increase in academic achievement and positive behavior.<sup>26</sup> Social-emotional competence in kindergarten has been reported to predict outcomes in education, employment, public assistance, crime, mental health, and substance use – regardless of gender, race, number of parents in the home, socioeconomic status, early childhood aggression, early academic ability, and other factors.<sup>27</sup>

This Arts + SEL Creativity Initiative (ARTSEL) project proposes to strengthen student engagement, creativity, social-emotional (SEL) learning, and improve school culture in three high-needs K-8 elementary schools across rural Humboldt County, through the implementation of higher-order thinking skills and social-emotional learning through the arts. The means of delivery will be through sustained and intensive professional development for all teachers, staff, and principals, in addition to cycles of in-class coaching for teacher participants on the integration of standards-based arts instruction and social-emotional learning across the curriculum. This integration ultimately aims to improve student creativity, social-emotional learning, well-being, and improved student outcomes.

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<sup>22</sup> Chand O'Neal, I. & Tadi, H. (2019). Cultivating Creativity and Student Engagement in Students from Immigrant Families Impacted by U.S. Deportation. For Presentation at the 2<sup>nd</sup> Annual Creativity Conference at Southern Oregon University, Ashland, OR

<sup>23</sup> Chand O'Neal, I., & Tadi, H. (2019b). The Effects of Arts Integration on Students from Immigrant Families Impacted by U.S. Deportation. For presentation at Division 10 of the 2019 American Psychological Association (APA), Chicago, IL

<sup>24</sup> Ho P, Tsao JCI, Bloch L, Zeltzer L. (2011). The impact of group drumming on social-emotional behavior in low-income children. *Evidence-based Complementary and Alternative Medicine*, Article ID 250708, 14 pages, doi: 10.1093/ecam/nej072

<sup>25</sup> Bittman, BB, Dickson L, Coddington K. (2009). *Creative musical expression as a catalyst for quality of life* improvement in inner-city adolescents placed in a court-referred residential treatment program. *Advances in Mind-Body Medicine*, 24(1):8-19

<sup>26</sup> Durlak JA, Weissberg RP, Dymnicki AB, Taylor RD & Schellinger K. (2011). The impact of enhancing students' social and emotional learning: A meta-analysis of school-based universal interventions. *Child Development*, 82, 405-432

<sup>27</sup> Jones DE, Greenberg M, Crowley M. (2015). Early Social-Emotional Functioning and Public Health: The Relationship Between Kindergarten Social Competence and Future Wellness. *American Journal of Public Health*, 105(11):2283-2290.

These goals are particularly important in the target ARTSEL schools, each of which qualifies under the following criteria: high-needs schools with at least 20% of children from families living below the federal poverty line, up to 20% of students with special needs, up to 20% of homeless students, up to 20% of indigenous students, and up to 20% of students living in foster care environments. Humboldt County schools average 58.3% of students qualifying for free and reduced-price meals; 30 out of 31 school districts have more than 30% of students on free and reduced-price meals, with some schools at 100%.

Prior to the pandemic, Humboldt County had California's highest ACEs (Adverse Childhood Experiences-violence, abuse, neglect, substance use, and household dysfunction) rate, with 30.8% of adults in the county reporting four or more ACEs versus 16.3% statewide<sup>28</sup> and 12.5% nationally<sup>29</sup>. A person with four or more ACEs is 5.13 times as likely to suffer from depression, 2.93 times as likely to smoke, 12.2 times more likely to attempt suicide, 10.3 times as likely to use injection drugs, and 7.4 times as likely to be an alcoholic<sup>30</sup>.

A 2013 study by the Area Health Education Center of Washington State University found that students with three or more ACEs are three times as likely to experience academic failure, six times as likely to exhibit behavior problems, and five times as likely to show poor attendance.<sup>31</sup> The pandemic has amplified a climate of student disengagement in learning. Integrating the arts across the curriculum provides us with an opportunity to improve higher-order thinking, cognitive flexibility, social-emotional learning, tolerance, and empathy—improving overall student success at a critical moment in student cognitive development.

(A3) The extent to which the design for implementing and evaluating the proposed project will

<sup>28</sup> UC Davis Violence Prevention Research Program; CDPH, Injury and Violence Prevention Branch  
<https://www.acesconnection.com/g/california-aces-action/fileSendAction/fcType/0/fcOid/507698389101337432/filePointer/507698389101337469/fodoid/507839126599431955/ACEs%20BRFSS%20Data%20Report.pdf>

<sup>29</sup> Centers for Disease Control and Prevention, Kaiser Permanente. The ACE Study Survey Data, Atlanta, Georgia: U.S. Department of Health and Human Services, Centers for Disease Control and Prevention; 2016.  
<https://www.cdc.gov/violenceprevention/aces/about.html>

<sup>30</sup> [Report of the Attorney General's National Task Force on Children Exposed to Violence](https://www.justice.gov/defendingchildhood/cev-rpt-full.pdf)  
<https://www.justice.gov/defendingchildhood/cev-rpt-full.pdf>

<sup>31</sup> <https://s3.wp.wsu.edu/uploads/sites/2101/2019/12/Association-between-ACEs-and-School-Success-in-Elementary-School-Children-2018.pdf>

result in information to guide possible replication of project activities or strategies, including information about the effectiveness of the approach or strategies employed by the project.

The proposed work is designed to scale up and be replicated in additional schools as resources allow. Three schools are currently included due to the staffing and financial resources required to implement extensive whole-school reform in these frontier and rural schools. The Implementation Team is poised for dissemination and networking with extensive contacts at the California Department of Education (CDE), California Arts Council (CAC), California Alliance for Arts Education (CAAE), CREATE CA, and CCSESA to replicate this model as additional resources become available. All project resources align with the National Core Arts Standards and are relevant to teachers nationwide.

**Dissemination statewide and nationally:** ARTSEL will accomplish statewide and national dissemination in four ways: (1) presentations at national and regional conferences and workshops like the California Art Education Conference and National Art Educators Association, American Education Research Association, (2) making project materials available online, (3) through the California County Superintendents Educational Services Association (CCSESA) and via the CREATE CA coalition lead by the California Superintendent of Instruction, and (4) through the Eat+Sleep+Create Blog Series by MUSE Research sharing real-world applications of creativity research to help navigate the pandemic, as well as study findings that underscore the application of creativity research in school environments.

In California, dissemination of K-12 best practices is conducted by the county offices (COEs), and the California County Superintendents Educational Services Association (CCSESA) who all work closely with the California Department of Education (CDE) Curriculum and Instruction Sub Committee (CISC) in Visual and Performing Arts. Create/CA is California's advocacy network for arts integration and arts education and is merging with the CA Alliance for Arts Education. These merged organizations advocate for high-quality arts education for all students by providing policy expertise and by mobilizing a statewide network of advocates and allied partners. The partners have long-established relationships and leadership roles in these

organizations. These relationships make the program particularly well suited to disseminate program findings and materials statewide. Additionally, HCOE is a co-lead in the CCSESA Rural Arts Network (CRAN) which presents monthly to a collaborative of rural arts leaders in California. Letters of support from our partners can be found in the attachments.

Conferences: Coaches and coordinators will participate in state & national conferences. All participants will be encouraged to apply to present at conferences.

Websites: ARTSEL will share all project resources and materials through the website [artsintegration.net](http://artsintegration.net) which has over 25,000 unique visitors and 75,000 page-views annually. The site includes art education resources, grade K-8 lesson plans, creative education concepts, videos, posters, and presentations. We hear from teachers across the country and around the world using the resources we've created. Teachers comment on how useful the site is; they can implement the concepts and lessons in their classrooms right away. We also have approximately 75 teacher gallery pages where teachers who have been trained with us are showcasing their students' work.

**An evaluation that supports dissemination:** As will be described in the final section, the program evaluation aligns with established practices and strategies the evaluation team has used successfully in numerous US Dept. of Education grants. The evaluation includes a formative and summative evaluation designed to evaluate each phase of work to assess the effectiveness of implementation, ensure benchmarks are met in accordance with the project timeline, and assess the impact at weekly, monthly, and annual intervals. Assessing both process and outcomes provides the opportunity to systematically create a model that is tested and adjusted through consistent feedback from multiple stakeholders. The resulting implementation and assessment model can then be replicated in other schools while adjusting for unique student populations.

This adherence to best practices and successful experience make it suitable for replication or testing in other settings.

(A4) The extent to which the proposed project represents an exceptional approach for meeting statutory purposes and requirements.

The exceptional approach put forth by the Humboldt County Office of Education is built on

its successful track record of three USDoE-funded projects that built system-wide programming to support teachers and students in the area of arts education, arts integration, and creative education. This new project builds on this previous work, incorporating lessons learned to strengthen the integration of these concepts with the addition of both social-emotional learning (SEL) and higher-order thinking using a whole-school approach to address the critical need created by the coronavirus pandemic. Arts integration with core content has been a steadily developing concept over the past decades, but integrating arts into social-emotional learning and higher-order thinking strategies through whole-school reform has not been reported in the literature. The combination of arts integration and SEL; however, is a nascent area of research that has demonstrated promising findings in certain under-resourced populations including immigrant student populations and high trauma, unduplicated student populations<sup>32</sup>. Thus, incorporating evidence from these early studies with whole-school reform, the proposal is unique in addressing a gap in the field by examining the impact of ARTSEL strategies on students, teachers, and parents from demographic categories with high percentages of students who are homeless, in foster care, and/or living with special needs. Based on our work over the past seven years in arts integration and creative education professional development, we are uniquely poised to build upon this institutional knowledge with the addition of a whole-school SEL approach.

The trainings we have provided through the last three Arts in Education grants have been highly rated, averaging 9.3 out of 10 by participants. However, the long-term impact on school climate and priorities has sometimes been minimal due to the reduced numbers of teachers who receive training and participate from each school. If, however, the *majority* of teachers at the school are trained and regularly implement the arts integration/SEL strategies, then the school culture shifts dramatically. In our experience, we have seen teachers change the way staff meetings are run and how decisions are made at a school because of the training they have received from us when a critical mass of the staff has received training. Imagine the impact a

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<sup>32</sup> Chand O'Neal, I., et al., (2015). The Art of Character: How the Arts Improve Grit, Social Emotional Learning, and Creativity. For presentation at the Learning and the Brain Conference: The Science of Character: Using Brain-Psychological Sciences to Promote Self-Regulation, Resilience and Respect, Boston, MA

*whole school* approach could have if administrators, clerical staff, custodians, bus drivers, nutrition staff, teachers, parents, and students were all given the opportunity to strengthen their creativity skills (see attachment), social-emotional wellness, and arts engagement. Imagine the impact this can have on children when all the adults in their lives have a consistent vision and message about social-emotional learning and arts integration as part of a creative educational experience. We see the potential to revitalize the school and its community for years to come.

(A5) Extent project demonstrates a rationale (as defined in 34 CFR 77.1(c)). *Note:* The applicant should include, as an attachment, the logic model used to address selection criterion (a)(5).

The following critical review serves as rationale to support the arts approach used in the proposed work, and provides an overview of the evidence used to build the argument for the arts from the two perspectives: studies that identify transfer of knowledge and skills as the primary cognitive benefit of the arts, and studies that instead emphasize the role of the arts in helping students develop valuable dispositions, habits, or skills. The analysis begins with examples of evidence that musical activity can be used to predict transfer of knowledge and skills from one domain to another, also known as cognitive transfer. Next, key groups of studies are examined based on the benefits claimed, the form of participation, and the type of analysis used, followed by a summary of the strengths and weaknesses of the evidence. The critical analysis provides the foundation and motivation for the direction of the evaluation approach for the proposed project.

In the framework of cognitive transfer, studies have focused on the effects of musical activity and its potential non-musical benefits. Moreno and Bidelman<sup>33</sup> argued that musical training serves as an exemplary context to understand the capacity of auditory and non-auditory brain plasticity for the following reasons: First, in addition to auditory demands, music production contains both visual and motor components. Second, and more specifically, the impact of music training on the brain can be extremely quick, with positive effects resulting from only a few minutes of training.<sup>34</sup> Third, because of its complexity, music recruits a rich array of brain

<sup>33</sup> Moreno, S. & Bidelman, G. M. (2014), Examining neural plasticity and cognitive benefit through the unique lens of musical training. *Hearing Research*, 308, 84-97. doi: 10.1016/j.heares.2013.09.012

<sup>34</sup> Bangert, M., Haeusler, U., & Altenmuller, E. (2001). On practice: how the brain connects piano keys and piano

networks including, among other things, auditory, visual, motor, and memory-related processes.<sup>35</sup> These results are likely to occur from the natural engagement of multiple modalities of cognitive functioning and the interplay between perception and production during musical practice and rehearsal that build resilience and added social-emotional benefit. In a more recent investigation examining the relation between music training and higher-level reading abilities such as reading comprehension, Corrigan and Trainor<sup>36</sup> examined 6- to 9-year-olds ( $n = 46$ ; 35 girls, 11 boys) (all with some music lessons). Their results revealed that length of music training correlated significantly with age ( $r = .52, p < .01$ ), tonal perception ( $r = .45, p < .01$ ), reading comprehension ( $r = .34, p < .05$ ), and the age at which musical training began ( $r = -.65, p < .01$ ). In addition, a regression analysis revealed an association between length of music training and reading comprehension that approached significance, suggesting that after controlling for age, the longer a child took music lessons, the more they could understand what they were reading.

Empirical evidence on the effect of the arts on the development of attitudes and behaviors that promote school performance and address social-emotional learning includes studies documenting motivation to do well in school, engagement, self-discipline, self-efficacy, and even specific behaviors such as diminished school dropout rates or school attendance. In a study examining non-school youth organizations in low-income neighborhoods, Heath, Soep and Roach<sup>37</sup> found students involved in the arts for at least nine hours a week were four times more likely to reach high academic achievement and three times more likely to have high attendance compared to students who were not involved in the arts. Similarly, McLaughlin<sup>38</sup> conducted a longitudinal study on youth in low income neighborhoods and found that those who participated in the arts were more likely to be high academic achievers, or be elected to class office.

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sounds. *Annals of the New York Academy of Sciences*, 930, 425-434. doi: 10.1111/j.1749-6632.2001.tb05760.x

<sup>35</sup> Zatorre, R. & McGill, J. (2005). *Music, the food of neuroscience?* *Nature*, 434(7031), 312-315, doi: 10.1038/434312a

<sup>36</sup> Corrigan, K. A. & Trainor, L. J. (2011). Associations between length of music training and reading skills in children. *Music Perception*, 29(2), 147-155. doi: 10.1525/MP.2011.29.2.147

<sup>37</sup> Heath, S. B., Soep, E., & Roach, A. (1998). Living the arts through language-learning: A report on community-based organizations. *Americans for the Arts*, 2(7), 1-20.

<sup>38</sup> McLaughlin, M. M. (2000). *Community counts: How youth organizations matter for youth development*. Washington, DC: Public Education Network.

In the context of the theater arts, a study was designed to examine the effects of high versus low theater involvement on reading level, self-concept, and empathy. Findings indicated by 12<sup>th</sup> grade, students with high involvement in theater achieved a 20 % higher reading level, had a higher self-concept which approached significance ( $p < .058$ ), and exhibited significantly higher levels of tolerance ( $p < .05$ ) than their matched counterparts with low theater involvement<sup>39</sup>.

These results highlight a clustering of specific findings that point to significant changes in student achievement and SEL outcomes that can perhaps be attributed in part to arts participation, which included taking part in such activities as dance, drama, and music events. It is important to note that to date, many researchers categorize participation in the arts as a broad “youth participation” construct, rather than by participation in individual art forms.

These studies provide a theoretical foundation and clear rationale in support of established cognitive and dispositional mechanisms that are effective in linking arts participation and arts learning to student outcomes in non-arts domains, and social-emotional learning.

**Multi-Tiered System of Supports (MTSS)** is a California framework that provides rationale for the proposed work from an application framework perspective designed to help educators provide academic and behavioral strategies for students with various needs. Instead of the “waiting for failure” assessment model, MTSS takes a proactive approach consistent with human flourishing literature which replicates growth points; rather than working from a deficit model to identify students with academic or behavioral needs. Early assessment and intervention for these students can help them catch up with their peers sooner. The key components of MTSS include:

- Universal screening of all students early in the school year
- Tiers of interventions that can be amplified in response to levels of need
- Ongoing data collection and continual assessment
- Schoolwide approach to expectations and supports
- Parent involvement

The integrated instruction model of MTSS uses collected data to assess student needs and provide them with interventions in appropriate tiers. Tier 1 is universal strategies for all students. Tier 2 is small group intervention and Tier 3 is individual student interventions.

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<sup>39</sup> Catterall, J. , Chapleau, R., & Iwanaga, J. (1999). *Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and theater Arts*. In *Champions of change: The impact of the arts on learning*. Washington,



ARTSEL personnel includes a 0.2 FTE arts therapist to provide Tier 1 (all students) and Tier 2 (small group) art therapy. This meets the invitation priority to include a licensed arts therapist to improve cognitive and sensory-motor functions, foster self-esteem and self-awareness, cultivate emotional resilience, promote insight, enhance social skills, or reduce conflicts and distress.

According to Social Cognitive Theory, integration of mental health practices with the arts would bolster individual self-efficacy and positive outcome expectations through enactive attainment, vicarious experience, verbal persuasion, and reduction of physiological arousal.<sup>40</sup> Furthermore, collective efficacy may grow through a shared sense of purpose.<sup>22</sup> In support of this notion, Paulo Freire's Empowerment Education Theory of Dialogue and Praxis asserts that the development of empathy through common experience enables more meaningful reflection and dialogue, which in turn sets the stage for action, or empowerment.<sup>41</sup> Finally, the Elaboration Likelihood Model posits that experiential learning through such mediums as images, stories, and songs will lead to greater recall due to their greater salience because they evoke emotions.<sup>42 43</sup>

The combination of the theoretical and applied rationale offers a solid foundation on which the professional development services will be built and assessed.

(B1) Extent to which training or PD services to be provided by the project are of sufficient quality, intensity, and duration to lead to improvements in practice among the recipients of those services.

ARTSEL uses four approaches to ensure the delivery of professional development is of sufficient quality, intensity, and duration: 1. Numbers of hours based on research results from USDoE-funded initiatives, 2. Alignment with National Core Arts Standards and Common Core State Standards, 3. The theoretical rationale established by Harvard Project Zero, 4. Alignment with California Social & Emotional Learning Guiding Principles and CASEL.

<sup>40</sup> Bandura A. (1986)., Social Foundations of Thought and Action: A Social Cognitive Theory. Englewood Cliffs, NJ: Prentice-Hall

<sup>41</sup> Wallerstein N, Sanchez-Merki V. and Dow L. (1997). Freirian praxis in health education and community organizing: a case study of an adolescent prevention program. In Minkler M, Ed., *Community Organizing and Community Building for Health*, New Brunswick, NJ: Rutgers University Press, pp. 195–211. Freire P. (1973). *Education for Critical Consciousness*. New York, NY: Seabury Press.

<sup>42</sup> Petty, Richard E; Cacioppo, John T (1986). "The elaboration likelihood model of persuasion". *Advances in Experimental Social Psychology*. London, England: Elsevier. **19**: 124–129. doi:10.1016/s0065-2601(08)60214-2. ISBN 9780120152193.

<sup>43</sup> Petty, Richard E.; Cacioppo, John T. (1986). *Communication and persuasion: central and peripheral routes to attitude change*. Berlin, Germany: Springer-Verlag. p. 4. ISBN 978-0387963440.

### **1. Numbers of hours, quality and intensity based on research results**

Based on research findings from our previous USDoE-funded initiatives, we will deliver at least 290 hours of professional development and coaching: 186 hours for teachers, 52 hours for staff, 52 hours for administrators over a period of 4.5 years. The quality, intensity, and duration are proposed based on lessons learned and data-driven evidence from the *North Coast Arts Integration Project* (NCAIP) (a 2014 Arts in Education Model Development and Dissemination grant), *Create Humboldt* (a 2017 Professional Development for Arts Educators Project), and *Arts & Creativity Initiative* (a 2018 Assistance for Arts Education Development and Dissemination grant) which have collectively served over 230 teachers directly and thousands of teachers indirectly. The proposed project, Art+SEL Creativity Initiative (ARTSEL) will work intensely over five years with a cohort of 100 teachers, administrators, and support personnel at three high-needs elementary schools in Humboldt county. The distinct difference between the ARTSEL Creativity Initiative and previous Humboldt projects is the commitment from each of three schools to engage in a whole-school approach where all adults who work at the school will be included in arts integration and SEL training sessions. This deliberate effort is expected to have a profound impact on school culture, with a marked departure from efforts to impact school culture where only a few teachers are supported to engage in arts integration and SEL training sessions. The approach is based on the understanding that the effectiveness of social-emotional learning relies on a consistent environment. The child's social-emotional development suffers if they alternate between one adult who understands the SEL needs of the child, and then another adult who doesn't. We aim to make the school experience secure, consistent, and supportive for staff and students alike throughout each day, providing cumulative effects across multiple years.

### **Yearly Activities and Hours of Professional Development Training for Teachers**

Teacher training is of sufficient quality, intensity, and duration to lead to improvements in practice among the recipients of those services. The project will offer 42 hours of PD and activities per year for teachers. This aligns with Principle 1 of the Center for Public Education's Five Principles of Effective Professional Development—that the duration of PD must be

significant and ongoing.<sup>44</sup> Each year the program will offer:

- 6 hours spring PD
- 12 hours summer PD
- 6 hours after school meetings
- 6 hours independent coursework
- 7 hours - written reflections
- 5 hours collaborative teaching/consultation with ARTSEL staff

The project will offer 12 hours of PD and activities per year for principals and other school staff.

- 4 hours summer PD
- 2 hours after school meetings
- 3 hours independent coursework/written reflections
- 3 hours consultation with ARTSEL staff

### **Evidence-Based Teaching best practices**

Another way in which we are addressing the needs of the target population is to use results from our previous Department of Education-funded projects which revealed arts integration is rich with opportunities for developing best teaching practices. Being cognizant and intentional about these teaching practices is critical for effective implementation of arts integration. Without addressing teaching pedagogy, the full potential for arts integration is at risk. Fortunately, an analysis of the efficacy of various teaching practices has been done.

In order to find an answer to the question “What works best in education?” researcher John Hattie ranked 138 educational practices that are related to learning outcomes from very positive effects to very negative effects in his meta-study *Visible Learning*.<sup>45</sup> Hattie found that the average effect size of all interventions he studied was 0.40. Strategies with an effect size higher than this 0.40 “hinge point” are considered in the “zone of desired effects.”<sup>46</sup>

Research-based best practices to be explicitly addressed in the ARTSEL trainings include the following that have been reported in the literature as having effect sizes between 0.62 - 0.90:

- developing positive student/teacher relationships (0.72 effect size),<sup>47</sup>
- checking for understanding (0.90 effect size),<sup>48</sup>

<sup>44</sup> Gulamhussein, Allison. *Teaching the Teachers, Effective Professional Development in an Era of High Stakes Accountability*. Alexandria: Center for Public Education, 2013

<sup>45</sup> Hattie, John. *Visible Learning* Abingdon, Oxon: Routledge, 2008

<sup>46</sup> ISLN Visible Learning What's Good for the Goose.docx - KEDC

<sup>47</sup> Hattie, John, *Visible Learning for Teachers: Maximizing Impact on Learning*, Routledge, 2008

<sup>48</sup> *ibid*

- providing effective feedback (0.75 effect size,<sup>49</sup>
- prompting higher-order thinking (0.62 effect size),<sup>50</sup> and
- understanding thinking pathways<sup>51</sup>

Higher-order thinking is not just one of the best practices but one central to the goals of arts integration.<sup>52</sup> “The 2012 MET study from the Gates Foundation confirms that little has changed since 1909<sup>53</sup> [where instruction was primarily fact-recall regurgitation]. The study used trained observers to watch 7,491 videos of instruction by 1,333 teachers from six socio-economically and geographically diverse districts.<sup>54</sup> All of these observations pointed to one glaring weakness – the vast majority of teachers were not teaching for critical thinking.”<sup>55</sup> Without specific and intentional instruction and support for teaching higher-order thinking, teachers are unlikely to take arts integration experiences to their full potential.

The research-based best practices will be folded into the coaching cycles where the coordinators will model arts lessons demonstrating best practices. The best practices in turn support student learning at the highest levels.

## **2. Proposal aligned with the National Core Arts Standards and Common Core Standards**

The quality component of the proposed work is addressed by the intentional alignment between the arts professional development training with The California Department of Education’s 2019 Visual and Performing Arts standards which are aligned with the National Core Arts Standards. These new standards set a high bar for arts education that emphasizes higher-order thinking. Students regularly convey meaning through their artwork, interpret artwork for meaning, and relate artistic work with societal, cultural, and historical context. Both teachers and students need support meeting these new high standards for arts instruction.

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<sup>49</sup> ibid

<sup>50</sup> ibid

<sup>51</sup> Ritchhart, Ron, Mark Church, and Karin Morrison. 2011. *Making Thinking Visible*. Chichester, England: Jossey Bass Wiley

<sup>52</sup> <http://capechicago.org/wp-content/uploads/2016/11/How-Arts-Integration-Supports-Student-Learning-Full-Report-CAPE.pdf>

<sup>53</sup> <https://usprogram.gatesfoundation.org/News-and-Insights/USP-Resource-Center/Resources/Gathering-Feedback-on-Teaching-Combining-High-Quality-Observations-with-Student-Surveys-and-Achievement-Gains--Summary>

<sup>54</sup> [www.academia.edu/28440314/Teaching\\_Effective\\_Professional\\_Development\\_in\\_an\\_Era\\_of\\_High\\_Stakes\\_Accountability\\_READ\\_THE\\_REPORT\\_Center\\_for\\_Public\\_Education](http://www.academia.edu/28440314/Teaching_Effective_Professional_Development_in_an_Era_of_High_Stakes_Accountability_READ_THE_REPORT_Center_for_Public_Education)

<sup>55</sup> Gulamhussein, Allison. *Teaching the Teachers, Effective Professional Development in an Era of High Stakes Accountability*. Alexandria: Center for Public Education, 2013

The challenge of preparing students to meet the Common Core ELA, math, and science performance standards provides an opportunity for educators and for the meaningful integration of the arts in various media across the curriculum.

At the heart of the CCSS, NGSS, and NCAS is an increased emphasis on critical thinking. When students are surveyed on what they perceive they do in school, “thinking” is not in the top 10 things listed, yet shouldn’t this be the ultimate goal of school? “Bored” is the most common descriptor students used to describe how they feel in school<sup>56</sup>. Thinking is considered the precursor to learning<sup>57</sup>, yet how many classrooms actively use targeted creative and critical thinking strategies and higher-order thinking routines? These are essential for several reasons. An emphasis on thinking often makes for a student-centered classroom where students are empowered to observe, question, evaluate, plan, reason, connect, and form conclusions instead of these actions being the domain of the teacher. Students who engage in these thinking pathways have increased engagement, ownership, and agency with their learning. An emphasis on thinking moves student work beyond mere task-completion or memorization activities into areas of real learning. Thinking strategies are tools the teacher can use to provide structure to facilitate student thought processes with the goal of making those processes routine behaviors.<sup>58</sup> The academic literature documents studies in this area as creativity, comprised of such indices as cognitive fluency, flexibility, and originality, all pointing to the ability of individuals to generate ideas, find problems, generate and test solutions, and know when to repeat the process. Students in high trauma, under resourced environments constantly need to adapt, think quickly and critically to survive. These skills have been documented to increase through arts integration.<sup>59 60</sup>

Arts can teach these skills, especially when teachers learn how to focus on teaching creativity

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<sup>56</sup> <https://www.gse.harvard.edu/news/ed/17/01/bored-out-their-minds>

<sup>57</sup> <https://www.gse.harvard.edu/news/uk/18/02/think-better>

<sup>58</sup> Making Thinking Visible, R. Ritchart, M. Church, K. Morrison; Jossey-Bass, A Wiley Imprint 2011

<sup>59</sup> Chand O’Neal, I., & Tadik, H. (2019). Cultivating Creativity and Student Engagement in Students from Immigrant Families Impacted by U.S. Deportation. For Presentation at the 2<sup>nd</sup> Annual Creativity Conference at Southern Oregon University, Ashland, OR

<sup>60</sup> Chand O’Neal, I., & Tadik, H. (2019b). The Effects of Arts Integration on Students from Immigrant Families Impacted by U.S. Deportation. For presentation at Division 10 of the 2019 American Psychological Association (APA), Chicago, IL

skills and thinking pathways. The challenge and opportunity are to disseminate these established best practices with general education teachers in a way that promotes the integration of arts instruction across the curriculum. Not only because participation in the arts promotes student success, but when presented effectively, teachers will learn how integrating the arts into other subjects will help them teach their students in a way that develops the student thinking skills called for by these new standards.

Besides aligning with the National Core Arts Standards and Common Core State Standards, curricula developed in the project will address key creativity skills (see attachment) as evaluated in the self-assessment creativity skills rubric (see attachment). The lesson plan template (see attachment) illustrates the focus on the creativity skills, National/California Arts Standards for Public Schools as well as California's Social & Emotional Learning Principles Guidelines.

In addition, as shown in the ARTSEL 5-Year Overview (see attachment), we will be using an incremental approach for arts education development for teachers, administrators, and staff. The ARTSEL team will begin with philosophical foundations of how the arts are used in classrooms, what their purpose is, and best practices in integrating arts with higher-order thinking and social-emotional learning. Visual and theater arts projects follow after the conceptual understanding for why and how they should be used is established.

Each grade level will have evolving and age-appropriate objectives. The *National Core Arts Standards* and the *California Arts Standards for Public Schools* are used to support sequenced lessons. Let's consider two examples from 3rd and 5th grade.

Evolving visual art objectives in 3<sup>rd</sup> Grade might have students studying the art of Sonia Delaunay and creating a visual abstraction of a positive memory from earlier in their childhood. Students share verbally and in writing how they remember the event, the feelings they recall from it, and how they chose to represent it symbolically. The reflective writing both strengthens their arts experience and addresses the Common Core standard to write informative/ explanatory texts to examine a topic and convey ideas and information clearly. Some of the higher-order thinking in this project includes ideation, metaphorical thinking, connection-making,

perspective-taking, and synthesizing. This lesson also emphasizes the SEL competencies of identifying and communicating personal identity and assets through the recall of emotional memories of a positive event.<sup>61</sup> Teachers will be taught ways to facilitate discussion safely and will also be given tools for responding to strong feelings or sensitive content that may be shared.

Fifth-grade students will use watercolor and oil pastels to symbolically represent a character from literature. For example, a goose might represent a protective character or a gift might symbolize a generous character. Here, students use creativity, higher-order thinking, and text citation as evidence for their choices. In one pilot classroom, the whole class all chose the main character from the book, yet no two symbolic choices were the same. Metaphorical thinking is the higher-order thinking ability to make connections between two unlike things, by recognizing an inherent similarity or a common trait. This project also offers students the SEL opportunity to understand other students' perspectives on how they envision the character's traits and to practice using socially and emotionally supportive language with one another<sup>62</sup>.

In these creative education examples, some characteristics stand out. First, student work evolves over time; the iteration process is evident and they see how creative ideas change and evolve. Next, input from others helps them shape and develop their art and supports collaboration skills and perspective-taking. Sharing their memories and emotions with others develops social-emotional awareness, cultural awareness, class cohesion, and empathy. Engagement in the classrooms is at an all-time high as students are invested in *their* representation of the concept; they have ownership in both the metaphor and the art. By asking students to use visual art to demonstrate the concepts about which they are writing, students are more attuned to sensory details, higher-order thinking, and metacognitive skills. Finally, observers of the artworks are struck by the uniqueness of each one. Since each student is working to represent their vision of each challenge, no two artworks were the same. This supports feelings of a creative identity, independence, self-worth, and respect for the perspectives of others.

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<sup>61</sup> <https://www.artsintegration.net/abstracted-memory.html>

<sup>62</sup> <https://www.artsintegration.net/symbolic-portraits.html>

### 3. Thinking strategies from Project Zero/ Harvard Graduate School of Education

Project Zero was founded in 1967 by philosopher Nelson Goodman at the Harvard Graduate School of Education to study and improve education in the arts. Project Zero has maintained a strong research agenda in the arts while gradually expanding to include investigations into the nature of intelligence, understanding, creativity, and cross-disciplinary thinking.<sup>63</sup> The Project believes, “Learning is a consequence of thinking, and developing a culture of thinking is critical if we want to produce the feelings, energy, and even joy that can propel learning forward and motivate learners to do what at times can be hard and challenging mental work.”<sup>64</sup>

The thinking strategies published under *Making Thinking Visible* (Ron Ritchart, et. al.) and *Artful Thinking* help teachers strengthen student thinking and learning in the arts and beyond. ARTSEL aims to help teachers create connections between works of art and the curriculum and to help teachers use art routinely as a force for developing students’ thinking and cognitive development.<sup>65</sup> Using thinking strategies, teachers will move from focusing on tasks to a focus on *ways of thinking*. We can make the various ways of thinking a priority in school by being intentional and explicit in identifying them and designing a curriculum to address them. In prior PD and as documented by teacher questionnaires, these thinking routines have been used and found universally valuable for regularly increasing student engagement and evolving to a student-centered, inquiry-based classroom.

### 4. Alignment with California Social & Emotional Learning Guiding Principles and CASEL

The ARTSEL project will facilitate social and emotional learning, as defined by the Collaborative for Academic, Social, and Emotional Learning (CASEL) to include the process for developing healthy identities, managing emotions, achieving goals, feeling and expressing empathy for others, creating and maintaining positive relationships, and making responsible decisions. The ARTSEL approach will be rooted in evidence-based best practices: SEL will be woven into curricula throughout the day; SEL interventions will be designed to meet the specific,

<sup>63</sup> <http://www.pz.harvard.edu/who-we-are/about>

<sup>64</sup> <http://www.pz.harvard.edu/50th/better-thinking-for-a-complex-world>

<sup>65</sup> <http://www.pz.harvard.edu/projects/artful-thinking>



assessed needs of both students and teachers; SEL will be contextual, relationship driven, and explicit; it will be culturally responsive; it will offer affirmative messaging<sup>66 67 68 69 70</sup> Moreover, implementation will be monitored to ensure integrity of delivery.<sup>71</sup> ARTSEL intends to empower teachers with sustainable tools for addressing social-emotional needs they encounter at the front lines as well as for their own self-care. This will enable students to have equitable access to lifelong skills for personal well-being and educational success.<sup>72 73</sup>

After this pandemic, at a time of such high disengagement from school and other students, it is crucial that we address the social-emotional crisis that COVID-19 has wrought. Children are five times more likely to need support for mental health issues, including post-traumatic stress (PTS), when isolated during a pandemic.<sup>74</sup> Students with existing mental health challenges, as well as those with special needs, are particularly vulnerable to the negative mental health impacts of the pandemic.<sup>75</sup> Moreover, mental health problems for children and adolescents are not only likely to develop but also to endure as a result of loneliness brought on by the pandemic.<sup>76</sup>

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<sup>66</sup> California's Guiding Social and Emotional Learning Principles  
<https://www.cde.ca.gov/eo/in/documents/selguidingprincipleswb.pdf>

<sup>67</sup> Durlak JA, Weissberg RP, Dymnicki AB, Taylor RD & Schellinger K. (2011). The impact of enhancing students' social and emotional learning: A meta-analysis of school-based universal interventions. *Child Development*, 82, 405-432

<sup>68</sup> Jones, SM. and Kahn, J. (2017). *The Evidence Base for How We Learn: Supporting Students' Social, Emotional, and Academic Development*. The Aspen Institute, [https://assets.aspeninstitute.org/content/uploads/2017/09/SEAD-Research-Brief-9.12\\_updated-web.pdf](https://assets.aspeninstitute.org/content/uploads/2017/09/SEAD-Research-Brief-9.12_updated-web.pdf)

<sup>69</sup> Walton, G. M., and Cohen, G. L. (2011) "A brief social-belonging intervention improves academic and health outcomes of minority students." *Science*, 331(6023): 1447-1451

<sup>70</sup> Cohen GL, Garcia J, Purdie-Vaughns V, Apfel N, Brzustoski P. (2009). Recursive processes in self-affirmation: intervening to close the minority achievement gap.

<sup>71</sup> Durlak JA, Weissberg RP, Dymnicki AB, Taylor RD & Schellinger K. (2011). The impact of enhancing students' social and emotional learning: A meta-analysis of school-based universal interventions. *Child Development*, 82, 405-432

<sup>72</sup> Aber, J. L., Brown, J. L., & Jones, S. M. (2003). Developmental trajectories toward violence in middle childhood: Course, demographic differences, and response to school-based intervention. *Developmental Psychology*, 39(2), 324

<sup>73</sup> Jones, SM. and Kahn, J. (2017). *The Evidence Base for How We Learn: Supporting Students' Social, Emotional, and Academic Development*. The Aspen Institute

<sup>74</sup> Pedrosa AL, Bitencourt L, Fróes ACF, Cazumbá MLB, Campos RGB, de Brito SBCS, Simões E Silva AC. Emotional, Behavioral, and Psychological Impact of the COVID-19 Pandemic. *Front Psychol*. 2020 Oct 2;11:566212. doi: 10.3389/fpsyg.2020.566212. PMID: 33117234; PMCID: PMC7561666.

<sup>75</sup> Lee J. Mental health effects of school closures during COVID-19. *Lancet Child Adolesc Health*. 2020 Jun;4(6):421. doi: 10.1016/S2352-4642(20)30109-7. Epub 2020 Apr 14. Erratum in: *Lancet Child Adolesc Health*. 2020 Apr 17; PMID: 32302537; PMCID: PMC7156240.

<sup>76</sup> Loades M. E., Chatburn E., Higson-Sweeney N., Reynolds S., Shafran R., Brigden A., et al. (2020). Rapid systematic review: the impact of social isolation and loneliness on the mental health of children and adolescents in the context of COVID-19. *J. Am. Acad. Child Adolesc. Psychiatry* 10.1016/j.jaac.2020.05.009 [Epub ahead of print].

Correspondingly, emergency room visits for children's mental health issues steadily rose during the first seven months of the COVID-19 pandemic in 2020 compared to the same seven-month period in the previous year, particularly for adolescents.<sup>77</sup> In addition, data from six large CORE school districts in California have shown that extended absences from school negatively impact all students in four measured constructs of SEL: growth mindset (GM), social awareness (SA), self-efficacy (SE), and self-management (SM). Low-income students and SWD are particularly impacted by the SEL effects of absenteeism.<sup>78 79</sup>

As the arts offer an organic and evidence-based medium for being seen and heard, SEL through the arts will enhance engagement and salience, which should hasten and deepen a sense of belonging and, thus, more rapidly improve the culture and climate of classrooms. ARTSEL partner UCLArts & Healing has found, in collaboration with Turnaround Arts: CA, that school-wide implementation of its evidence-based SEL program was associated with reductions in behavior incidents across the board as well as a six percent increase in sense of belonging, after progressive declines in this construct over the previous four years at an underserved middle school. UCLArts & Healing has demonstrated that a positive youth development approach aimed at building core assets can be effective for reducing behavior problems across a spectrum in low-income elementary school students.<sup>80</sup> It has also gathered as-yet-unpublished data documenting the benefits of this approach with special education students, whose behavior improves even more as a result of greater behavior challenges at the outset. Multiple special education teachers have reported that dysregulated students will calm down immediately when given the

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<sup>77</sup> Leeb RT, Bitsko RH, Radhakrishnan L, Martinez P, Njai R, Holland KM. Mental Health–Related Emergency Department Visits Among Children Aged <18 Years During the COVID-19 Pandemic — United States, January 1–October 17, 2020. *MMWR Morb Mortal Wkly Rep* 2020;69:1675–1680. DOI: <http://dx.doi.org/10.15585/mmwr.mm6945a3external icon>.

<sup>78</sup> Santibañez L and Guarino C. The Effects of Absenteeism on Academic and Social-Emotional Outcomes: Lessons for COVID-19. Policy Brief Working Paper. Accessed April 5, 2021. <https://edpolicyinca.org/publications/effects-absenteeism-academic-and-social-emotional-outcomes>

<sup>79</sup> Rand Education and Labor. Core Districts Social Emotional Learning Survey. Accessed April 5, 2021. <https://www.rand.org/education-and-labor/projects/assessments/tool/2014/core-districts-social-emotional-learning-survey.html>

<sup>80</sup> Ho P, Tsao JCI, Bloch L, Zeltzer L. The impact of group drumming on social-emotional behavior in low-income children. *Evidence-based Complementary and Alternative Medicine*. 2011;Article ID 250708, 14 pages, doi: 10.1093/ecam/nej072

opportunity to express themselves through the arts.

UCLArts & Healing’s approach to the integration of mental health practices with the arts will empower teachers with nonjudgmental language tools to facilitate reflection and dialogue, in contrast to typical responses such as “Good job” or “I like it,” which can lead to missed opportunities for dialogue, performance anxiety, and external seeking of validation. Furthermore, teachers will learn tools for enhancing emotional safety in the classroom, for example, by setting ground rules for sharing and by engaging the whole classroom in an arts-based technique for stress management when an individual student is showing signs of traumatic stress, so as not to single them out. General education, music education, and special education teachers have all reported increases in student participation as a result of UCLArts & Healing’s SEL program, which encourages positive risk-taking by actively embracing mistakes while learning in a supportive environment. This also encourages lifelong participation in and advocacy for the arts.

ARTSEL training partner UCLArts & Healing has over 16 years of experience developing and delivering training programs in its “social-emotional arts” methodology, and it has shown that implementation can be predicted by constructs such as confidence in the ability to implement the program, beliefs about preparedness, interest in the art medium, satisfaction with the training, and perceived barriers.<sup>81</sup>

#### **Year by Year Activities at a Glance**

*ARTSEL 5-Year Overview - see attachment*

(B2) The extent to which the design of the proposed project is appropriate to, and will successfully address, the needs of the target population or other identified needs.

As mentioned in section A2, Humboldt County has a unique student population requiring targeted support due to our rural/frontier designation, high percentages of homeless students, students in the foster care system, students living with disabilities, and a high indigenous student population. As mentioned in section B1 Subsection 4, the proposed ARTSEL response to these unique circumstances is a whole-school initiative providing evidence-based best practices in

<sup>81</sup> Ho, P., Chinen, K., Streja, L., Kreitzer, M. J., & Sierpina, V. (2011). Teaching Group Drumming to Mental Health Professionals. *EXPLORE: The Journal of Science and Healing*, 7(3), 200-202.

professional development arts integration and SEL training for all teachers and school staff, systematic coaching to provide teachers with support to implement arts integration and SEL strategies in their classrooms, mechanisms to provide time-sensitive feedback from stakeholders to course-correct as necessary throughout the lifecycle of the project, and a robust evaluation plan to provide timely data-driven feedback to connect teacher training with student outcomes.

### **A Research-Based Professional Development Model**

The ARTSEL PD model is informed by lessons learned from the previous three projects funded by the Department of Education. The model follows the Center for Public Education's

#### **Five Principles of Effective Professional Development.**<sup>82</sup>

- **Principle 1:** The duration of professional development must be significant and ongoing to allow time for teachers to learn a new strategy and grapple with the implementation problem.
- **Principle 2:** There must be support for a teacher during the implementation state that addresses the specific challenges of changing classroom practice.
- **Principle 3:** Teachers' initial exposure to a concept should be active and varied so they participate in experiencing the new practice first hand.
- **Principle 4:** Modeling has been found to be highly effective in helping teachers understand a new practice.
- **Principle 5:** The content presented to teachers should not be generic but specific to their grade level or content needs.

Using these five principles, the project's PD and support will be as follows: Each teacher will engage in 42 hours of training, coaching, and in-class collaboration each year—after Year One which has 18 hours of training. This number is based on research that suggests at least 50 hours of instruction, practice, and coaching is needed for a new teaching strategy to be effectively learned and implemented.<sup>83</sup> Since the strategies will include social-emotional learning, higher-order thinking, and arts education, we're allocating 186 hours of total professional development.

Each teacher will attend a day in the spring as well as a two-day summer institute to accomplish *Stage One: Introduction to New Teaching Ideas*.<sup>84</sup> Instruction will focus on

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<sup>82</sup> *ibid*

<sup>83</sup> *ibid*

<sup>84</sup> *ibid*

conceptual understanding in visual art and theater art, technology, artful thinking strategies, higher-order thinking, social-emotional learning, and research-based best teaching practices. Learning will be active and first-hand so the teacher will know what their students will be experiencing. (Principle 3) This training will focus on the concepts teachers actually teach at their grade levels, not generic lessons. (Principle 5)<sup>85</sup>

*Stage Two: Support During Implementation in the Classroom* will begin in the first implementation year. (Principle 2) To ensure that all teachers can implement the arts strategies that were taught in professional development, a coaching cycle model will be implemented.

Diane Sweeney's Student-Centered Coaching is one such model. A coordinator/coach will visit the teacher's classroom and meet with the teacher to establish goals for student learning in the arts and best practices in teaching. The coach will model a lesson or series of lessons with the teacher's students (Principle 4) which is effective in changing teacher beliefs when they see their students succeeding with a new teaching practice.<sup>86</sup> After each lesson, the coach and teacher will debrief to give both opportunities to discuss how the lesson went and how to improve it in the future. In the next lesson, the two may co-teach. Again, after these sessions, a debrief/ goal setting session will follow. In the final sessions of the cycle, the teacher will teach independently while the coach observes and provides feedback based on previously established goals.

By fostering a coaching relationship with teachers, the coordinators can formatively assess each teacher's skills and work with each one personally to maximize their classroom effectiveness. The targets will include the arts skills and the related pedagogy. This authentic training model reflects learning from our previous Department of Education funded grants and a review of PD research. "Over 90% of teachers report having participated in professional development in the past year, but the majority also report that it wasn't useful. This is because most development happens in a workshop-style model which research shows has little to no impact on student learning or teacher practice."<sup>87</sup> Research on traditional workshops in which teachers are

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<sup>85</sup> *ibid*

<sup>86</sup> *ibid*

<sup>87</sup> Darling-Hammond, L., Chung Wei, R., Andree, A., & Richardson, N. (2009). Professional learning in the learning

described or shown new skills finds only 10% of teachers could transfer the skill to practice.<sup>88</sup>

“The one-time workshop assumes the only challenge facing teachers is a lack of knowledge of effective teaching practices and when that knowledge gap is corrected, teachers will then be able to change. Research finds otherwise. It turns out teachers’ greatest challenge comes when they attempt to implement newly learned methods into the classroom.”<sup>89</sup> “Workshops [alone] have an abysmal track record for changing teacher practice and student achievement.”<sup>90</sup>

“The area of greatest struggle is not in learning a new skill but in implementing it, something referred to as the ‘implementation dip.’”<sup>91</sup> “If school districts want teachers to change instruction, the implementation stage must be included and *supported* more explicitly in professional development offerings, as this is the critical state where teachers begin to commit to an instructional approach.”<sup>92</sup> Mastering a new teaching skill takes 20 or more separate instances of practice.<sup>93</sup> Furthermore, teachers’ *beliefs* about teaching change only *after* they see success with students.<sup>94</sup> If teachers do not feel successful or see success in their students, they revert to previous teaching methods and what was learned in professional development goes unused.<sup>95</sup> For this reason, every ARTSEL teacher will engage in twice-yearly extended coaching cycles and the teacher/coach partnership ensures a collaborative effort toward improvement.

ARTSEL is an innovative interdisciplinary approach that promotes the arts to ensure all students are able to reach their full potential in both academic and social-emotional contexts through whole-school reform.

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profession: A status report on teacher development in the United States and abroad. Oxford, OH: National Staff Development Council.

<sup>88</sup> Bush, R.N. (1984). Effective staff development in making schools more effective: Proceedings of three state conferences. San Francisco, CA: Far West Laboratory.

<sup>89</sup> Gulamhussein, Allison. *Teaching the Teachers, Effective Professional Development in an Era of High Stakes Accountability*. Alexandria: Center for Public Education, 2013

<sup>90</sup> <https://tguskey.com/wp-content/uploads/Professional-Learning-5-What-Works-in-Professional-Development.pdf>

<sup>91</sup> <http://www.csus.edu/indiv/j/jelinekd/edte%20227/fullanleadinginacultureofchange.pdf>

<sup>92</sup> Gulamhussein, Allison. *Teaching the Teachers, Effective Professional Development in an Era of High Stakes Accountability*. Alexandria: Center for Public Education, 2013.

<sup>93</sup> Joyce, B. & Showers, B. (2002). Student achievement through staff development. Alexandria, VA: Association for Supervision and Curriculum Development.

<sup>94</sup> Guskey, T.R. (2002). Professional development and teacher change. *Teachers and Teaching: theory and practice*, 8 (3), 381-391

<sup>95</sup> *ibid*

(B3) The likely impact of the services to be provided by the proposed project on the intended recipients of those services.

The likely impact of the ARTSEL initiative is expected to be seen at multiple levels (e.g., students, teachers, school culture) and is addressed in detail in the Evaluation Plan (E2). In addition the initiative is built on an extensive review of the literature which serves as the foundation for the proposed work. The framework is built around whole-school reform and includes parents, teachers, and student self-assessments to capture multiple perspectives on student learning. Impacts will be assessed at multiple levels recognizing that professional development opportunities will be provided to the teachers where the impact will be assessed, followed by teachers implementing their training with their students where the impact will once again be assessed by the student, their teacher, as well as their parent to provide a 360-degree assessment of the impact of the work on student outcomes. Additional relationships between training and outcomes are identified and described in the Logic Model (see attachment).

The importance of this alignment cannot be overstated. In work leading up to the proposal, a focus group of principals was convened. In this meeting, the principals were unanimous in the need to align arts education with district initiatives. It is also critical they experience how the arts improve attendance rates and lower dropout rates,<sup>96</sup> increase parent and community involvement,<sup>97</sup> reduce disciplinary problems, encourage positive attitudes about school,<sup>98</sup> and have an essential role in achieving the best aspects of the Common Core.<sup>99</sup>

(B4) The extent to which the services to be provided by the proposed project involves the collaboration of appropriate partners for maximizing the effectiveness of project services.

Northern California has one of the highest per-capita rates of artists in the US. Locally, there are numerous established community arts partners eager to work with teachers to integrate arts in classrooms and have formalized their interest in the form of partnerships with the ARTSEL initiative. These nonprofit partners are important because their mission ensures they continue to

<sup>96</sup> Arts Education Partnership (2013). Preparing Students for the Next America. <http://www.aep-arts.org/wp-content/uploads/2013/04/Preparing-Students-for-the-Next-America-FINAL.pdf>

<sup>97</sup> Barry, N. H. (2010). Oklahoma A+ Schools: What the research tells us 2002-2007. Volume three, quantitative measures. Oklahoma A+ Schools/University of Central Oklahoma.

<sup>98</sup> Ibid

<sup>99</sup> Coleman, David (2012). Architect of Common Core Speaks <http://www.artsintegration.com/portal/architect-of-common-core-speaks/>

provide expertise and resources after ARTSEL ends. Letters of support from state partners include the following: CA Department of Education, Create CA, CA Arts Council, Northern California SEL Community of Practice, and CCSESA. Local non-profit partners include: Arcata Arts Institute, Ink People, Eureka Symphony, Arcata Playhouse, and 22nd District PTA.

ARTSEL staff have developed a partnership with Humboldt State University Learning Service Programs and regularly give 3 - 4 presentations per semester to their students. James Woglom, Ph.D., Associate Professor/Arts Education Area Lead and Elementary Credential Program Lead, will oversee the Service Learning Students who will be paired in teachers' classrooms. Not only will this enhance the learning for K-8 students, but also for future educators and their mentors.

The structures developed over the past seven years have proven successful at disseminating information and strategies we've developed. We present to teacher groups, county office of education cohorts, and educational communities at local, state, and national levels. We average 1-2 presentations monthly, reaching thousands of individuals yearly. These presentations have included regular sessions with local educators who are not grant participants such as English teachers, Humboldt State University teacher candidates, and teachers attending conferences. We also present to the Northern California SEL Community of Practice, a group of county Office of Education personnel from about a dozen counties in California, on a monthly basis. At the state and national level, we are often asked to present at conferences such as the National Art Educators Association, STEM education conferences, and museums such as the Getty Museum.

### **Teaching Artists in the Schools**

Local professional master artists, often already trained by the *Region 1 Arts & Creativity Initiative* and *Create Humboldt* will go to the schools to co-teach and collaborate with teachers to provide extended-term intensive visual or theater arts education programs to students and teachers as part of one to five session arts lessons with a teaching artist. This arts-focused coaching will employ professional artists and arts educators to work with students and model lessons and techniques for teachers.



These lessons will allow students to participate in high-quality, professionally-led arts lessons and provide them access to the skills and knowledge of a master artist. Teachers will meet with the master artists to troubleshoot and discuss the lesson in terms of educational efficacy. The artists will also collaborate with ARTSEL staff to discuss how the lesson's methods can be integrated into other core curriculum.

(C1) The applicant encourages applications for employment from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability

Humboldt County Office of Education recognizes the importance of students seeing representatives of their identifying group as role models and in positions of leadership. To address this need and to address our commitment to diversity and inclusion, we will actively recruit qualified members of underrepresented groups to apply for open positions. We have partnered with a number of organizations to assist in meeting this goal, including: Black Humboldt, BBlack, HC Black Music & Arts Association, Black Male Empowerment Network, Queer Humboldt, Latino net, Two Feathers Native American Family Service, and True North Organizing Network. While hiring rules make it illegal to specifically require a staff member to be a member of an underrepresented group, in addition to recruiting from representative organizations, the hiring qualifications will stress a strong understanding of and experience working with the communities that comprise local underrepresented groups. Superintendent's Policy 4030(a) Policy Nondiscrimination in Employment - HCOE is determined to provide a safe, positive environment where all employees are assured of full and equal employment access and opportunities, protection from harassment and intimidation, and freedom from any fear of reprisal or retribution for asserting their employment rights in accordance with law.

(C2) The qualifications, including relevant training and experience, of key project personnel

**Project Director** Stacy Young has 29 years teaching experience in K-8 music and theatre. Stacy holds an MA in Educational Leadership with an emphasis in STEAM; Bachelor's Degree in Music Education; Single Subject Music Credential; Multiple Subject Credential; and an Administrative Credential. Employed by HCOE since 2012, she has served as Regional Arts

Lead for Humboldt, Del Norte, Lake, Mendocino and Sonoma Counties (13,000 square miles) since 2014. She is the Visual and Performing Arts Manager for HCOE and a Professional Development Lead for HCOE. Ms. Young is the Project Director for the Region 1 Arts and Creativity Initiative (RACI), an AAEDD grant that works in 4 counties with 100 staff.

**Program Coordinator:** Bill Funkhouser, MFA, is a National Board Certified teacher and an educator with 24 years of experience teaching middle school. As the NCAIP coordinator, Create Humboldt Director, and Arts & Creativity Initiative lead coordinator, he has seven years' experience leading arts integration training for over 250 teachers and 4,000 K-8 students in over 30 schools. He has created and facilitated over 350 hours of professional development for teachers at multiple events such as the Getty Museum Arts Symposium, the National Art Educators Conference, and various regional Math, STEAM and arts conferences across the country.

**External Evaluator:** Ivonne Chand O'Neal, Ph.D., is Principal of MUSE Research, an arts education research, evaluation, and assessment design firm serving school districts, arts institutions, and nonprofits throughout the US. Dr. Chand O'Neal has over 25 years of experience studying the impact of arts education on educational systems and underrepresented and marginalized student populations nationwide. Trained as a cognitive scientist with a focus on assessing the impact of the arts on cognitive processes, specifically creativity and problem-solving, Dr. Chand O'Neal served as Chief Research Strategist for Crayola where she developed professional development modules for teachers with corresponding assessment tools. In addition, she served as founding Director of Research and Evaluation for the John F. Kennedy Center for the Performing Arts (Kennedy Center) where she led the comprehensive evaluation of the *Changing Education Through the Arts* (CETA) national program, the *Any Given Child Initiative*, and multiple signature arts education programs developed by the Kennedy Center. Her expertise in conducting arts impact research and evaluation extends to work with special needs populations through her term as Director of Outcomes and Evaluation for VSA: The International Organization on Arts and Disability.

**SEL Consultant:** Ping Ho, MA, MPH, is Founder/Director of UCLArts & Healing, steering

committee member of the UCLA Integrative Health Collaborative, and associate editor for the Creative Arts Therapies section of the *Journal of Complementary and Alternative Medicine*. She co-developed and served as principal investigator for the evidence-based program, *Beat the Odds®: Social and Emotional Skill Building Delivered in a Framework of Drumming*. She is co-author, with Erica Curtis, of the 2019 National Parenting Products Award-winning book, *The Innovative Parent: Raising Connected, Happy, Successful Kids through Art*.

**MTSS and Therapist Consultant,** Dr. Peter Stoll, Ph.D., HCOE Program Manager and Psychological & Behavioral Services. Dr. Stoll received his training in school and counseling psychology at the University of Massachusetts, Amherst. He supervises behavioral health and services for students with disabilities and coordinates the Northern CA Multi-Tiered System of Support Coalition. Additionally, Peter is one of eleven state leaders supporting the CAMTSS Initiative (Multi-Tiered System of Support) and is faculty at Humboldt State University.

**Arts Integration Consultant:** Melanie Rick is a National Board Certified Teacher, certified Reading Specialist, co-owner and senior arts integration consultant for Focus 5, Inc. Melanie is a course leader and instructional arts coach for the John F. Kennedy Center for the Performing Art's *Changing Education Through the Arts* (CETA) program in Washington, D.C. She worked for five years with CETA teaching artists to develop and evaluate workshops presented at the Kennedy Center. She has twenty years of experience integrating the arts with general education, special education and English Language Learners.

(D1) Adequacy of the management plan to achieve the objectives of the project on time and within budget, including clearly defined responsibilities, timelines, and milestones

Two overriding principles are integrated into the management plan: (1) data-driven decision making to ensure implementation with fidelity, resulting in (2) increasing levels of appropriate support, coaching, and other services for teachers. Each team member has clearly defined responsibilities and have successfully worked together.

ARTSEL requires leadership, fiscal oversight, clear responsibilities, regular input from sites, and a system to support and monitor staff and student success. HCOE and the ARTSEL team

have extensive experience supporting students and managing successful US Education grants which make us confident to achieve the goals and objectives on time and on budget. Ms. Young successfully manages county and region-wide activities through her role at HCOE. Mr. Funkhouser and Ms. Young have successfully completed all reporting and fiduciary responsibilities for their current AAEDD grant which remains within budget and on track to achieve established goals even with a 10,000 square mile geographic region and the complications of COVID-19.

The plan includes strong coordination between the participants, clearly delineated activities, and comprehensive procedures for evaluation and feedback from stakeholders. The coordinators and evaluators will implement a systematic data collection system. The evaluators will develop a process-focused Fidelity Matrix to measure progress towards meeting benchmarks and with the site teams provide site-level and project-wide data reports which will be reviewed in the monthly Implementation Team (IT) meetings. An Advisory Committee (AC) comprised of representatives from each school will review program implementation, help the IT make mid-course corrections, and focus on sustainability.

<b>Implementation Team:</b>
<ul style="list-style-type: none"> <li>● Stacy Young, Project Director</li> <li>● Bill Funkhouser, Project Coordinator</li> <li>● Heather Gaiera, Project Coordinator</li> <li>● Ping Ho, SEL Consultant</li> <li>● Dr. Ivonne Chand O'Neal, External Evaluator</li> <li>● Melanie Rick, Arts Integration Consultant</li> <li>● Dr. Peter Stoll, MTSS and Behavior Therapist Consultant</li> </ul>

The **Implementation Team** will meet monthly (more often at first) to review process monitoring data and other feedback and facilitate achievement of ARTSEL project goals, objectives, and implementation timelines. The IT will work closely with principals or other key school personnel to plan and implement (or support) PD for the teachers and staff. The IT meetings guide program implementation and continuous improvement. The director, coordinator, and staff will implement a systematic data collection system to guide and monitor project implementation at each school. The external evaluators will support this data collection

system and provide monthly site-level and project-wide data reports to the IT and sites.

Evaluators will develop a process-focused fidelity matrix to measure progress towards goals.

<b>Advisory Committee</b>
<ul style="list-style-type: none"> <li>• Nonprofit partners</li> <li>• Dr. Jim Woglom, Humboldt State University Art Professor</li> <li>• Administrators, teachers, and/or staff from participating schools</li> <li>• Implementation Team</li> </ul>

The Advisory Committee will meet quarterly to review formative evaluation data and project progress towards meeting its goals, in order to determine how well the needs of students are being addressed and how partners and schools might collaborate more effectively. Principals and other key school personnel will participate to ensure that schools' needs are addressed. The County Offices will participate to coordinate the provision of additional resources.

**Project Timeline:** The Management Timeline will be expanded as ARTSEL is implemented, but the table below shows the estimated timeline based on previous projects.

<b>ARTSEL Management Timeline</b>		
<b>Year One: Planning</b>		
<b>Activity</b>	<b>Responsible Parties</b>	<b>Time Frame</b>
Director, Coordinator and other staff are re-assigned to begin grant work, notify schools and partners of grant award, Implementation Team meets for first time.	Implementation Team (IT), Business Office	Within 45 days of Project Award
Implementation Team Begins Meeting (weekly then monthly)	IT	
Finalize contractual agreements	Director, Business Office	60 days after project award
Meet with site administrators at schools to review grant	PD, Coordinators	
Hold information meetings at schools for teachers	IT,	
Yr. One management plan reviewed and finalized	IT	
Implementation Timeline and Program Implementation Fidelity Matrix prepared and reviewed	IT, Evaluators	
Orientation for Principals and Teachers	IT	Within 75 days of project award
Begin planning for Spring PD	Coordinators	
Evaluators deliver proposed year 1 evaluation plan	Evaluators	
Evaluators/IT meet to review evaluation plan	Evaluators, IT	Within 90 days of project award
Evaluation plan is reviewed to include all suggestions from IT and schools	Evaluators	
Faculty, staff and parent focus groups, and surveys in participating schools	Evaluators	Within 120 days
Preliminary Years Two-Four plans created by the IT	IT	

Complete collection of baseline student, parent, teacher, and school data	Evaluator, coordinators	January 2022
Complete selection of participating teachers	IT	February 2022
1 <sup>st</sup> School team meetings at the school sites for participating teachers.	Coordinators, participating teachers	
Evaluators deliver baseline data report for project and Control Schools	Evaluator	
Finalize Version 1 of teacher and parent pre and post assessments for review by IT	IT, Evaluator	January–April 2022
IT reviews Version 1 of teacher and parent pre and post assessments and makes suggestions.	IT, Evaluator	
Teacher and parent pre and post assessments are finalized (before the 1 <sup>st</sup> PD)	IT, Evaluator	
Finalize training plan including summer institute	PD, Coordinators	
Plan for one-day introduction PD (for participating teachers and principals)	PD, Coordinators	Jan.-Feb. 2022
Hold one-day introduction PD (for participating teachers and principals)	PD, Coordinators, principals, teachers	March-April 2022
Review program Year One progress as measured by benchmarks	IT, Evaluator	April-May 2022
Plan for Year Two	IT, principals	
File Year One Annual Yearly Report	IT, Evaluator	September 2022
Modify and Expand Year One Program, Administration and Evaluation Activities in years 2-5	--	2022-23 2023-24 2024-25 2025-26

Within 60 days of funding, the Year One management plan will be reviewed and finalized.

Within 120 days preliminary Years Two-Four plans will be created by the IT.

<b>Year 1 Milestones</b>	<b>Due Date</b>
Evaluation plan is reviewed to include suggestions from IT and schools	January 2022
Finish recruitment of project schools	February 2022
Baseline data report for ARTSEL and Control Schools	February 2022
Complete benchmark surveys	February 2022
Hold three one-day grade-level specific ARTSEL introduction PD (for participating teachers)	March 2022
Finalize Year Two Plan	July 2022
Hold summer Professional Development	August 2022
File Year One Annual Yearly Report	September 2022

(D2) The adequacy of procedures for ensuring feedback and continuous improvement in the operation of the proposed project.

Process monitoring will be conducted on an ongoing basis to enable us to discern whether or

not implementation goals are being met and students are receiving the ARTSEL curriculum, so necessary course corrections can be made posthaste.

**Process Monitoring Table**

<b>Process Monitoring Questions</b>	<b>Indicators</b>	<b>Data Collection/ Measures</b>
Are all teachers, administrators, and staff receiving at least 75% of the professional development hours offered each year?	The number of teachers, administrators and staff receiving training and coaching.	Log of attendees at each training; coaching cycle records.
Are teachers implementing the ARTSEL curriculum?	Frequency and duration of implementation and type of activities delivered.	Weekly reports, submitted via online data reporting system
Is the ARTSEL staff delivering annual presentations?	The number of presentations delivered.	Presentation announcements
Is utilization of the artsintegration.net website increasing?	The number of unique visitors to the site.	Analytics data on website usage
Are there barriers to proper survey completion by teachers?	The number of surveys submitted. Thoroughness and accuracy of survey completion. Questions and comments.	Weekly and monthly surveys, submitted via online data reporting system
Are there barriers to proper survey completion by parents?	The number of surveys completed. Thoroughness and accuracy of survey completion. Questions and comments.	Surveys submitted after parent-teacher conferences.

(D3) The adequacy of mechanisms for ensuring high-quality products and services from the proposed project.

Prior to the delivery of professional development, formative research will be conducted through focus groups with teachers. These focus group sessions will be run as if the professional development was being delivered, in order to assess the effectiveness of the training and the relevance of the content to the target population. Formative research constitutes an initial test of the program's theory of action and objectives in order to increase the likelihood that the intervention will have its intended impact, once formal assessments begin. Formative evaluation, will continue throughout the duration of the project to expose residual weaknesses in the intervention, primarily through weekly implementation surveys submitted by teachers and

monthly self-reported measures of resilience in their role.

**Formative Research and Evaluation Table**

<b>Formative Research and Evaluation questions</b>	<b>Indicators</b>	<b>Data collection methods</b>
Do the professional development sessions offer tools that are useful and feasible to implement?	The extent to which the content of professional development is perceived as useful and feasible to implement.	Pre-training focus groups; post-training surveys; instructor observations/notes; weekly implementation surveys; monthly self-report surveys.
Are the curriculum materials user friendly?	The extent to which teachers find the curriculum materials to be easy to use.	Pre-training focus groups; post-training surveys; instructor observations/notes.
Are the surveys clearly understood by teachers?	The degree to which surveys are completed correctly and the extent to which teachers have questions about them.	Post-training surveys; weekly implementation surveys; monthly self-report surveys.
Are the surveys clearly understood by parents?	The degree to which surveys are completed correctly and the extent to which parents have questions about them.	Post-parent-teacher conference surveys.
Are teachers delivering the ARTSEL curriculum with integrity?	The extent to which teachers are delivering the ARTSEL curriculum with integrity.	Observations and logs of coaches; weekly implementation surveys.
Are teachers experiencing greater resilience in their role?	Self-reported levels of stress, anxiety, and enjoyment of teaching.	Monthly self-report surveys.
Should the content of the training be improved?	Degree to which mastery is demonstrated during training. The degree to which instructions are understood during the training. Effectiveness of the session structure, sequencing of content/activities, and timing of activities.	Instructor observations/logs; post-training surveys; weekly implementation surveys; monthly self-report surveys; observations and logs of coaches.

(D4) How the applicant will ensure that a diversity of perspectives are brought to bear in the operation of the proposed project.

To address the need for a diversity of perspectives, the qualitative component of the



ARTSEL initiative will incorporate a series of focus groups. Through this process, we will learn from a parent focus group, teacher focus group, as well as interviews with principals the pandemic challenges they believe impacted students the most, ways to remedy these issues both as short term interventions, as well as long-term, sustainable methods. Since students will engage with each of these groups in different ways, it is critical to access their viewpoints and capture their perspectives in order to understand the community, school culture, home and family culture, and traditions that influence the students in this part of the country. As mentioned, a high percent of students in Humboldt County are homeless and from foster care environments which present an additional perspective that needs to be captured. We will work with social agencies to identify parties who can accurately speak to the out-of-school environment of these students.

The mixed methods evaluation design incorporates the collection of quantitative data to provide additional opportunities for parents, teachers, and students to offer their perspectives on the project: student self-reports on creativity (i.e., real world problem solving, and idea generation), engagement in school, and social emotional learning; parent reports on their child's creativity, engagement in school, and social emotional learning, and teacher reports on their student's creativity, engagement in school, and social emotional learning.

Information from both qualitative and quantitative data collection will be analyzed and used to inform professional development, coaching sessions, and school-wide family engagement efforts to support the whole-school reform approach put forth by the ARTSEL initiative.

(E1) The extent to which the methods of evaluation are thorough, feasible, and appropriate to the goals, objectives, and outcomes of the proposed project.

The mixed methods evaluation approach incorporating both qualitative and quantitative data is designed to thoroughly, feasibly, and appropriately assess the goals, objectives and outcomes at multiple levels of program implementation. In addition, a process evaluation will focus on *how* the program components are being implemented and if they are being implemented with fidelity. Additional components of the process evaluation include frequency of exposure (number of sessions), dosage of training (hours of training), and quality of training to understand

how teachers are processing and implementing the training they are receiving. Coaching cycles will also be included in the process evaluation to understand how teaching practice is being impacted by frequency, dosage, and quality of coaching. Teacher self reports of implementation will also serve as a component of the process evaluation.

The qualitative component which will include parent and teacher focus groups, and principal interviews will help us understand how the pandemic interrupted important themes including, student learning, increased isolation, learning loss and lack of engagement were experienced and how it manifested at different grade levels. We expect to learn from caregivers and parents about how students handled the lack of social interaction with their friends and classmates, what challenges were caused by distance learning and lack of interventions during this time that are necessary for students living with special needs. These topics can be fully explored through facilitated focus groups and will be conducted in Spanish for Spanish-speaking parents.

The summative evaluation and impact evaluation will be conducted annually and will provide a yearly snapshot of how implementation of arts strategies influenced student outcomes, specifically in the areas of student creativity, engagement in school, and social-emotional learning. By incorporating a triangulated approach where students provide self-reports, parents report on their children, and teachers report on their students using validated assessments, we will have multiple data points for each student on the same construct from multiple perspectives offering a holistic view of a student's capacity in these areas.

To insure the feasibility of the evaluation at a county level, the External Evaluator will be engaged as well as the following ARTSEL team members. Having a 0.25 FTE project director, and 2.0 FTE full-time project coordinators, will be sufficient to serve the 100 teachers, administrators, and staff involved in the three schools. They will also support the visiting artists and conduct coaching cycles with each of the teachers along with all other duties such as creating and facilitating professional development, purchasing and managing materials, federal reporting, and curriculum creation. Ms. Young's 0.25 FTE assignment will provide her with the time she needs to oversee data collection, project reports, project evaluation processes,

addressing feedback about the project, and meeting with the project staff.

**Coordinators:** Mr. Funkhouser’s 0.5 FTE and Ms. Gaiera’s 0.5 FTE assignment in year 1 and 1.0 FTE each year 2-5 within the project will allow them to effectively support the program—as they have done in three prior federal arts grants. Clerical assistance with a 0.2 FTE administrative assistant and 0.5 FTE professional development technician will help prepare professional development materials, instructional materials, payroll, stipends, contractual support, filing reports, and other required documentation. The external evaluators and consultants have evaluated numerous US Education and other grants and will coordinate schedules to meet the requirements of all grant activities.

(E2) Extent to which evaluation methods include objective performance measures clearly related to intended project outcomes and will produce quantitative and qualitative data ....

The quantitative evaluation will use multiple objective performance measures including the California Healthy Kids Survey, a comprehensive data system designed to assess the needs of the whole child and a system that guides efforts by schools, communities and families to ensure all youth thrive. This goal is accomplished through the use of multiple perspectives with subscales that access information from multiple groups. The California Healthy Kids Survey (CHKS), is a modular, anonymous assessment recommended for students age 10 (grade 5) and above. It is focused on the five most important areas for guiding school and student improvement: student connectedness, learning engagement/motivation, and attendance; school climate, culture, and conditions; school safety, including violence perpetration and victimization/bullying; physical and mental well-being and social-emotional learning; and student supporters including resilience-promoting developmental factors (caring relationships, high expectations, and meaningful participation).

The California School Staff Survey (CSSS) provides a means to confidentially obtain staff perceptions about learning and teaching conditions. The online staff survey assesses the perceptions and experiences of K-12 teachers, administrators, and other school personnel (intended for all grades). The results are intended to help: address the problem of low teacher

recruitment, morale, and retention; guide professional development and school improvement efforts, and determine what degree to which staff perceptions align with the attitudes and experiences of students and parents as identified by other subscales. An important influence on the development of the CSSS is research showing that school climate is a powerful predictor of outcomes among staff as it is for students. This includes teacher job satisfaction and retention. A positive climate for staff is a prerequisite for a positive climate for students. The CSSS provides comparison data to the questions and constructs asked students in the student version of CHKS, addresses the working environment and conditions, including staff relationships (collegiality), organizational expectations and norms, and meaningful participation in decisions; encapsulates the scope and nature of existing student supports, programs, and services (e.g., discipline, counseling, health and prevention); and assesses parent supports and involvement.

The California School Parent Survey (CSPS) is designed to provide teachers, administrators, and other school staff with information directly from parents, including: parent perceptions about the school's learning environment, school climate, student supporters, and parent outreach involvement efforts (e.g., how welcoming, communicative). It also provides data on the scope and nature of parent involvement at the school (relationships, activities) and in the child's education in general. CSPS identifies which needs and concerns of the parents schools should address in promoting greater involvement. Asking parents to provide their perceptions of the school is an empowering parent-involved activity.

An additional objective measure will be the exploratory use of the California Assessment of Student Performance and Progress (CAASPP).

### **Student, Parent and Teacher Assessments to assess Creativity and Student Engagement:**

Creativity and student engagement in school will be assessed from three perspectives: student self-report, parent, and teacher perspectives. The creativity and student engagement research instruments, their reliability values, and a brief description of what they measure, follow.

#### **Student Assessments:**

The *Student Attitudes about Flexibility: Self Report* (AAFS) ( $\alpha = .60$ ) examines actions,

attitudes, and thinking style in the context of elementary school aged themes. It contains 10 Likert scale items (e.g., I consider all kinds of solutions (not just one) when solving problems).

*Runco Ideational Behavior Scale: Student Report (RIBS-S)* ( $\alpha = .86$ ) asks students to report how often they have certain ideas, thoughts, or behaviors. This scale contains 25 Likert scale items and is designed to measure creative potential (e.g., I have ideas about a new invention).

*Idea Judgment Scale (IJSS)* ( $\alpha = .68$ ) asks participants to choose between two sets of ideas contained in six items, according to their preference. The idea sets convey either a higher or lower degree of creativity (e.g., Students A and B were asked to make a list of things that are flat. This is what they said: Student A said: pancake, a tire, a lake, a table, the floor. Student B said: a table, a piece of paper, an ice rink, TV screen, lines. Now it's your turn...whose ideas do you like better?). This instrument is designed to measure originality and creativity.

*Attitudes about Art: Student Report (AAAS)* ( $\alpha = .89$ ) asks students to rate how they feel about different types/forms of the arts and arts-related activities, as well as the relationship between the arts and other subjects. This assessment contains 16 Likert scale items (e.g., One way to understand history is to look at art through the ages.).

*Chand O'Neal & Schulz Begle Student Engagement Survey: Student-Report (ENG-S)* ( $\alpha = .78$ ) examines student attitudes toward school and school-related activities. The 31 Likert scale items were designed to assess subscales of emotional engagement, interest, effort, positive challenge, and flow (e.g., I spend more time than needed on projects that interest me.). Both subscale and global scores are obtained from students, teachers, and parents. In some cases, based on theoretical criteria, items are included in more than one subscale, so the global overall score is slightly different than an average of all scores.

### **Parent Assessments:**

*Parental Evaluation of Students' Creativity (PESC; Runco, 1984)* ( $\alpha = .89$ ) contains 25 Likert scale items. It asks parents to indicate whether or not their child participated in certain creative and artistic activities (e.g., To what degree, or how often, is this child curious?). Parents are not informed the focus is on creativity and art. It scores for creative potential and flexibility.

*Runco Ideational Behavior Scale – Parent Report (RIBS-P)* ( $\alpha = .90$ ) asks parents to rate the frequency with which their children displayed specific behaviors (e.g., “how often does your child...Suggest arrangements for rearranging the furniture in his or her bedroom?”). Each of the 32 Likert scale items is indicative of the production of ideas, or “ideational behavior.” The items are designed to measure creative potential.

*Chand O'Neal & Schulz Begle Student Engagement Survey: Parent-Report (ENG-P)* ( $\alpha = .82$ ) examines parent perspectives of their child's attitudes toward school and school-related activities. The 33 Likert scale items are designed to assess subscales of emotional engagement, effort, and positive challenge.

### **Teacher Assessments:**

*Teachers' Evaluation of Students' Creativity (TESC)* ( $\alpha = .90$ ) is based on social validation technology, which means that the wording is based on actual teacher input. The focus is creativity and the traits that support or inhibit it. The 25 Likert scale items examine flexibility, motivation for creativity, and social creativity. This is a criterion measure and indicative of actual artistic and creative activity. *Runco Ideational Behavior Scale (RIBS-T)* ( $\alpha = .95$ ) is for teachers and is virtually identical to the RIBS-P. This assessment asks teachers to rate the frequency with which their students display specific behaviors (e.g., “How often does this student...Think of better endings for books, stories, or shows?”). Each behavior is rated on a 1-5 Likert scale. Each is indicative of the production of ideas, or “ideational behavior.” The 32 Likert scale items are designed to measure creative potential.

*Chand O'Neal & Schulz Begle Student Engagement Survey: Teacher-Report (ENG-T)* ( $\alpha = .89$ ) examined teacher perspectives of their student's attitudes toward school and school-related activities. The 33 Likert scale items are designed to assess subscales of emotional engagement, effort, and positive challenge.

Social Emotional Learning Measures will be developed and validated for the purpose of the ARTSEL evaluation, and will incorporate specifics to address the needs of the specialized student population at student, parent, and teacher levels.

The qualitative measures will incorporate the use of three parent focus groups, three teacher focus groups, and three principal interviews, and will help us understand how the pandemic interrupted important student themes including, belonging, grit, increased isolation, learning loss, and lack of engagement across multiple grades. We expect to learn from caregivers and parents about how loneliness and isolation impacted motivation and resilience, what challenges were caused by distance learning and lack of interventions during this time that are necessary for students living with special needs. These topics can be fully explored through facilitated focus groups and will be conducted in Spanish for Spanish-speaking parents.

**Project demonstrates a rationale informed by research and included in the Logic Model**

**Section A5 provides theoretical rationale to support the proposed work.**

The program logic model (see attachment) serves as a graphic depiction of the relationships between the inputs (both resources and activities), outputs (both resources and activities) and short, medium and long-term outcomes. The logic model will help guide the program.

(E3) The extent to which the methods of evaluation will provide valid and reliable performance data on relevant outcomes.

The project evaluation has the potential to produce promising evidence (evidence of the effectiveness of a key project component in improving a relevant outcome). Due to (a) the rural nature of the program (which limits possible treatment and control schools), and (b) the lack of a random assignment of participating teachers, the evaluation study will be a Quasi-Experimental Design (described below) which can meet What Works Clearinghouse standards with reservations, but cannot meet WWC standards without reservations.

**Impact Evaluation on the effect of implementation of the model**

The study will incorporate a Quasi-Experimental Design. Qualitative data will be collected through focus groups conducted with parents from each school and teachers from each school, as well as in-depth interviews with each participating school principal, to understand the challenges faced by these groups in addressing student needs during the period of the coronavirus pandemic. Quantitative data will be collected at the student, parent, teacher, and school levels. To collect

quantitative data, a power analysis will be conducted to determine sample size. Based on this number, a representative number of classrooms will be randomly selected from the three participating schools. Exploratory use of achievement measures will be the objective performance measures. Based on the unique demographics in this part of California, a study will be conducted to determine whether obtaining matched control groups is feasible. If not, propensity score matching will be used to generate a comparable control group. Once the samples are constructed for treatment and comparison, Dr. Chand O'Neal will confirm the equivalence of the samples at baseline by using the same structure of the hierarchical linear regression model that is described below, but with the data from pre-treatment assessments (2021) as the dependent variable. Effects of the proposed professional development model will be estimated by a three level (student, classroom, school) hierarchical linear regression model with dependent variables the baseline levels of student creativity, engagement, and social emotional learning which are observed in 2021 (exploratory), and 2022 (confirmatory). The model is designed to control for and to measure the impacts of the following co-variates: student creativity, engagement, and social emotional learning, student achievement (exploratory) in 2021 and 2022 (baseline), student socioeconomic status, student race, classroom grade-level, classroom teacher experience, percent of non-white students in the school, percent of low socioeconomic students in the school. We will explore the effect of the treatment on student creativity, engagement, social emotional learning, and achievement (exploratory) after one year of the program (based on change from baseline), look to confirm a small positive effect in student creativity, engagement and social emotional learning after two years, and look to confirm a moderate positive effect after three years. Additional exploratory analysis will be conducted on six student subgroups: Foster, Homeless, Native American, Hispanic, Low Socio-economic Status, and Special Ed.

The Three-Level Hierarchical Linear Model Level 1 (Student level):

$$Y_{ijk} = \alpha_{0jk} + \alpha_{1jk}PreTest_{ijk} + \alpha_{2jk}Race_{ijk} + \alpha_{3jk}LowSES_{ijk} + r_{ijk}$$



$Y_{ijk}$  = proficiency outcome (1 = proficient; 0 = not proficient) for the  $i$ th student in the  $j$ th classroom in the  $k$ th school on the state test.

$\alpha_{0jk}$  = the covariate-adjusted mean of student outcome in classroom  $j$  in school  $k$ .

Level-2 (Classroom Model):

$$\alpha_{0jk} = \beta_{00k} + \beta_{01k}ExpTchr_{jk} + \beta_{02k}TchrEquip_{jk} + \beta_{03k}TchrConfidence_{jk} + \beta_{04k}TchrEngagement_{jk} + \beta_{05k}CurriculumImp_{jk} + \beta_{06k}TeacherSatisfaction_{jk} + \sum \beta_{0mk}GradeLevel_{jk} + \sum \beta_{0pk}SubjectArea_{jk} + \epsilon_{0jk} \quad p = m + 1$$

$\beta_{00k}$  = covariate-adjusted mean outcome for school  $k$ .

$\beta_{00k}$  is the covariate-adjusted mean outcome for school  $k$

Level-3 (School Model):

$$\beta_{00k} = \gamma_{000} + \gamma_{001}Treatment_k + \gamma_{002}SchHighMinority_k + \mu_{00k}$$

$\gamma_{000}$  = covariate-adjusted mean outcome occurring across control schools

$\gamma_{001}$  = impact of the proposed professional development model on the outcome.

$\mu_{00k}$  = error term for school  $k$ .

A Wald-chi-square-test will be conducted to test the null hypothesis of no treatment impact, using a .05-level criterion, when a single confirmatory contrast is tested within a domain. When testing multiple confirmatory contrasts in the same domain, we will apply a Benjamini-Hochberg adjustment. A positive and statistically significant estimate of  $\gamma_{001}$  will indicate that there is evidence that the proposed professional development model has a positive effect on the targeted outcome. The evaluation aligns with established practices and strategies the evaluation team has used successfully in numerous US Department of Education programs and school district level evaluation studies. This adherence to best practices and successful experience make it suitable for replication or testing in other settings.

**Conclusion**

The ARTSEL proposal is a bold and innovative opportunity to integrate the arts, social-emotional learning, and creative education. The proposal uses extensive research to implement what the CDC recommends as we move into post-pandemic education as well as what works in meeting educational and social-emotional needs. The whole-school approach recognizes the community of supportive providers who contribute to a child's wellbeing. Children across the country long for creative experiences in emotionally supportive schools. Rural schools serve as the center, the heart of the community. These young people can recognize their emotional strengths and how to connect with others while also engaging in challenging cognitive tasks they enjoy. The ARTSEL personnel have the expertise, passion, and knowledge to accomplish this important task and this project will become a model for schools across the country.

## Other Attachment File(s)

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\* **Mandatory Other Attachment Filename:**

Add Mandatory Other Attachment

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

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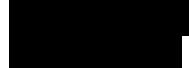
View Optional Other Attachment

# Stacy N Young

## RACI Project Director

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Humboldt County Office of Education



### Skills

Compassionate veteran educator and creative administrative leader

Outstanding organizational skills

Professional development and conference creation experience

### Employment

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#### Visual & Performing Art Program Manager/ Professional Development Lead

2014-Present, Humboldt County Office of Education

Arts training for general education and arts specialists, plan & facilitate large conferences (STEAM, Educational Technology, Creative Education, Equity)

#### Project Director-Region 1 Arts & Creativity Initiative (RACI)

2018-Present, Humboldt County Office of Education

Project oversight, data collection, project reports, budgeting, supervising project staff, liaison between schools, districts & counties

#### California County Superintendents Educational Services Association Lead

2014-Present, Humboldt County Office of Education

Present for the CCSESA Rural Arts Network, manage online registration system, student programming in the arts, county strategic arts planning, CA Department of Education Curriculum & Instruction subcommittee

#### Early Literacy Liaison & Arts Resource Teacher

2012-2014, Humboldt County Office of Education

Professional development workshops for teachers K-12, training & support of almost 200 educators in 19 schools

#### Director of Music

2007-2012, Trinidad Unified School District, California

K-4 General Music, Beginning & Concert Bands, Beginning & Concert Choirs, Beginning Strings, Orchestra, annual musicals

#### Concert Choir Director

2002-2006, Central Coast Children's Choir, San Luis Obispo, California

Directed the auditioned concert choir in regional festivals and concerts. Students toured California.

#### Music Teacher & Choral Director

1992-2002, San Luis Coastal Unified School District: San Luis Obispo/Morro Bay/Los Osos, California

Taught music, bands, choirs, theater, elective classes. Students toured internationally

## Education

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**Master of Arts in Education / Humboldt State University**

2018

**Administrative Credential / Humboldt State University**

2017

**Cross-cultural Language and Development Credential / University of California, San Diego**

2008

**Single Subject Music & Multiple Subject Teaching Credentials / California State University, Chico**

1992, 1994

**Bachelor of Arts, Music / California State University, Chico**

1991

## Related Experience & Affiliations

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**Arts Reflections Chair / 22<sup>nd</sup> District Parent Teacher Association (PTA)**

2017 - 2019

**PTSA President / Zane PTSA, Zane Middle School, Eureka City Schools**

2015-16 & 2017-18

**Drama Club Founder & Director/ Cutten School, Cutten, CA**

2012 - 2016

**PTA President / Cutten-Ridgewood PTA, Cutten School District, Cutten, CA**

2010 - 2012

**Board Member and Newsletter Editor / Western Division American Choral Directors Assoc. (ACDA)**

2007 - 2010

**Board Member and Conference Chair / California American Choral Directors Assoc. (CCDA)**

2001 & 2002

**Board Member and Newsletter Editor / California American Choral Directors Assoc. (CCDA)**

1998 - 2001

## Awards

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**Apple Pin Award / Eureka City Schools Unified District**

2016

**Honorary Service Award / 22<sup>nd</sup> District PTA**

2015

**Honorary Service Award / Cutten-Ridgewood PTA**

2014

# William A. Funkhouser

## Arts Integration Program Coordinator

An experienced, award-winning teacher and arts integration specialist who has successfully coordinated three Arts In Education grants involving thousands of students and teachers.

### Work Experience

#### Arts & Creativity Initiative Project Coordinator

Humboldt County Office of Education

2019 - Present

Coordinated \$2.36M AAED grant for 100 TK-grade 7 teachers. This project involved new challenges of geography as it spread across four counties and 10,000 sq. miles. Designed and delivered over 100 hours of professional development with a new emphasis on reading & responding to art as well as higher order thinking skills.

#### Create Humboldt Project Coordinator/Director

Eureka City Schools, Klamath/Trinity School District

2017-2019

Coordinated \$2.2M PDAE grant for 35 TK-grade 8 teachers. The challenge in this project was expanding the one-year intensive model into a four year sequence of 200 hours of professional development, presented at 50 hours per year.

#### North Coast Arts Integration Project Coordinator

Eureka City Schools, Humboldt State University

2014-2017

Coordinated \$1.4M AEMDD grant for 100 TK-grade 8 teachers. Developed and disseminated an innovative arts integration program using an intensive one-year model for 3 cohorts of teachers. Created the website artsintegration.net, now with over 25,000 unique visitors annually.

#### Co-author Foundations for Algebra textbook series

College Preparatory Mathematics, Davis, CA

1999-2004

Developed, organized, and co-authored this textbook used by over 1 million students across the United States today.

#### Visual Art & Math Teacher

Eureka City Schools

1991-2014

Revitalized the visual art program and led the movement to bring STEAM, social-emotional learning, and project-based learning to the schools where he worked.

### Contact Details

Phone: [REDACTED]

Email: [REDACTED]

Site: [REDACTED]

### Professional Skills

Professional development  
Curriculum design  
Arts integration knowledge  
Public speaker  
Teacher coach  
Veteran educator

### Technical Skills

Website development  
Video editing  
Graphics design  
Interactive media

### Personal Skills

Organization  
Dependability  
Creative thinking  
Equanimity

### Awards

- Humboldt County Teacher of the Year 2003
- Humboldt County Excellence in Teaching Award 1998, 2003
- Humboldt State University Lifetime Achievement Award-Contributions to Education 2004
- Johns Hopkins University Educational Fellow 1994-present

## Education

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### Certificated Visual Thinking Strategies Facilitator

#### Visual Thinking Strategies

2019

Extensive training program which certifies the ability to lead competent, reflective and responsive *Visual Thinking Strategies* discussions

### National Board Certification

#### Early Adolescence Mathematics

2003

The most respected educational certification in the United States which documents a commitment to excellence in the classroom at the highest level

### Master of Fine Arts (Sculpture)

#### Mills College

1989-1991

Graduated Summa Cum Laude. Ron Nagel, graduate advisor. Taught ceramics courses to undergraduate students

### Advanced Studies (Ceramics)

#### Kansas City Art Institute

1988-1989

Advanced studies in ceramic art, techniques, glaze chemistry, mold-making and kiln/firing theory.

### Bachelor of Arts (Mathematics & Sculpture)

#### University of the Pacific

1983-1988

Graduated Cum Laude with double major in mathematics and visual art.

### Study Abroad (Visual Art, Sculpture, Ceramics)

#### Oxford University, England; International Exchange-Japan

1985, 1987

Continued art education in Oxford, England and Tokoname, Japan.

## Selected Presentations

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- **Arts Integration + California: A Convening**  
**Getty Museum**, Los Angeles 2016: Personal Narrative and Symbolism: a Sculptural Approach to ELA Standards
- **National Art Educators Association Conference** presenter, 2016, 2017, 2018, 2019
- **Humboldt State University Education Conference** presenter, 1992, 1993, 1994, 1996, 1998, 2017, 2018
- **California Math Council Conference** presenter 1993, 1995, 1998, 2000, 2002, 2004, 2006, 2017, 2018
- **California STEAM Symposium** presenter 2018. 2019
- **Humboldt County Office of Education Conference** presenter 2000, 2003, 2003, 2014, 2016, 2017, 2018
- **Northern California Social-Emotional Learning Community of Practice** presenter 2020, 2021

# Heather Gaiera

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## EXPERIENCE

### **Project Director/Instructional Coach**

North Coast Arts Integration Project—2015-2018  
Create Humboldt- 2017-2021

Developed curriculum, designed and led professional development, created and maintained online resources and the website [artsintegration.net](http://artsintegration.net). Worked as teaching artist in classrooms from grades K-8 and served as one-on-one instructional coach to teachers. Presented on arts integration at local, state and national conferences. Managed budgets and contracts.

### **Multiple Subjects Teacher**

Eureka City Schools—2008-2015

Taught in grades 1,4 and 5. Provided high quality standards based instruction, utilizing current adopted curriculum supplemented with integrated art lessons that increased student engagement.

Facilitated student presentations of music, dance and art representing students' own cultures from worldwide ethnic, racial, religious and cultural groups. Coordinated musical performances for parents and community. Infused the core subjects with visual and performing arts as a regular practice.

### **Teacher on Special Assignment - Health Teacher**

Eureka City Schools—2006-2008

Visited all 75 district classrooms grades 2-8 to deliver a series of health lessons modeling research based best teaching practices. Instructed students in grades 4-8 in Human Growth and Development.

### **Middle School Science Teacher**

Eureka City Schools—1999-2006

Collaborated with a team of core subject teachers to create cross-curricular projects. Facilitated and directed students in the publications of their research with photo documentation.

### **Recent Related Experience**

- Humboldt County Instructional Coaches Collaborative
- Restorative Practice Trainee
- Positive Behavior and Intervention Supports Team Facilitator
- Leadership Academy
- Mentor Teacher to student teachers
- Beginning Teacher Mentor
- Math Leadership Team
- Redwood Writing Project
- REEF Coordinator (Redwood Environmental Education Fair)
- School Leadership Team
- Curriculum Committee
- District Stakeholders Committee

## EDUCATION

**VTs Facilitator and Coach Certificate** VTShome.org — 2019

**Multiple Subjects Teaching Credential** Humboldt State University, Arcata, CA — 1999

**Bachelor Degree in Zoology** University of California at Davis, CA — 1995





## EDUCATION

**University of California, Los Angeles. Executive M.P.H. Program for Health Professionals in the UCLA School of Public Health, Department of Community Health Sciences.** September 2003 – June 2005. Training in the planning, implementation, and evaluation of intervention programs that address the health needs of larger populations. January – June 2006, served as teaching assistant for the program.

**University of California, Santa Barbara. M.A., Counseling Psychology.** September 1976 – June 1978. Clinical training in existential and behavioral therapies with a variety of populations, including elementary school children, psychotic outpatients, Asian- American students, married couples, and single adults. Specialization: Ergonomics and Physical Education, including body composition analysis, assessment of cardiovascular fitness, and weight control methods. Research with Ray E. Hosford: "Cognitive and affective effects of self-observation vs. vicarious modeling."

**Stanford University. B.A., Psychology with Honors.** September 1972 – June 1976. Senior honors thesis: "Measuring chronic stress and tension: A multi-component treatment program" that was part of a pilot study sponsored by the Stanford Heart Disease Prevention Program. Carl E. Thoresen, advisor.

## PROFESSIONAL EXPERIENCE

**Founding Director, UCLArts and Healing / Arts and Healing Initiative.** UCLArts and Healing transforms lives through creative expression by integrating the innate benefits of the arts with mental health practices to achieve social, emotional, physical and cognitive goals. It serves everyone, with a special emphasis on underserved populations, such those living with trauma, illness, special needs, and social isolation. One of its flagship programs is a Social Emotional Arts Certificate Program to expand quality resources in the community. In addition, UCLArts and Healing collaborates with strategic partners in developing and evaluating programs that can be implemented sustainably and broadly in educational, health care and recreational settings. It also offers a website for information on programs, literature, conferences, training, organizations, listservs, and individual practitioners. UCLArts and Healing is an organizational member of the UCLA Collaborative Centers for Integrative Medicine (CCIM) in partnership with the Arts and Healing Initiative, a 501 (c) 3 nonprofit organization. 2004 – current.

**Founding Administrator and Steering Committee Member, UCLA Collaborative Centers for Integrative Medicine, now the UCLA Integrative Medicine Collaborative.** As Founding Administrator, developed strategic plans for educational programs, organizational infrastructure, website development, and networking with other relevant programs and centers at UCLA and elsewhere. Wrote CCIM official documents and progress reports. Promoted fundraising by identifying potential sources of funds, corresponding and meeting with potential donors, working with development office. Created agendas and website text. Identified and pursued high priority project opportunities, such as identifying and recruiting editorial board members from UCLA for a new *Evidence-Based Complementary and Alternative Medicine* journal. Answered inquiries by scientists, health care professionals, media, and public, linking them with appropriate experts and resources. 2001 – 2003 as Founding Administrator. 2008 - current as Steering Committee Member.

**Lecturer, UCLA Visual and Performing Arts Education Program within the UCLA School of the Arts and Architecture.** Conceived, organized, taught and managed course on "Maximizing the Social and Emotional Benefits of the Arts" for UCLA undergraduates. In addition, recruited and oversaw 11 additional experts as instructors. Winter 2014

**Founding Administrator, UCLA Cousins Center for Psychoneuroimmunology** (Norman Cousins, Founding Director). Coordinated the overall program, managed personnel, advised and acted on behalf of the director, wrote all documents, and handled public relations. 1985 – 2000.

**Exercise Specialist, Private Practice.** Designed and implemented personalized exercise training regimens for individual private clients, many of whom bore some physical disability (e.g., Parkinson's Disease, rheumatoid arthritis, autism). 1983 – 2000.

**Writer/Researcher/Editor, UCLA and private.** Edited content, style, format, and grammar of two books for brain tumor patients by Paul Zeltzer, M.D., entitled *Brain Tumors: Leaving the Garden of Eden--A Survival Guide to Diagnosis, Learning the Basics, Getting Organized, and Finding Your Medical Team* and *Brain Tumors: Finding the Ark*. Wrote, researched, and edited the professional autobiography of George F. Solomon, M.D., entitled *From Psyche to Soma and Back*, and several chapters in the last two books by Norman Cousins, *Head First: The Biology of Hope and The Pathology of Power*. 2003 – 2004, 1996 - 1997, 1988 -1989, and 1985 - 1986, respectively.

**Weight Management Specialist, UCLA Extension Certificated Program for Fitness Instructors.** Designed and taught courses, administered examinations. 1986 – 1997.

**Research Assistant, UCLA.** Designed and implemented nutrition, exercise, and weight management component of a pilot study by Peter A. Anton on the effects of hypnosis therapy in patients with irritable bowel syndrome. 1996. Coordinated data gathering (including blood samples) from control group participants in a study by Fawzy I. Fawzy assessing the effectiveness of a psychoeducational intervention program for patients with malignant melanoma. 1988-1989. Gathered and processed psychosocial data on heart transplant patients for Deane Wolcott. 1987.

**Health Educator, Daniel Freeman Memorial Hospital Business and Industry Division.** Developed and taught classes in smoking cessation, stress management, weight control, nutrition, and exercise for corporate and city personnel. 1985 – 1986.

**Consultant, U.S. Corporate Health Management** (Jonathan Fielding, Founding Director). Developed and taught a series of workshops in behavior change (exercise, weight control, stress management and smoking cessation) for 200 nurses employed by the IBM Corporation in New York, Philadelphia, and Los Angeles. 1985.

**Behavioral Specialist, UCLA Center for Health Enhancement, Education, and Research** (Charles Kleeman and Jonathan Fielding, Founding Directors). Conducted individual consultations and group counseling in weight control, stress management, and exercise. 1982 - 1983.

**Founding Administrator, Stanford University Health Improvement Program for faculty and staff.** Spearheaded the still-thriving program under the auspices of the Stanford Heart Disease Prevention Program (John Farquhar, Founding Director). Designed instructor and participant materials for exercise and weight control courses; taught classes; selected, trained, and supervised exercise, weight control, and smoking cessation instructors; wrote proposal for university funding; prepared budget; conducted program administration, public relations, and publicity. 1981 - 1982.

**Consultant, Stanford Heart Disease Prevention Program Five City Project – Exercise Division.** Developed community education manuals and taped lectures for exercise leaders and participants; supervised and taught exercise leader training seminars. 1980 - 1981.

**Project Coordinator, Stanford Heart Disease Prevention Program Exercise and Lipoproteins Study** (Peter D. Wood and William L. Haskell, Principal Investigators). Conducted physiological testing; designed and selected psychological/behavioral surveys; composed monthly newsletter; developed and investigated adherence strategies; managed and analyzed data; led exercise training sessions; taught and supervised data assistants and exercise leaders; sponsored and evaluated research work done by undergraduates in Human Biology. 1979 - 1981.

**Counselor, U.C. Santa Barbara Counseling Center “Asian-American Rap Group.”** Planned weekly sessions, facilitated discussion, supervised peer counselors, and instigated outreach program. 1977 - 1978.

## HONORS

Delta Omega - honorary society for graduate studies in public health.

## MANUSCRIPTS

Erica Curtis and Ping Ho. *The Innovative Parent: Raising Connected, Happy, Successful Kids through Art*. Athens, OH: Swallow Press/Ohio University Press, 2019.

Ping Ho. Out of the Box: Positive Development and Social Change through the Arts. *Berkman Klein Center for Internet and Society at Harvard University*, Kinder and Braver World Series. December 17, 2012.

Ping Ho, Kazue Chinen, Leanne Streja, with Mary Jo Kreitzer and Victor Sierpina. Teaching Group Drumming to Mental Health Professionals. *EXPLORE: The Journal of Science and Healing*, 7(3):200-202, 2011.

Ping Ho, Jennie C.I. Tsao, Lian Bloch, and Lonnie Zeltzer. The Impact of Group Drumming on Social-Emotional Behavior in Low-Income Children. *Evidence-Based Complementary and Alternative Medicine*, vol. 2011, Article ID 250708, 14 pages, 2011. doi: 10.1093/ecam/nej072.

Ping H. Ho. Healing and Transformation through Art. *Artis Spectrum*, 15:28-29, 2005.

George Freeman Solomon and Ping Ho. *From Psyche to Soma and Back*. Xlibris Corporation, 2000.

Steven N. Blair, William L. Haskell, Ping H. Ho, Ralph S. Paffenbarger, Karen M. Varazian, John W. Farquhar, and Peter D. Wood. Assessment of habitual physical activity by a seven-day recall in a community survey and controlled experiments. *American Journal of Epidemiology*, 122:794-804, 1985.

Peter D. Wood, William L. Haskell, Steven N. Blair, Paul T. Williams, Ronald M. Krauss, Frank T. Lindgren, John J. Albers, Ping H. Ho, and John W. Farquhar. Increased exercise level and plasma lipoprotein concentrations: A one-year, randomized, controlled study in sedentary, middle-aged men. *Metabolism*, 32(1), 31-39, 1983.

Ping H. Ho, Lewis E. Graham II, Steven N. Blair, William L. Haskell, Richard B. Terry, and Peter D. Wood. Psychosocial predictors of adherence in a one-year, randomized exercise program. (Unpublished manuscript.)

## CONFERENCE PRESENTATIONS - this part not updated.

Creative Approaches to Community Health

- *Society for Neuroscience Conference* (November 15, 2016)

Out of the Box: Mental Health and the Arts

- *Consciousness and Healing Summit, an extension of the annual conference for the Academy of Integrative Medicine and Health* (November 4, 2016)

Creative Rituals for Processing Grief and Celebrating Life

- *Los Angeles County Department of Mental Health Conference on Spirituality and Mental Health* (May 26, 2016)

Beating the Odds: Evolution of an Evidence-Based Program – keynote address

- *Southern California Chapter of the North American Drama Therapy Association Conference* (February 27, 2016)
- *North American Drama Therapy Association Annual Conference* (October 17, 2020)

Music, Sound and Yoga in Trauma Recovery

- *Expressive Therapies Summit* (November 9, 2014)

Adherence prediction and psychological/behavioral changes following a one-year, randomized exercise program

- *American Psychological Association*, August 1981, Los Angeles
- *Pan American Congress of Sports Medicine and Exercise Science*, May 1981, Miami

Beat the Odds: Social and Emotional Skill Building Delivered in a Framework of Drumming

- *Casting a Wider Net Summit* for music educators (April 22, 2017)
- *Expressive Therapies Summit* (November 10, 2014)
- *American Dance Therapy Association*, October 12, 2012

- *UCLA Collaborative Centers for Integrative Medicine Conference poster* (February 19, 2011)
- *Society for Arts in Healthcare*, April 29, 2010
- *Western Region American Music Therapy Association*, April 10, 2010
- *American Music Therapy Association*, November 14, 2009
- *North American Research Conference for Complementary and Integrative Medicine poster*, May 13, 2009
- *National School Boards Association Annual Conference*, April 4, 2009
- *Los Angeles Unified School District Best Practices in Counseling Fair*, February 9, 2009
- *American Public Health Association Annual Meeting*, October 28, 2008, San Diego - The Impact of Group Drumming on Social-Emotional Behavior in Low-Income Children
- *UCLArts and Healing Conference*, September 25, 2011 - Integrative Medicine in the Community: An Arts-Based Model

#### Integrative Medicine experiential panels on Creative Arts Therapies

- *UCLA Conference on Integrative Medicine and Mental Health* (May 1, 2016)
- *UCLA Conference on Integrative Medicine* (February 2013, 2014, 2015)
- *International Society for the Study of Trauma and Dissociation* (October 27, 2014)
- *UCLA Department of Neuro-Oncology 14th Annual Brain Tumor Conference* (May 10, 2014)
- *Associated Students for Complementary and Integrative Medicine* (March 1, 2014)
- *Associated Students for Complementary and Integrative Medicine* (February 2, 2013)
- *UCLA Collaborative Centers for Integrative Medicine Conference* (February 19, 2011)
- *UCLA Collaborative Centers for Integrative Medicine Conference* (February 3, 2010)

#### The State of the Art and Science in Creative Arts Therapies: a panel presentation

- *International Research Conference on Integrative Medicine and Health*, May 18, 2012.

### **TRAININGS – PRESENTATIONS – WORKSHOPS – COURSES - this part not updated.**

#### Medical Social Emotional Arts Program: Best Practices in Writing/Poetry

*Los Angeles County Department of Mental Health – Older Adult Division* for mental health professionals working with older adults (April 13, 2017)  
*UCLArts and Healing* (March 12, 2016 – current)  
*UCLA Therapeutic Arts Group* for medical students and undergraduates (September 12, 2016 – current)

#### Creativity and the Arts in Healing

*Los Angeles County Department of Mental Health, Clergy Advisory Committee* (March 2, 2017)

#### Playful and Positive Parenting

*El Monte City School District, Jeff Seymour Family Center* (March 2, 2017)

#### Trauma and the Arts

*Kalihi Kai Elementary School*, a national Turnaround Arts program school (January 27, 2017)  
*Turnaround Arts*, Summer National Retreat (June 28, 2016)

#### Launching Your Career in Social Emotional Arts

*UCLArts and Healing* (Winter annually beginning January 9, 2015 – current)

#### Creative Expression and Healing Arts

*UCLA Med 180 Course on Integrative Medicine* (annually each summer 2009 – current)

#### Trauma and the Arts: Best Practices for Supporting Students – keynote address

*Ingenuity* (December 16, 2016)

#### Best Practices for Supporting Students: an experiential workshop in social, emotional and academic learning through the arts

*Ingenuity* (December 16, 2016)  
*BARD Masters in Teaching Program* (August 17 2015, August 4, 2016)

#### Getting Past Can't

*For Grace Conference* (September 23, 2016)

Creativity and Self-Care

*5th Annual UCLA Student Conference for Integrative Medicine* (March 11, 2017)

*Benjamin Center Cancer Support Community* (March 3, 2017)

*Stanford Professional Women's Network* (January 31, 2016)

UCLArts and Healing Programs

*Arts for LA Convergence Conference* (October 29, 2015)

*Westside Mental Health Network* (April 11, 2012)

The Healing Power of Music

*UCLA Health* (October 25, 2015)

Healing, Arts and Complementary Medicine

*UC MERCI (Music Education and Research Collaborative Initiative) Symposium* (October 2, 2015)

Unleash Your Inner Artist

*UCLA Residential Life Healthy Me, Healthy We* (September 2014, January 2015, September 2015)

Managing Stress through Music, Sound and Yoga

*UCLArts and Healing* (August 29, 2015)

The Healing Power of Music

*UCLA Health* (October 25, 2014)

Music and Health

*UCLA School of Music Industry 103 Course on Music, Mind and Brain* (May 20, 2015)

Creative Approaches to Wellness and Healing

*UCLA Department of Social Work* (July 2, 2014) and *UCLA Department of Gender Studies* (February, 2015)

Creative Approaches to Wellness and Healing: Alternative Career Paths

*Actor's Fund Work Program* (June 25, 2014)

Music and Rhythm in Health and Wellness

*UCLA Healthy Campus Initiative and Student Wellness Commission Total Wellness Magazine* (January 18, 2014)

Maximizing the Social and Emotional Benefits of the Arts

*UCLA Visual and Performing Arts Program Course* (January 6 - March 12, 2014)

The Healing Value of Creative Expression

*Pitzer College Course in Abnormal Psychology* (December 9, 2013)

*UCLA Department of Design | Media Arts at the ArtSci Center within the School of the Arts and Architecture* (December 5, 2013)

Creative Arts for Social and Emotional Well-Being

*Santa Monica College Early Childhood Education class* (November 4, 2013)

Social Emotional Arts: Introduction to Theory and Practice

*UCLArts and Healing Social Emotional Arts Certificate Program* (Fall-Winter-Spring, beginning September 21, 2013 - current)

Social Emotional Arts: Needs Assessment and Evaluation

*UCLArts and Healing Social Emotional Arts Certificate Program* (Fall-Winter-Spring, beginning October 12, 2013 - current)

Creative Arts for Wellness

*UCLA Health* (September 7, 2013)

Playful and Positive Engagement.

*A Place Called Home* – Training Program (December 19, 2013)

*City of Santa Monica Human Services Division – Youth and Families* – Training Program (August 16, 2013)

Creative Approaches to Community Health

*Kiwanis Club of Santa Monica* (July 24, 2013)

*UCLA Center for East-West Medicine summer integrative medicine course* for national and international students in the health professions (July 9, 2013)

*Otis College of Art and Design ~ Creative Action Faculty Retreat* (May 15, 2013)

*UCLA Arts and Healing, Creative Minds Project, Visual and Performing Arts Education Program and UCLA Mind Well Conference* (April 7, 2013)

Creative Arts Therapies for Social and Emotional Well-Being

*Visual and Performing Arts Education Program at UCLA* (April 9, 2013)

Creative Arts for Social and Emotional Well-Being: Program Development Strategies and Careers

*UCLA Creative Minds Project* (November 19, 2012)

Loyola Law School Panelist for Forum on Arts and Youth in Custody (October 17, 2012)

Rock the Rhythm: Beat the Odds – Presentations to Administrators and Teachers in Santa Clarita Valley:

*Saugus School District* all 6th and 7th grade teachers (November 2, 2011)

*Newhall School District* 6th grade teachers (October 14, 2011)

*Sulphur Springs School District* administrators (September 12, 2011)

*Hart School District* administrators (August 24, 2011)

*Saugus School District* administrators (August 18, 2011)

*Newhall School District* administrators and teachers (August 5, 2011)

*College of the Canyons Teach Program focus group* with Santa Clarita Valley teachers and 6th and 7th graders (July 28, 2011)

Creative Approaches to Healing through Music, Writing, and Drama

*Creativity: It's Biological Basis and Therapeutic Applications course* (May 31, 2012)

Creative Approaches to Healing through Music, Movement, Writing, Drama, and Art

*Chicago School of Professional Psychology* (May 31, 2011)

Drumming for Community Health and Wellness

*UCLA School of Public Health course on shamanism* (May 9, 2012)

The Creative Arts for Health and Wellness

*UCLA Nutrition, Complementary, and Alternative Medicine Student Club* (April 25, 2012 and February 12, 2013)

The Healing Power of the Arts

*ArtsIN seminar for UCLA undergraduates* (2011)

*UCLA Public Health Week* (April, 2011)

Drumming as a Therapeutic Tool

*UCLA Nutrition, Complementary, and Alternative Medicine Student Club* (2010)

Beat the Odds: Social and Emotional Skill Building Delivered in a Framework of Drumming

*UCLA Arts and Healing ongoing training programs for general public* (Fall, Winter, Spring beginning July, 2009 - current).

*UCLA Arts and Healing Social Emotional Arts Certificate Program* (Fall, Winter, Spring annually beginning October 26, 2013 - current)

*Robert F. Kennedy Elementary School* (April 18, 2017)

*Kalihi Kai Elementary School*, a national Turnaround Arts program school (January 27, 2017)

*Florence Griffith Joyner Elementary School*, a national Turnaround Arts program school (December 10, 2016)

*Boys and Girls Clubs of Greater Milwaukee* (September 29, 2016)

*Oxnard School District* (June 8 and 9, 2016)

*Meadow Homes Elementary School*, a national Turnaround Arts program school (March 11, 2016)

*Turnaround Arts National Leadership Team Annual Retreat* (January 12, 2016)  
*Warren Lane Elementary School*, a national Turnaround Arts program school (November 8, 2015)  
*Hoopla Valley Elementary School*, a national Turnaround Arts program school (October 14-16, 2015)  
*YWCA Santa Monica/Westside – A Girls Voice Program* (Fall, Winter, Spring 2012-2015)  
*El Monte City School District* (June 13, 2013)  
*Santa Monica-Malibu Unified School District Arts Advisory Committee* (January 23, 2013)  
*Boys and Girls Clubs of Santa Monica* (Spring 2013)  
*California State University, Northridge educational administration class* (October 24, 2011)  
*College of the Canyons Teach Program students* (September 10, 2011)  
*Skyblue Mesa Elementary School PTA in Saugus School District* (August 29, 2011)  
*4 LAUSD by LAUSD Conference* (March, 2010)  
*Los Angeles Chapter of the Association for Marriage and Family Therapy* (March, 2010)  
*Los Angeles Unified School District Best Practices Fair* (February, 2008 and 2009)  
*Los Angeles Unified School District Primary Intervention and Elementary School Counselors* (October, 2008)

Going Against the Grain: Alternative Approaches to Health and Fitness  
*UCLA Extension Certificated Program for Fitness Instructors* (1997)

## 1980-1986

Exercise for Weight Management: Ingredients for Success  
*UCLA Extension Certificated Program for Fitness Instructors*

Adopting a Weight Management Lifestyle  
*UCLA Extension Certificated Program for Fitness Instructors*

Stress Management  
*Community Redevelopment Agency, City of Los Angeles*

Stress Management Workshops  
*Airesearch Manufacturing Company, Pandick Corp.*

What's Lurking in Your Lunch  
*Rockwell International*

Adopting a Weight Management Lifestyle course  
*Rockwell International*

Common Sense Weight Loss for Frustrated Dieters  
*Rockwell International*

Smokeless System course  
*TRW, Inc.*  
*City of El Segundo*  
*Rockwell International*  
*Fairchild Control Systems*

Stress Management  
*Daniel Freeman Memorial Hospital for cardiac rehabilitation patients*

Effective Communication  
*TRW, Inc.*

Pre- and Post-Partum Exercise  
*Mattel Toy Co.*

Managing Stress: Your Key to Success  
*Mattel Toy Co (twice)*  
*TRW, Inc.*

Pregnancy and Psychological Health

*UCLA Center for Health Enhancement, Education, and Research*

Post-Partum Depression and Renewing Your Lifestyle

*UCLA Center for Health Enhancement, Education, and Research*

How You Can Keep Your Blood Pressure Down: The Role of Exercise, Stress, and Diet

*Rockwell Corporation*

Women, Stress, and Health

*Del Rey Yacht Club*

Health on the Go

*UCLA Center for Health Enhancement, Education, and Research*

Stress Management in Public Health Practice

*UCLA Graduate Course in Public Health*

Exercise: A Life Choice

*UCLA Center for Health Enhancement, Education, and Research*

Managing Your Time: How to Get the Most Out of a Busy Schedule

*Rockwell International*

Type A Behavior and What You Can Do About It

*Tosco Oil Co.*

*UCLA Center for Health Enhancement, Education, and Research*

*Stanford University undergraduate course in Human Biology*

Nutrition, Exercise, and Heart Health

*Stanford Staffers Club*

Adherence to Exercise

*UCLA Center for Health Enhancement, Education, and Research*

Guidelines on Teaching People How to Exercise

*Stanford Heart Disease Prevention Program Five City Project, held at Hartnell College, Salinas, CA*

Type A Behavior: Conceptualization, Assessment, and Modification

*Beijing University, People's Republic of China*

*Beijing Institute of Psychology, People's Republic of China*

*Xi-Yuan Hospital at the Academy of Traditional Chinese Medicine in Beijing, People's Republic of China*

*Wuhan Medical College, People's Republic of China*

Prediction and Facilitation of Adherence to Exercise

*American College of Sports Medicine Exercise Specialist Workshop*

Principles of Exercise Physiology and Exercise Workshop

*Stanford University Career Planning and Placement Center annual staff retreat*

Lectures on weight management, exercise, and stress management

*Stanford University Summer Alumni College held at Menlo College, other corporate and retail settings, and private organizations*

## **MEDIA: PUBLICATIONS – RADIO INTERVIEWS – APPEARANCES - this part not updated.**

Exploring the Intersection of Mental Health and Creative Expression

*KPCC Radio Station and online article (March 31, 2017)*



Creativity and the Arts in Healing

*Huffington Post for UCLA Healthy Campus Initiative* (March 17, 2017)

Using Creative Expression to Cope with Pain and Help Heal

*Migraine World Summit* (April 2017)

Using the Arts to Treat Chronic Pain

*National Pain Report* (October 12, 2016)

Getting Past Can't

*K-BRITE radio* (October 5, 2016)

The Arts for Social-Emotional Well-Being

By Mary Hardy MD for web podcast (November 22, 2013)

Helping Kids Cope – One Drumbeat at a Time

Headline article by Judy Lin for *UCLA Today*, faculty and staff news (January 26, 2012)

Drumming Out Fat in the New Year

By Lisa O'Neill Hill for *CNN.com* (January 2, 2012)

How Group Drumming May Improve Low-Income Student Behavior

By Meredith Melnick for the Healthland Section of *TIME* online (December 9, 2010)

Beat the Odds Drumming

By Judith Pinkerton, MT-BC for *All Talk Radio's Music 4 Life™* (April 16, 2010)

American Rhythms: Beating the Odds

By *Sabet-Behi Productions* – a documentary film on the underserved children of Napa Street Elementary School in the Los Angeles Unified School District, who experienced the drumming program called Beat the Odds, that integrates activities from contemporary drum circles and group counseling to improve social-emotional behavior. Was a featured interviewee, contributed text, and coordinated other interviewees for the film. (2009)

The Great Weight Loss Challenge

By *KTLA TV, Los Angeles* – a television program to demystify weight control produced. Filmed as weight management instructor and four different waitresses in assertiveness role play; interviewed as exercise specialist on why and how to exercise. (1982)

Getting Started in an Exercise Program

By *Variation Films, Palo Alto* – a videotaped lecture/demonstration for community education for the Stanford Heart Disease Prevention Program Five City project. (1981)

## PROFESSIONAL ADVISORY POSITIONS

UCLA Collaborative Centers for Integrative Medicine, Steering Committee Member (2008-current)

Academy of Integrative Health and Medicine, Association Leadership Council Steering Committee Member (2016-current)

Academic Collaborative for Integrative Health, Council of Advisors (2011 - current).

*Journal of Alternative and Complementary Medicine*, Associate Editor for Creative Arts Therapies (2018 – current).

CREATE CA - Member of Subcommittee on Professional Learning, to educate administrators in education regarding the value of the arts for learning and behavior, what constitutes quality arts education, and models for successful implementation and outcomes (September 30, 2013 - 2014).

Center for Council Training - Member of Leadership Circle (2011 - 2013).

Health and Healing Network (H & H) - Advisory board member. H & H provides television and internet-based integrative medicine/holistic health programming, as well as access to related products and services covering a wide spectrum of medical areas. (2010 - current)

Drums of Humanity - Advisory board member. Drums of Humanity is a nonprofit organization founded by distinguished ethnomusicologist, Craig Woodson, PhD. (2010 - current)

UCLA Extension – Ad hoc advisory board member for health and fitness programs within the Division of Humanities and Sciences (2003 - 2011).

American Heart Association, Los Angeles County Chapter – Script consultant for youth film entitled, “American Beat” (1982).

American Heart Association, Santa Clara County Chapter – Board of Directors (1980 – 1981).

# Curriculum Vitae

[Last Revised: 3/3/2021]

## Ivonne Chand O'Neal, Ph.D.

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### Contact Information



Phone: [Redacted]

Email: [Redacted]

### Professional Appointments

Principal MUSE Research	2015 –
Senior Fellow Creativity Testing Services Washington, DC	2017 –
Chief Research Officer Creativity Testing Services Washington, DC	2015 – 2017
Founding Director of Research and Evaluation The John F. Kennedy Center for the Performing Arts Washington, DC	2011 – 2015
Director of Evaluation and Outcomes VSA: The International Organization on Arts and Disability Washington, DC	2010 – 2011
Research Director Renal Transplant Research Program David Geffen UCLA School of Medicine Los Angeles, CA	2006 – 2007
Co-Investigator/Research Director Cousins Center for Psychoneuroimmunology Semel Institute of Neuroscience and Human Behavior David Geffen UCLA School of Medicine Los Angeles, CA	2002 – 2006
Project Director Urologic Diseases in America/Quality of Life Project Departments of Urology and Health Services UCLA Jonsson Comprehensive Cancer Center and UCLA Schools of Medicine and Public Health Los Angeles, CA	1999 – 2002
Vice President of Special Projects Baba Records: A Division of Warner Music/Reprise Los Angeles, CA	1997 – 1999
Associate Curator Museum of Creativity A Project of the Milken Family Foundation Los Angeles, CA	1994 – 1997

	<p>Statistician Ryan White Initiative/Tobacco Control Project County of Riverside Riverside, CA</p>	1990 – 1994
	<p>Research Manager Social Science Research Center California State University at Fullerton Fullerton, CA</p>	1988 – 1990
<b>Education</b>	<p>Ph.D. Cognitive Psychology Claremont Graduate University <i>Fields:</i> Creativity, Arts Education, PreK-12 Education, Program Evaluation, Research Design, Urban Communities, BIPOC Populations, Title 1 Schools <i>Dissertation Title:</i> Cognitive Effects of Arts-Integrated Instruction on Student Outcomes <i>Committee:</i> Dale Berger (Chair), Mihalyi Csikszentmihalyi, Philip Dreyer, Steven Pritzker</p>	2017
	<p>M.A. Experimental Psychology California State University at Fullerton</p>	1990
	<p>B.S. Behavioral Science, Honors Program Loma Linda University</p>	1988
	<p>B.A. Experimental Psychology, Honors Program Loma Linda University</p>	1988
<b>Areas of Research</b>	<p>Impact of the arts on BIPOC Communities, Narrative Change, Impact of the Arts on Well-Being, Grit, Persistence, Student Engagement, Teacher Engagement, PreK – 12 Arts Integration and Arts Education, Multi-Cultural Education, Impact of the Arts and Humanities on Human Flourishing, Impact of the Arts on High Poverty Populations, Impact of the Arts on Vulnerable Populations, The Arts and Restorative Justice, The Arts and Citizenship, The Arts and School Readiness and Student Achievement, Arts and Social Emotional Development, Educational Equity and Access, Impact of the Arts on Society – International; Impacts of the Arts on High-Risk Populations; Cognitive Theories of Problem Solving; Impact of the Arts on Student Creativity, Innovation, Minority and At-Risk High School Student Transitions, Quality of Life in Patient Decision-Making, Arts and Culture, Development of Exceptional Talent, Creative Economy, Creative placemaking, Arts Mentorship Models in Creative Youth Development</p>	
<b>Grant Activity</b>	<p>Connecticut Office of the Arts Disrupting the School to Prison Pipeline: Restorative Arts Program Environmental Scan PI: Ivonne Chand O’Neal, \$25,000 funded</p>	2019
	<p>Hartford Foundation for Public Giving Establishing Arts and Culture Priorities as Grant Making Guidelines to Address Community Economic and Social Impact PI: Ivonne Chand O’Neal, \$23,000 funded</p>	2019
	<p>California Arts Council/Stuart Foundation Immigrant Youth Arts Mentorship to Promote Work Force Development and Civic Engagement (Study 1) Center Artes Impact of Arts=Opportunity Initiative on Underserved Families (Study 2) Co-PI: Ivonne Chand O’Neal, \$100,000 funded</p>	2019

	Clare Rose Foundation Arts Pilot Study: Chula Vista Elementary School District PI: Ivonne Chand O'Neal, \$2500 funded	2018
	Stuart Foundation ART = OPPORTUNITY Arts Pilot Study: Chula Vista Elementary School District PI: Ivonne Chand O'Neal, \$2500 funded	2018
	William and Flora Hewlett Foundation The Effect of the Arts on Students in Deferred Action for Childhood Arrivals (DACA)-Impacted Environments PI: Ivonne Chand O'Neal, \$75,000 funded	2018
	Stuart Foundation The Impact of the Arts on Incarcerated and At-Risk Youth Populations PI: Ivonne Chand O'Neal, \$200,000 funded	2017
	University of Pennsylvania The Humanities and Human Flourishing: A Multi-Disciplinary Collaboration for Understanding, Cultivating, and Assessing Well-Being PI: Ivonne Chand O'Neal, \$40,000 funded	2016
	DC Commission on the Arts and Humanities: InnovateDC. Creative Measures to Impact Civic Participation in Urban Communities, PI: Ivonne Chand O'Neal, \$85,000 funded.	2015
	US Department of Education: Arts in Education National Program, Executive Grant Writing Team, PI: Mario Rossero, \$20.1 Million funded.	2015
	US Department of Education: Arts in Education National Program, Executive Grant Writing Team: PI: Darrell Ayers, \$20.1 Million funded.	2013
	US Department of Education: Arts in Education National Program, Executive Grant Writing Team: PI: Darrell Ayers, \$20.1 Million funded.	2011
	National Institutes of Health, National Institute of Diabetes and Digestive and Kidney Diseases Grant writing team: PI: Mark Litwin, \$50 Million funded.	2000
<b>Consulting and Work Experience</b>	Senior Research Strategist American Mural Project	2021 –
	Senior Research Strategist Minnesota Opera	2020 –
	Senior Research Scientist 21 <sup>st</sup> Century Cures Act, National Institutes of Health (NIH)	2020 –
	Senior Research Strategist Norman Lear Center, University of Southern California	2020 –
	Senior Research Scientist NIH Office of Laboratory Animal Welfare (OLAW)	2019 –

Higher Education Co-Chair AP Research, The College Board	2019 –
Co-Senior Evaluator 826 National	2019 – 2020
Arts Education Research Technical Writer Orpheum Theater/Shelby County Schools	2019
Faculty, Interagency Collaborative Animal Research Education (ICARE) Academy and Train the Trainers Institute	2019 –
Senior Research Scientist Interagency Collaborative Animal Research Education Project NIH Office of Laboratory Animal Welfare (OLAW)	2019 –
Senior Arts Portfolio Advisor Hartford Foundation for Public Giving	2019 – 2020
Senior Arts Evaluation Strategist Art = Opportunity Initiative Center Artes, California State University at San Marcos	2018 –
AP Research Table Leader Educational Testing Service	2017 –
AP Research Expert Advisor, Kazakhstan The College Board	2016 – 2019
Chief Research Strategist Crayola	2016 – 2019
Scoring Leader Online Distributed Scoring Pilot for the AP® Research exam Educational Testing Service	2016
Arts Leadership Consultant Tennessee Arts Commission	2016
AP Research Table Leader Educational Testing Service	2016
Curriculum Development Consultant Learninglist.com	2015
Research Design Consultant DeVos Institute of Arts Management at the University of Maryland	2015
Civic Engagement Working Group Member Opera America	2015 – 2017
Research Strategy Consultant Kindermusik International	2015
Evaluation Consultant DC Commission on the Arts and Humanities	2015

AP Research Development Committee The College Board	2012 –
Educational Consultant SGE Media	2005 –
Survey Design Consultant Quality of Life Research Center Claremont Graduate University	2003
Educational Consultant HIPTV/Big Foot Entertainment	2000
Creativity Consultant NBC	2000 – 2001
Research Design Consultant UCLA Clinical Scholars Program	1999 – 2000
Research Design Consultant UCLA Division of Cancer Prevention and Control Research	1999
Research Design Consultant Seattle Prostate Institute	1999
Research Design Consultant Eastern Virginia Medical School	1999
Research and Survey Design Consultant Milken Exchange on Educational Technology	1998
Curatorial Consultant The Stahl Center, Loma Linda University	1997
Creativity Consultant Disney Channel	1997
Curriculum Development Consultant The Galef Institute	1997

#### Peer Reviewed Publications

**Chand O'Neal, I** & Runco, M. A. (September/October 2016). *National Association for Elementary School Principals' (NAESP) Principal: Special Supplement* sponsored by Crayola, pp. 20-23.

**Chand O'Neal, I.**, Paek, S. & Runco, M. A. (2015). Comparison of Competing Theories about Ideation and Creativity. *Creativity: Theories-Research-Applications*, 2(2), 1-20, DOI: 10.1515/ctra-2015-0018.

**Chand, I.** (Spring, 1999). Useful Books on Creativity, *Exhibitionist*, 18(1), 27.

Runco, M. A. & **Chand, I.** (1995). Cognition and Creativity, *Educational Psychology Review*, 7(3), 243-268.

**Chand, I.** & Runco, M. A. (1993). Problem-Finding Skills as Components in the Creative Process. *Personality and Individual Differences*, 14(1), 155-162.

#### In press

**Chand O'Neal, I.** & Serman, C. (*in press*). Activating the Power of the Visual Arts to Stimulate Social Change. *Art Education: Instructional Resource Special Issue*.

	<b>Chand O'Neal, I.</b> & Tadik, H. ( <i>in press</i> ). The Effects of Restorative Arts Education on Student Engagement, Interest in School, and Belongingness in High Risk Student Populations. <i>Studies in Arts Education</i> .
	Foust, B. & <b>Chand O'Neal, I.</b> The Urgency of the Arts in Addressing Student Isolation, Belonging, and Joyful Learning. <i>Educational Leadership</i> .
Under Review	Goldberg, M. & <b>Chand O'Neal, I.</b> "Is school teaching us not to be ourselves?": The Role of Creative Youth Development in Youth Belonging and Equity in the Arts <i>Teacher Education Quarterly</i> .
Books	Rajan, R. & <b>Chand O'Neal, I.</b> (Eds) (2017). <i>Arts Evaluation and Assessment: Measuring Impact in Schools and Communities</i> . Palgrave Macmillan.
In press	<b>Chand O'Neal, I.</b> & Holochwost, S. (Eds.) <i>The Arts and Human Flourishing: New Approaches for Measuring Impact, A 3-Volume Compendium</i> . Volume 1: <i>The Arts and Human Development: New Approaches for Measuring the Impact of the Arts on Social Emotional Learning</i> Volume 2: <i>The Arts and Human Resilience: New Approaches for Measuring the Impact of the Arts with Marginalized and Vulnerable Populations</i> Volume 3: <i>The Arts and Human Communities: New Approaches for Measuring the Impact of the Arts on Creative Placemaking</i>
Book Chapters	<b>Chand O'Neal, I.</b> ( <i>in press</i> ). A Walk in the Sun: The Awakening of Human Flourishing in Creative Youth Development. In L. Tay & J. Pawelski (Eds). <i>The Handbook of Positive Psychology on the Arts and Humanities: Theory and Research</i> . Oxford University Press.  <b>Chand O'Neal, I.</b> ( <i>in press</i> ). Mad Genius Controversy. In M. A. Runco & S. A. Pritzker (Eds). <i>Encyclopedia of Creativity, 3<sup>rd</sup> Edition</i> . Elsevier.  <b>Chand O'Neal, I.</b> ( <i>in press</i> ). Stress and Creativity. In M. A. Runco & S. A. Pritzker (Eds). <i>Encyclopedia of Creativity, 3<sup>rd</sup> Edition</i> . Elsevier.  <b>Chand O'Neal, I.,</b> Magrogan, S., Overby, L., & Taylor, G. (2017). AP Research and the Arts: Evaluating a New Approach to College Preparation. In R. S. Rajan & I. Chand O'Neal (Eds). <i>Arts Evaluation and Assessment: Measuring Impact in Schools and Communities</i> . Palgrave Macmillan.  <b>Chand O'Neal, I.,</b> Kisida, B., Smyth, L., & Rajan, R. S. (2017). Arts Policy and the Creative Economy. In R. S. Rajan & I. Chand O'Neal (Eds). <i>Arts Evaluation and Assessment: Measuring Impact in Schools and Communities</i> . Palgrave Macmillan.  <b>Chand O'Neal, I.,</b> Tadik, H., Shilling, K., & Beale, J. ( <i>in press</i> ). The Restorative Arts and Youth at Risk. In I. Chand O'Neal & S. J. Holochwost (Eds). <i>The Arts and Human Flourishing: New Approaches for Measuring Impact, Volume 2, The Arts and Human Resilience: New Approaches for Measuring the Impact of the Arts with Marginalized and Vulnerable Populations</i> Springer.  <b>Chand O'Neal, I.,</b> Tadik, H., Escobedo, F. & Shelton, L. ( <i>in press</i> ). An Art Moment Rises: Assessing the Effect of the Arts on Students in High Trauma Schools. In I. Chand O'Neal & S. J. Holochwost (Eds). <i>The Arts and Human Flourishing: New Approaches for Measuring Impact, Volume 1: The Arts and Human Development: New Approaches for Measuring the Impact of the Arts on Social Emotional Learning</i> , Springer.



## Reports/Webinars/ Blogs

Rajan, R. S. & **Chand O'Neal, I.** (2017). An Introduction to Arts Evaluation. In R. S. Rajan & I. Chand O'Neal (Eds). *Arts Evaluation and Assessment: Measuring Impact in Schools and Communities*. Palgrave Macmillan.

Runco, M. A. & **Chand, I.** (1994). Problem-Finding, Evaluative Thinking, and Creativity. In M. A. Runco (Ed.), *Problem Finding, Problem-Solving and Creativity*. Norwood, NJ., Ablex Publishing Corps.

**Chand O'Neal, I.** (2020). *Eat + Sleep + Create: Reimagining Normal. A Blog Using Creativity Research in Response to the Coronavirus Pandemic* (distribution: National Assembly of State Arts Agencies, CreateCA, Art = Opportunity Initiative, California State University at San Marcos, California Alliance for Art Education, Chula Vista Elementary School District)

**Chand O'Neal, I.** (2020). *Breaking the School to Prison Pipeline: A Landscape Analysis for the State of Connecticut*. Connecticut Commission on Arts, Culture, and Tourism, Hartford, CT

**Chand O'Neal, I.** (2019a). *Portrait of Progress: An Arts Education Evaluation Framework*. CreatED Professional Learning by Crayola.

**Chand O'Neal, I.** (2019b). *MUSE Research Implementation Framework for the Arts and Culture Sector in the Greater Hartford Region*. Hartford Foundation for Public Giving

**Chand O'Neal, I.** (2019c). *Arts Action Force for At-Risk Youth: Year 1 Pilot Study Results*. Arts Education Branch/Visual Arts, Los Angeles Unified School District, Los Angeles, CA

Turnaround Arts California (2019). Ways of Looking: Evaluating School Transformation through the Arts and Social Emotional Learning (Parts 1 and 2) <https://turnaroundartsca.org/blog/>

**Chand O'Neal, I.** & Sterman, C. (2017). 2017 Creatively Speaking: The Role of Arts Integration in Transforming School Culture and Achievement. Webinar for EdWeek in partnership with Crayola, July 18, 2017. <https://secure.edweek.org/media/170718presentation.pdf>

National Endowment for the Arts (2015). How Creativity Works in the Brain: Insights from a Santa Fe Institute Working Group. <http://arts.gov/sites/default/files/how-creativity-works-in-the-brain-report.pdf>

**Chand O'Neal, I.** (2014). The Cognitive and Attitudinal Effects of Arts-Integrated Instruction on 4<sup>th</sup> and 5<sup>th</sup> Grade Students. Human Development Taskforce Webinar: National Endowment for the Arts. <http://arts.gov/videos/webinars>

**Chand O'Neal, I.** (2014). Selected Findings from the John F. Kennedy Center's Arts in Education Research Study: An Impact Evaluation of Arts-Integrated Instruction through the Changing Education Through the Arts (CETA) Program. The John F. Kennedy Center for the Performing Arts.

**Chand O'Neal, I.** (2014). 3 New Findings from the John F. Kennedy Center's Arts in Education Research Study: An Impact Evaluation of the Changing Education Through the Arts (CETA) Program. The John F. Kennedy Center for the Performing Arts.

**Chand O'Neal, I.** (2012). A Review of the Impact of the Arts on Student Performance: Four Cognitive and Developmental Themes. The John F. Kennedy Center for the Performing Arts.

#### Awards/Honors/ Recognition

Palgrave Macmillan Top 25% most downloaded eBooks in its respective eBook Collection in: Rajan, R. & <b>Chand O'Neal, I.</b> (Eds) (2017). <i>Arts Evaluation and Assessment: Measuring Impact in Schools and Communities</i> , Palgrave Macmillan	2019
Northwestern Alumnae Grant	2014
UCLA Neuropsychiatric Institute Research Award	2005
UCLA Neuropsychiatric Institute Research Award	2004
UCLA Neuropsychiatric Institute Research Award	2003
UCLA School of Medicine, Department of Urology	2000
Research Performance Award Claremont Graduate University,	2000
School of Behavioral and Organizational Sciences Fellowship	1984 – 1990
Psi Chi National Psychology Honors	1984 – 1990
Dean's List, Loma Linda University	1984 – 1988

#### National and International Conference Presentations

**Chand O'Neal, I.** & Silk, S. B. (2021). Promoting Well-Being in People Who Care for Animals Used in Biomedical Research: A National Institutes of Health COVID-19 ICARE Case Study. For presentation at the 7th International Positive Psychology Association World Congress 2021 [Virtual]

**Chand O'Neal, I.**, Hodges, D. K., & Goldberg, M. (2021). Arts Amplifying Youth! (AAY!) Summit: A Creative Youth Development Activation to Promote Unity During the Pandemic. For presentation at the 7th International Positive Psychology Association World Congress 2021 [Virtual].

**Chand O'Neal, I.**, Espinoza, R., Espinoza, D., Stall, P., & Gonzalez, M. (2021). Arts and Culture: Tools to Jump-Start College Success in Latinx Youth. For presentation at Prepare: Educating Latinos for the Future of America College Board Conference, [Virtual]

**Chand O'Neal, I.**, Hodges, D., Marcial, S., & McClelland, J. (2021). Arts Amplify Youth! Engaging Youth During Crises of Police Brutality and Covid-19. For presentation at the 2021 National Arts Education Association Conference, [Virtual].

**Chand O'Neal, I.**, Hodges, D., Marcial, S., & McClelland, J. (2021). Through the Lens of Difference: Youth Re-Identifying Arts Research Outcomes. For presentation at the 2021 National Arts Education Association Research Pre-Conference, [Virtual].

**Chand O'Neal, I.** & Shelton, L. (2021). Arts Education as an Effective Response to the Covid-19 Crisis. For presentation at the 2021 National Elementary and Secondary Education Act (ESEA) Conference, Boston, MA

**Chand O'Neal, I.** & Goldberg, M. (2020c). Arts Amplify Youth!: Impacts of Global Cultural Context on Community Cohesion. For presentation at the United States Society for Education through Art/International Society for Education through Art Conference, Santa Fe, NM

**Chand O'Neal, I.** & Shelton, L. (2020). Reimagining Inclusivity and Cultural Diversity in Art and Visual Culture Education for Students Impacted by the Immigration Crisis. For presentation at the United States Society for Education through Art/International Society for Education through Art Conference, Santa Fe, NM

**Chand O'Neal, I., Brown, P. A., & Silk, S. B. (2020).** The Impact of Flexibility and Divergent Thinking on Federal Policy Applications in Biomedical Research Animal Care and Use. For Presentation at the Creativity Conference at Southern Oregon University, Ashland, OR

**Chand O'Neal, I. Tadik, H., Shelton, L., & Goldberg, M. (2020).** The Effects of the U.S. Immigration Crisis on Parent Research Participation in Examinations of Student Creativity. For Presentation at the Creativity Conference at Southern Oregon University, Ashland, OR

**Chand O'Neal, I. & Tadik, H. (2020).** The Effects of Arts Integration on Social-Emotional Development in Students Impacted by the Immigration Crisis. For presentation at the 2020 American Psychological Association (APA) Conference, Division 43: Society for Couple and Family Psychology, Washington, DC

**Chand O'Neal, I. & Goldberg, M. (2020b).** Amplifying Youth Voice to Facilitate Cohesion in a Community Impacted by the Immigration Crisis. For presentation at the 2020 American Psychological Association (APA) Conference, Division 27: Society for Community Research and Action (SCRA), Washington, DC

**Chand O'Neal, I., Goldberg, M., Hodges, D., Marcial, S., & Alvarez, R. (2020).** Arts Amplify Youth! Increasing Belongingness and Feelings of Safety through a Youth-Led Initiative. For presentation at the 5<sup>th</sup> Western Psychological Positive Psychology Conference, Claremont, CA

**Chand O'Neal, I. & Brust Silk, S. (2020).** The Role of Inclusiveness in Biomedical Research Animal Care and Use Decision-Making. For presentation at the 5<sup>th</sup> Western Psychological Positive Psychology Conference, Claremont, CA

**Chand O'Neal, I., Escobedo, F. & Shelton, L. (2020).** Effects of Arts Integration on Empathy in Students Impacted by the Immigration Crisis. For presentation at the 5<sup>th</sup> Western Psychological Positive Psychology Conference, Claremont, CA

**Chand O'Neal, I., Goldberg, M., & Espinoza, R. (2020).** Arts as a Strategic Access Point to Activate College Success in Latinx Youth. For presentation at Prepare: Educating Latinos for the Future of America College Board Conference, Las Vegas, NV.

**Chand O'Neal, I. & Goldberg, M. (2020a).** Youth-Led Discourse on Ethnonationalism, Safety, and the Politics of Art. For presentation at the 2020 American Association of Geographers Conference, Denver, CO

**Chand O'Neal, I., Goldberg, M., Marcial, S., & McClelland, J. (2020).** Through the Lens of Difference: Youth Re-Identifying Arts Research Outcomes. For presentation at the 2020 National Art Education Association Convention, Minneapolis, MN

**Chand O'Neal, I., Goldberg, M., & Espinoza, R. (2020).** Building Sustainable Partnerships to Support First Generation College Student Success. For presentation at the 2020 National Association of Student Personnel Administrators Conference, San Jose, CA

**Chand O'Neal, I., Goldberg, M., & Espinoza, R. (2020).** Building Sustainable Partnerships to Support First Generation College Student Success. For presentation at the 2020 National Association of Student Personnel Administrators Conference, Austin, TX

**Chand O'Neal, I.,** Escobedo, F. & Shelton, L. (2020). Creativity as a Strategy to Address Student Belonging Resulting from the Immigration Crisis. For presentation at the 2020 National Art Education Association Convention, Minneapolis, MN

**Chand O'Neal, I.** & Goldberg, M. (2019). The Role of the Arts in Urban Planning and the Design of Vibrant Communities. For presentation at the 2019 National Organization of Minority Architects Meetings, Brooklyn, NY

**Chand O'Neal, I.,** Holochwost, S.; & Palmer Wolf, D. (2019). The Elephant in the Classroom: How the Arts Address Mass Immigration's Impact on Public Education. For Presentation at the 33<sup>rd</sup> American Evaluation Association Meetings, Minneapolis, MN

**Chand O'Neal, I.** & Johnson, A. (2019). A Walk through the Arts, Culture, and Science of the Twin Cities: A Skill-Building Workshop at the Science Museum of Minnesota, The Walker Art Center, and the Minneapolis Institute of Art. For Presentation at the 33<sup>rd</sup> American Evaluation Association Meetings, Minneapolis, MN

**Chand O'Neal, I.,** & Tadik, H. (2019). Cultivating Creativity and Student Engagement in Students from Immigrant Families Impacted by U.S. Deportation. For Presentation at the 2<sup>nd</sup> Annual Creativity Conference at Southern Oregon University, Ashland, OR

**Chand O'Neal, I.,** & Tadik, H. (2019). The Effects of Arts Integration on Students from Immigrant Families Impacted by U.S. Deportation. For presentation at Division 10 of the 2019 American Psychological Association (APA), Chicago, IL

**Chand O'Neal, I.,** Tadik, H., Shilling, K. & Beale, J. (2019). LAUSD Restorative Arts Education as an Evidence-Based Application in Positive Psychology. For presentation at the 4th Western Positive Psychology Association Conference, Claremont, CA

**Chand O'Neal, I.** & Goldberg, M. (2019). Art=Opportunity Mentorship Model: Applications in Creative Economic Development. For presentation at The Maryland Arts Summit: The One Conference for All the Arts in Maryland – Sharing Experiences -- Bridging Communities, Baltimore, MD

Goldberg, M., Cherry, B., Pillai, R., **Chand O'Neal, I.** (2019). ART=OPPORTUNITY: A City-Wide Research Based Arts Initiative to Advance Economic Development. For presentation at The Arts and Creativity, Cultural Capital, and Economic Dynamism Organized Sessions at the 2019 Association of American Geographers Conference, Washington, DC

Goldberg, M., Cherry, B., Pillai, R., **Chand O'Neal, I.** (2019b). Performing Arts in the City: Socio-Spatial Impacts, Hospitality and Community Building. For presentation at The Arts and Creativity, Cultural Capital, and Economic Dynamism Organized Sessions at the 2019 Association of American Geographers Conference, Washington DC

**Chand O'Neal, I.,** Smyth, L., Goldberg, M., & Kendig, J. (2019). Students in Emotional and Academic Crisis: How the Arts Increase Student Belonging. For presentation at the 2019 National ESEA Conference, Kansas City, MO

**Chand O'Neal, I.** (2018). Artists, Civic Engagement, and the Politics of Sanctuary: Thoughts for the Present Moment. Invited Keynote Address. Lincoln Center Education Summer Arts Forum, New York, NY

**Chand O'Neal, I.,** Holochwost, S., & Smyth, L. (2018). Speaking Truth to Power: Shaping Arts Policy through School District Use of the Impact of the Arts as an Indicator of Achievement. For Presentation at the 32<sup>nd</sup> American Evaluation Association Meetings, Cleveland, OH

**Chand O'Neal, I.** & Johnson, A. (2018). Cleveland Rocks Arts Evaluation: A Skill-Building Workshop at the Rock and Roll Hall of Fame, MOCA Cleveland, and Cleveland Museum of Art. For Presentation at the 32<sup>nd</sup> American Evaluation Association Meetings, Cleveland, OH

**Chand O'Neal, I.,** & Lawrence, T. L. (2018). Create the Innovation Biome: A Sustained Environment where Innovation Thrives. For Presentation at the Creativity Conference at Southern Oregon University, Ashland, OR

Reese, D. & **Chand O'Neal, I.** (2018). From Here You Can Step Anywhere -- Dance as a Creative Youth Development Catalyst. For presentation at the Creativity Conference at Southern Oregon University, Ashland, OR

**Chand O'Neal, I.,** & Tadik, H. (2018). Cultivating Creativity by Reading Art: The Crayola Professional Development Case Study. For presentation at Division 10 of the 2018 American Psychological Association (APA), San Francisco, CA

**Chand O'Neal, I.,** Rinne, L., & Smyth, L. (2017). Arts Research to Policy Pipeline: The Impact of Policy on Arts Education in Title 1 Schools. For presentation at the 31<sup>st</sup> Annual American Evaluation Association Meetings, Washington, DC

**Chand O'Neal, I.** & Sterman, C. (2017). Crayola Creative Capacity Building Professional Development: Cognitive framework for Teacher Outcomes on Teacher Leadership and Self Efficacy. For presentation at the 31<sup>st</sup> Annual American Evaluation Association Meetings, Washington, DC

**Chand O'Neal, I.** (2017). The Future of Arts Integration. For presentation at the 2017 National Association of Elementary School Principals, Philadelphia, PA

**Chand O'Neal, I.** (2017). The Advancement of Human Flourishing through the Arts: A parent's role. For presentation at the 2017 California State PTA Convention, The Future Belongs to Our Children, San Jose, CA

**Chand O'Neal, I.** (2017). The Positive Humanities: Examining the Role of Arts and Cultural Institutions on Cultivating Human Flourishing. For presentation at the 2017 5<sup>th</sup> World Congress on Positive Psychology, Montreal, Quebec, Canada

**Chand O'Neal, I.** & Ross, G. (2016). The Kennedy Center's International Hip Hop Festival: An Evaluation to Frame Applied Research on Human Flourishing. For presentation at the 30<sup>th</sup> Annual American Evaluation Association Meetings, Atlanta, GA

Fitzhugh, G.; Binder, S.; **Chand O'Neal, I.** & Jackson, K. (2016). Let's Get Together Again: Developing Strategies for Cross-TIG Collaboration. For presentation at the 30<sup>th</sup> Annual American Evaluation Association Meetings, Atlanta, GA

**Chand O'Neal, I.** (2016). How Acting and Playwriting Effect Creativity, Social Regulation, and Academic Performance. For presentation at the Learning and the Brain Conference: The Science of Imagination: Cultivating Curiosity and Creativity in Our Schools, Orlando, FL

**Chand O'Neal, I.** (2016b). The Impact of Opera on Human Flourishing. For presentation at the 2016 Opera America Conference: Global Strategies, Local Actions. Montreal, Canada

**Chand O'Neal, I.** (2016c). The Effects of Arts-Integrated Education on Title I Students from Low-Income Families. For presentation at the 2016 National Title I Conference: Frontiers of Opportunity, Houston, TX

**Chand O'Neal, I.,** Schulz Begle, A., Constantinescu, C. & Runco, M. (2015). The Art of Character: How the Arts Improve Grit, Social Emotional Learning, and Creativity. For presentation at the Learning and the Brain Conference: The Science of Character: Using Brain-Psychological Sciences to Promote Self-Regulation, Resilience and Respect, Boston, MA

**Chand O'Neal, I.,** Schulz Begle, A. & Runco, M. (2015c). The Effects of Arts Integrated Instruction on Parent and Teacher Perceptions of Student Creativity. For presentation at the 123<sup>rd</sup> Annual Convention of the American Psychological Association, Toronto, Canada

**Chand O'Neal, I.,** Schulz Begle, A. & Runco, M. (2015b). Cognitive and Behavioral Antecedents to Artistic Excellence: A Study of the Impact of Early Exposure to the Arts. For presentation at the 29<sup>th</sup> Annual American Evaluation Association Meetings, Chicago, IL

Duma, A. & **Chand O'Neal, I.** (2015). Compelling Research: Impact of Arts Integration on Students. For presentation at the Learning Forward 2015 Annual Conference, Washington, DC

**Chand O'Neal, I.** (2015d). Backed by Education Research: A Case for Opera's Civic Impact, For presentation at the 2015 Opera America Conference, Washington, DC

**Chand O'Neal, I.,** Schulz Begle, A. & Runco, M. (2015a). Creativity and Arts-Integrated Instruction: Effects on Interest and Applied Effort in Elementary School Students. For presentation at the 2015 4<sup>th</sup> World Congress on Positive Psychology, Lake Buena Vista, FL

**Chand O'Neal, I.** (2015c). The Trajectory of Artistic Excellence: A Study of the Alvin Ailey American Dance Theater. For presentation at the 2015 National Dance Education Organization Meetings, Phoenix, AZ

**Chand O'Neal, I.** (2015b). Vivid Solutions: Using the Arts to Increase Problem Finding and Problem Solving Skills to Promote Critical Thinking. For presentation at the Learning and the Brain Conference: Educating World-Class Minds: Using Cognitive Science to Create 21<sup>st</sup> Century Schools, New York, NY

McCune, J. & **Chand O'Neal, I.** (2015). Building pARTnerships Through Community Connections. For presentation at the Young Audiences Arts for Learning 2015 National Conference, Kansas City, MO

**Chand O'Neal, I.** (2015). Memory and the Muse: How Arts Integrated Instruction Can Improve Student Engagement, Creativity, and Content Retention in Your Classroom. For presentation at the Learning and the Brain Conference: Making Lasting Memories: Using Brain Science to Boost Memory, Thinking and Learning, San Francisco, CA

Herbert, D., **Chand O'Neal, I.,** Hudson, A., Landon, J. & Smyth, L. (2015). Arts Education: Part of the Solution for Achieving Title 1 Goals. For Presentation at the 2015 National Title 1 Conference, Salt Lake City, UT

**Chand O'Neal, I.** (2014f). Attention to Art: Using the Arts to Increase Focus and Sustain Attention in Classrooms. For presentation at the Learning and the Brain Conference: Teaching Focused Minds, Boston, MA

**Chand O'Neal, I.** (2014e). Establishing the Links between Student Engagement and Creativity: A Study Using a New Measure of Student Engagement in Elementary School Students. For Presentation at the 28<sup>th</sup> Annual American Evaluation Association Meetings, Denver, CO

**Chand O'Neal, I. & Schulz Begle, A.** (2014). Validation of a Measure of Student Engagement for Elementary School Students. For Presentation at the 28<sup>th</sup> Annual American Evaluation Association Meetings, Denver, CO

**Chand O'Neal, I. & Duma, A.** (2014). How Arts-Integrated Instruction Impacts Student Creativity and Engagement in School: New Findings from the John F. Kennedy Center for the Performing Arts. For presentation at the 2014 Arts Education Partnership Forum, Pittsburgh, PA

**Chand O'Neal, I.** (2014d). The Benefits of the Arts for Critical and Creative Thinking. For presentation at the Learning and the Brain Conference: The Science of Smarter Minds: Teaching to Think, Create and Innovate for School and Careers, New York, NY

**Chand O'Neal, I., Schulz Begle, A. & Runco, M.** (2014). The Effects of Arts Integrated Instruction on Ideational Behavior in 4<sup>th</sup> and 5<sup>th</sup> Grade Students. For presentation at the 122<sup>nd</sup> Annual Convention of the American Psychological Association, Washington, DC

**Chand O'Neal, I.** (2014c). Voices of Youth: The Role of the Arts in Hip Hop Culture. For presentation at the 122<sup>nd</sup> Annual Convention of the American Psychological Association, Washington, DC

**Chand O'Neal, I.** (2014b). Improving Student Outcomes: Practical Arts-Themed Principles to Enhance Student Learning. For presentation at the U.S. Department of Education's Fall 2013 Arts in Education Project Directors Meeting and Evaluation Workshop, Washington, DC

**Chand O'Neal, I.** (2014a). The Role of the Arts in Social-Emotional Skill Building. For presentation at the 37<sup>th</sup> Learning and the Brain Conference: Teaching Self-Aware Minds: Using Brain Science to Boost Social and Emotional Skills, San Francisco, CA

Fleishman, N. & **Chand O'Neal, I.** (2013). Integrating Performance Measurement and Evaluation: Speed Networking to Advance Public Service Goals. For presentation at the 6<sup>th</sup> Annual Public Performance Measurement and Reporting Conference, Trenton, NJ

**Chand O'Neal, I.** (2013c). How the Arts Engage Students: Cultivating Sustained Learning through Real World Applications. For presentation at the 36<sup>th</sup> Learning and the Brain Conference: Engaging Minds for the 21<sup>st</sup> Century: Using Technology, Nature, Cognition and Collaboration for Deeper Learning, Boston, MA

**Chand O'Neal, I.** (2013c). The United Language of Evaluation: Leveraging Scope, Scale, and Sustainability in Evaluating the Impact of the Arts in Schools. For presentation at the 27<sup>th</sup> Annual Conference of the American Evaluation Association, Washington, DC

**Chand O'Neal, I. & Rinne, L. (2013).** Evaluating Arts Integration: Establishing Links between Artistic Activity and Educational Outcomes. For presentation at the 27<sup>th</sup> Annual Conference of the American Evaluation Association, Washington, DC

**Chand O'Neal, I., Schulz Begle, A. & Runco, M. (2013b).** The Impact of Attitudes about Art on Divergent Thinking in Elementary School Students. For presentation at the 3<sup>rd</sup> World Congress on Positive Psychology, Los Angeles, CA

**Chand O'Neal, I., Schulz Begle, A. & Runco, M. (2013a).** The Role of Flexibility and Regulation in Attitudes about Art in Elementary School Students. For presentation at the 25<sup>th</sup> Annual Association for Psychological Science Meetings, Washington, DC

**Chand O'Neal, I. (2013a).** When Walls Become Doorways: The View from Creative Classrooms: An Empirical Investigation of the Impact of Arts Integration on Student Outcomes. For presentation at the 34<sup>th</sup> Learning and the Brain Conference: Creative Minds for the 21<sup>st</sup> Century: Increasing Imagination, Innovation, and Insight in Brains, Students, and Schools, San Francisco, CA

**Chand O'Neal, I. (2012b).** Research 101: The Science and Art Behind How Questions Shape Answers. For presentation at the 2012 U.S. Department of Education Arts in Education Project Directors Meeting and Evaluation Workshop, Washington, DC

**Chand O'Neal, I. (2012a).** A Kennedy Center Case Study: How Qualitative Assessment Was Used in the Evaluation of the Changing Education Through the Arts (CETA) Program. For presentation at the 2012 U.S. Department of Education Arts in Education Project Directors Meeting and Evaluation Workshop, Washington, DC

**Chand O'Neal, I. & Duma, A. (2012).** The Kennedy Center's "Changing Education Through the Arts" Program: Process Evaluation to Prepare for the Future. For presentation at the 2012 Arts Education Partnership Forum, Washington, DC

Stoner, S., **Chand O'Neal, I.**, Sandahl, C. & Ferris, J. (2011). Changing Perceptions through Creative Writing. For presentation at the 2011 Society for Disability Studies Conference, San Jose, CA

**Chand O'Neal, I., Stoner, S. & Liniger, M. (2011).** Universal Design for Learning (UDL) and the Inclusive Arts-Integrated Classroom. For presentation at the 2011 Arts Education Partnership Forum, Washington, DC

**Chand O'Neal, I. (2011).** Logic Models and Action Plans: Design and Impact. For presentation at The International VSA Education Conference, Cambridge, MA

**Chand O'Neal, I. (2005).** When Walls Become Doorways: What We Have Learned about Creativity. For presentation at the UCLA Tennenbaum Family Initiative on Creativity Research and the UCLA Neuropsychiatric Institute, Los Angeles, CA

Valladares, E., Motivala, S., **Chand O'Neal, I.**, Ehlers, C., Thayer, J., & Irwin, M. (2005). Heart Rate Variability and Loss of Delta Sleep in Alcohol Dependence. For presentation at the 63<sup>rd</sup> Annual Meeting of the American Psychosomatic Society, Vancouver, British Columbia, Canada

Irwin, M., Valladares, E., Motivala, S., **Chand O'Neal, I.**, & Thayer, J. (2005). Reduced Vagal-Related Indices of Heart Rate Variability During Nocturnal Awake and Sleep in Alcohol Dependence. For presentation at the 63<sup>rd</sup> Annual Meeting of the American Psychosomatic Society, Vancouver, British Columbia, Canada



Valladares, E. Motivala, S., **Chand O'Neal, I.**, Dang, J. & Irwin, M. (2004). Heart Rate Variability During Sleep in Recovering Alcoholics and Controls. For presentation at the 18<sup>th</sup> Annual Meeting of the Associated Professional Sleep Societies, Philadelphia, PA

Litwin, M., Brandeis, J., **Chand, I.**, Kwan, L., Dougherty, S. & Reiter, R. (2002). Quality of Life in the Year Following Brachytherapy, External Beam Radiation, or Prostatectomy for Clinically Localized Prostate Cancer: A Longitudinal Study. For presentation at the meetings of the American Urological Association, Inc., 97<sup>th</sup> Annual Meeting, Orlando, FL

Litwin, M., **Chand, I.**, Kwan, L., Brandeis, J., Dougherty, S. & Reiter, R. (2001). Quality of Life in the Year Following Brachytherapy, External Beam Radiation, or Prostatectomy for Clinically Localized Prostate Cancer: A Longitudinal Study. For presentation at the meetings of the American Urological Association, Inc., 96<sup>th</sup> Annual Meeting, Anaheim, CA

Brandeis, J., **Chand, I.**, Kwan, L., Dougherty, S., Reiter, R. & Litwin, M. (2000). Pre-Treatment Quality of Life in Men with Early State Prostate Cancer. For presentation at the meetings of the American Urological Association, Inc., 95<sup>th</sup> Annual Meeting, Atlanta, GA

Brandeis, J., **Chand, I.**, Kwan, L., Dougherty, S., Reiter, R. & Litwin, M. (2000). A Prospective Study of the Short Term Effects of Radical Prostatectomy vs Brachytherapy on Quality of Life. For presentation at the meetings of the American Urological Association, Inc., 95<sup>th</sup> Annual Meeting, Atlanta, GA

**Chand, I.** (1997). Defining and Applying Creativity. For paper presentation at the meetings of the 1997 American Psychological Association, Chicago, IL

**Chand, I.** & Runco, M. (1994). Adult Evaluations of Children's Ideas. For paper presentation at the meetings of the 1995 Western Psychological Association, Los Angeles, CA

Johnson, D., Runco, M., **Chand, I.** (1994). Implicit Theories of Children's Creativity: A Cross-Cultural Study. For presentation at the meetings of the 1995 Western Psychological Association, Los Angeles, CA

**Chand, I.** & Runco, M. (1994). Characteristics of Individuals Who Generate Good Problems. For presentation at the meetings of the 1994 International Creativity and Innovation Networking Conference, Quebec City, Quebec, Canada

**Chand, I.** (1991). Problem-Finding Skills as Components in the Creative Process. For presentation at the 1992 American Psychological Association, San Francisco, CA

**Chand, I.** (1989). Is Friendship a Factor? For presentation at the meetings of the 1990 American Psychological Association, New Orleans, LA

**Invited Talks,  
Lectures, Panel  
Participation, and  
Webinars**

**2021:** Senior Curator: Educational Symposium, St. Johnsbury Academy (July)

**2020:** Invited Panelist: New General Director's Roundtable: 2020 Opera America National Conference (July), Invited talk: How Artists Create, 2020 Arts League Salon, Alexandria, VA (April), Invited Panelist: Business/Private Sector Careers for Geographers, American Association of Geographers Conference, April), ETS/AP Capstone Table Leader/Rubric Development, Salt Lake City, UT (May/June), Invited keynote address: Creativity at the Core Summer Institute, California County Superintendents Educational Services Association, Los Angeles, CA (July),

**2019:** Invited Speaker: Turnaround Arts California Convening: Ways of Looking: Exploring Measurement of School Transformation through the Arts and Social Emotional Learning (October), Invited Moderator: College Board AP Capstone Credit Policy, College Board National Higher Education Symposium (October), Invited Keynote Panelist: College Board National Higher Education Symposium on AP Capstone (October), Invited Keynote Panelist: Arts Relevancy, Connecticut Office of the Arts, New Haven, CT (May), Invited Panelist: Disrupting the School-To- Prison Pipeline, Connecticut Office of the Arts, New Haven, CT (May), Invited Speaker: Duke University, Orchestra of the Americas' Global Leaders Program (April), Invited keynote address: Creativity at the Core Summer Institute, California County Superintendents Educational Services Association, Monterey, CA (July), Invited Keynote Speaker: East Noble School Corporation Professional Development Symposium, Kendallville, IN (November)

**2018:** Invited Panelist: 22<sup>nd</sup> Annual Grant Makers in Education Conference, San Diego, CA (October), Invited Keynote Speaker: Lincoln Center Education Summer Arts Forum, New York, NY (July), Invited keynote address: Midwest Superintendents Association Conference, Chicago, IL (July), Invited keynote address: Creativity at the Core Summer Institute, California County Superintendents Educational Services Association, San Diego, CA (July), ETS/AP Capstone Table Leader/Rubric Development, Salt Lake City, UT (May/June)

**2017:** Invited Speaker: Duke University, Orchestra of the Americas' Global Leaders Program (November), Crayola/U.S. Department of Education Table Leader: Champion Creatively Alive Children, Washington, D.C. (September), Panelist Principal's Breakfast: 2017 National Principal's Conference (July), Educational Testing Service (ETS)/AP Research Table Leader (May/June), AP Research College Board Mock Reading Table Leader (May), Invited Keynote Speaker: California Parent Teacher Association National Conference, San Jose, CA (February)

**2016:** Crayola/U.S. Department of Education Table Leader: Champion Creatively Alive Children, Washington, D.C. (September), Educational Testing Service (ETS)/AP Research Online Distributed Scoring Pilot Table Leader (August), ETS/AP Capstone Table Leader/Rubric Development, Salt Lake City, UT (May/June), Invited Keynote Speaker: Collective Impact Conference, Tennessee Art Commission, Nashville, TN (June), ETS/AP Invited Research Professional Night Speaker, Salt Lake City, UT (June), Invited Keynote Speaker: Lincoln Center Education Summer Arts Forum, New York, NY (July)

**2015:** Invited Working Group: Opera America and Civic Action (June), How Questions Shape Answers: The Art Behind Crafting an Evaluation for your Art Program: DC Commission on the Arts and Humanities (January, February), Invited Working Group Participant 2017 Survey of Public Participation in the Arts: A component of the US Census National Endowment for the Arts (October)

**2014:** Invited presentation, National Committee for the Performing Arts (December); Panel Member, The College Board, AP Capstone Research Course on the Arts (August, December); Invited Working Group Participant, Santa Fe Institute, "The Nature of Creativity in the Brain" (July); Invited Guest: UK-US Cultural Engagement Research Symposium, The Gallup Institute, Washington, DC (June); Invited Panelist, The Intersection of Research and Policy: Arts and Culture Symposium, Crystal Bridges Museum of American Art/University of Arkansas (April), Invited lecture, One Book Northwestern, Northwestern University, "Creativity and the Arts" (April)

**Chand O'Neal, I.** (2014). The Cognitive and Attitudinal Effects of Arts-Integrated Instruction on 4<sup>th</sup> and 5<sup>th</sup> Grade Students. Human Development Taskforce Webinar: National Endowment for the Arts. <http://arts.gov/videos/webinars>

	<p>Chand, I. &amp; Dennis, R. (1999). <i>Research Tools and the World Wide Web: Using the Survey Builder Program to Study Quality of Life</i>. For presentation at the Dean's Conference Series, UCLA Schools of Medicine and Public Health, Los Angeles, CA</p> <p>Chand, I. (1997). <i>Children, Learning, and Play</i>, Crafton Hills College, Yucaipa, CA</p>	
Media Interviews/ Mentions/ Documentary Appearances/ Press Releases	<p>TurnAround Arts California Featured Speaker  <a href="https://www.educationdive.com/news/arts-sel-collaboration-boosts-school-Documentary-climate-assessment-options/566354/">https://www.educationdive.com/news/arts-sel-collaboration-boosts-school-Documentary-climate-assessment-options/566354/</a></p> <p><i>Something is Happening in Chula Vista</i> Documentary(2019)  <a href="https://vimeo.com/357633531">https://vimeo.com/357633531</a></p> <p>AP Capstone FeaturedSpeaker  <a href="https://blog.ed.gov/2018/03/educators-add-adaptable-skills-to-the-educational-mix-advice-from-advanced-placement-capstone-students/">https://blog.ed.gov/2018/03/educators-add-adaptable-skills-to-the-educational-mix-advice-from-advanced-placement-capstone-students/</a></p> <p>KALW Radio interview with Carol Kocivar (2017)  <a href="https://www.kalw.org/post/looking-education-carol-kocivar-june-27-2017">https://www.kalw.org/post/looking-education-carol-kocivar-june-27-2017</a></p> <p>National Endowment for the Arts. The Nature of Creativity and the Brain.  <a href="http://arts.gov/news/2015/links-between-arts-learning-and-neuroscience-examined-new-nea-report">http://arts.gov/news/2015/links-between-arts-learning-and-neuroscience-examined-new-nea-report</a></p> <p>The Huffington Post (2015)  <a href="http://www.huffingtonpost.com/john-m-eger/more-evidence-favoring-ar_b_6634766.html">http://www.huffingtonpost.com/john-m-eger/more-evidence-favoring-ar_b_6634766.html</a></p> <p>National Endowment for the Arts  <a href="http://arts.gov/art-works/2014/does-school-arts-education-matter">http://arts.gov/art-works/2014/does-school-arts-education-matter</a></p> <p>NEA Webinar: <a href="http://arts.gov/video/arts-human-development-task-force-august-2014-webinar">http://arts.gov/video/arts-human-development-task-force-august-2014-webinar</a></p> <p>89.3 KPCC: <a href="http://scpr.org/blogs/education/2014/08/20/17179/study-bolsters-use-of-arts-integration-mainstay-of/?utm">http://scpr.org/blogs/education/2014/08/20/17179/study-bolsters-use-of-arts-integration-mainstay-of/?utm</a></p> <p>91.3 WHQR: <a href="http://whqr.org/post/coastline-kids-arts-and-creativity-why-arts-education-goes-beyond-art-arts-sake">http://whqr.org/post/coastline-kids-arts-and-creativity-why-arts-education-goes-beyond-art-arts-sake</a></p> <p>The John F. Kennedy Center for the Performing Arts Press Release  <a href="http://web.kennedy-center.org/~media/Files/KC/Press%20Releases/KennedyCenterCETAstudyrelease.pdf">http://web.kennedy-center.org/~media/Files/KC/Press%20Releases/KennedyCenterCETAstudyrelease.pdf</a></p> <p>DC Collaborative <a href="https://storybank.dccollaborative.org/post/124182315849/e-news-june-2015-edition">https://storybank.dccollaborative.org/post/124182315849/e-news-june-2015-edition</a></p>	
Curated Exhibitions	<p><i>Safety -- Guns, Religion, Race and the Metro:</i> 2020  <i>Words from Walls to Conversations to Action.</i> Curated by  <b>Ivonne Chand O'Neal</b>, Ishaan Luc Chand O'Neal, &amp; Merryl Goldberg.  Busboys and Poets, Washington, DC</p> <p><i>Bud, Blossom: Bold.</i> An artist's perspective on the evolution of the lotus. New photographs by Deb Crierie. Curated by  <b>Ivonne Chand O'Neal</b>. 1<sup>st</sup> Stage Gallery, Washington, DC 2011</p>	
Federal Appointments	<p>Expert Consultant, Institute for Education Sciences (IES), Arts in Education Panel 2017</p>	

	Expert Consultant, Programmatic Evidence Evaluation Corporation for National and Community Service (CNCS)	2016
	Reviewer, Panel A: National Endowment for the Arts (NEA)	2015
<b>National Association Leadership</b>	Governance Committee, National Assembly of State Arts Agencies	2021 –
	Board of Directors, National Assembly of State Arts Agencies	2020 –
	Higher Education Co-Chair, The College Board	2019 –
	Co-Chair: Arts, Culture, and Museums American Evaluation Association	2012 – 2020
<b>Editorial/Advisory Boards/Reviewer</b>	Editorial Review Board, <i>Art Education: The Journal of the National Art Education Association</i>	2020 –
	Research Advisory Board, The Humanities and Human Flourishing: A Multi-Disciplinary Collaboration for Understanding, Cultivating, and Assessing Well-Being, University of Pennsylvania	2016 –
	Reviewer, <i>Psychology of Aesthetics, Creativity and the Arts</i>	2016 –
	Editorial Board, <i>Creativity Research Journal</i>	2011 –
	Advisory Board, College Board Development Committee	2014 –
	Advisory Board, California Science Center	1997 – 2001
<b>Volunteer Service</b>	Co-Chair, Academic Excellence Sub-Committee	2017 – 2018
	Strategic Planning Committee, Washington Episcopal School	
	Ambassador, Washington Episcopal School	2015 – 2017
	Co-Chair: Arts Integration Committee, Kensington Parkwood Elementary School	2014 – 2015
	Member, Volunteers of America, Los Angeles Chapter	2000 – 2005
	Federation for the Blind, Los Angeles Chapter	1998
	Statistics Reader	
	Co-Director, Foreign Film Society	1986 – 1988
	Loma Linda University	
<b>Teaching</b>	Concordia University Chicago	2016 – 2017
	Non-Profit Research	
	La Sierra University, School of Education, Visiting Professor	2016
	Psychological Theories of Instruction	
	Arts and Cognition: Learning Theory Goes Vivid	
	Loma Linda University	
	Human Development	1998
	Research Methods	1997
	Theories of Personality	1997
	Learning and Memory (Teaching Assistant)	1987– 1988
	Cerritos College	
	Research Methods	1997
	Introduction to Psychology	1997
	California State University at Fullerton	
	Computer Applications	1989 – 1990
	Research Methods (Teaching Assistant)	1988 – 1990
	Avondale College (Australia)	
	Statistics	1988
	Statistics	1989

<b>Grant Reviewer</b>	US Department of Education, Assistance for Arts Education Grant Competition, Washington, DC	2021
	US Department of Education, Office of Elementary and Secondary Education, Magnet Schools Assistance Program	2020
	US Department of Education Developing Hispanic-Serving Institutions (DHSI) Program Grant Competition	2020
	US Department of Education Arts Education Development and Dissemination Grant Competition, Washington, DC	2018
	US Department of Education Full-Service Community Schools Grant Competition, Washington, DC	2018
	US Department of Education Institute of Educational Science Arts in Education Grant Competition, Washington, DC	2018
	US Department of Education Professional Development Arts Education Program Grant Competition, Washington, DC	2017
	US Department of Education National Professional Development Program Grant Competition, Washington, DC	2017
	US Department of Education Magnet Schools Assistance Grant Competition, Washington, DC	2017
	DC Commission on the Arts and Humanities General Operating Support (GOS) Grant Program	2017
	US Department of Education Promise Neighborhoods Grant Competition, Washington, DC	2017
	US Department of Education Institute of Educational Science Arts in Education Grant Competition, Washington, DC	2017
	US Department of Education Magnet Schools Assistance Program Grant Competition, Washington, DC	2016
	US Department of Education National Professional Development Program Grant Competition, Washington, DC	2016
	US Department of Education Innovative Approaches to Literacy Grant Competition, Washington, DC	2016
	Corporation for National and Community Service AmeriCorps Grant Competition, Washington, DC	2016
	DC Commission on the Arts and Humanities DC Heritage Grant Competition, Washington, DC	2016
	US Department of Education Investing in Innovation (i3) Grant Competition, Washington, DC	2015
	US Department of Education Full-Service Community Schools Grant Competition, Washington, DC	2014

US Department of Education Innovative Approaches to Literacy Grant Competition, Washington, DC	2014
DC Commission on the Arts and Humanities, East of the River Arts Grant, Washington, DC	2014
US Department of Education Ready to Learn Government Performance and Results Act (CGPR), Washington, DC	2014
DC Commission on the Arts and Humanities, East of the River Arts Grant, Washington, DC	2013
DC Commission on the Arts and Humanities, 27 <sup>th</sup> Annual Mayor's Arts Awards	2012

## Professional Memberships

American Alliance of Museums  
 Arts Education Partnership  
 American Educational Research Association  
 American Evaluation Association  
 American Psychological Association: Division 10 (Psychology and the Arts)  
 Association for Psychological Science  
 International Positive Psychology Association  
 Learning and the Brain Society  
 Maryland Art Education Association  
 UCLA Tennenbaum Center for the Biology of Creativity



# Melanie Rick

## Education

### Virginia Tech

Master of Arts in Education: Literacy Curriculum and Instruction  
summa cum laude  
August 2005-May 2008

### Clemson University

Bachelor of Arts in Education: Elementary and Special Education  
cum laude  
August 1993-December 1996

## Licensure and Teaching Endorsements

- **National Board Certified: Middle Childhood Generalist**  
Certified in November 2000.  
Renewed in November 2011 and November 2020.
- **Credentialed as Multiple Subject Teacher in California**  
Expires May 2024
- **Elementary Education and Special Education (Learning Disabled)**
- **Reading Specialist**

## Experience

### Director and Senior Arts Integration Consultant

Focus 5, Inc.  
2006-Current

Manage a team of eleven national consultants and administrative team of four. Design and lead professional development workshops, in-depth courses, and summer training institutes focused on arts integration. Professional learning also includes demonstration teaching, coaching, and consulting in classrooms (In-Person and Online).

### Arts Integration Specialist

Fairfax County Public Schools, Virginia-- Bailey's Elementary for the Arts  
2007-2014 (part time)

Instructional Coach to a staff of over 200 teachers learning include the arts in their teaching practices.

### Program Manager

John F. Kennedy Center for the Performing Arts, Washington, DC  
2008-2012 (part time)

Work with teaching artists from the nation to develop and evaluate workshops presented at the Kennedy Center through the Changing Education Through the Arts Program.

PR/Award # S351A210056



# Melanie Rick

## Experience (continued)

### 4<sup>th</sup> Grade Teacher

Fairfax County Public Schools, Va  
Bailey's Elementary for the Arts  
2003-2006

### 4<sup>th</sup> Grade Teacher

Greenville County Public Schools, SC  
Stone Academy of Communication Arts  
1998-2003

### Learning Disabled/Self Contained Special Education Teacher

Greenville County Schools, SC  
Greer Middle School  
1997-98

### 3<sup>rd</sup> Grade Teacher

Greenville County Public Schools, SC  
Lake Forest Elementary School  
January 1997-July 1997

## References

### Jeanette S. McCune

John F. Kennedy Center for the Performing Arts  
Director, School and Community Programs  
Education Division  
*Pronouns: she/her/hers*

[Redacted]

### Heather Boyd

Fairfax County Public Schools  
Former Assistant Principal Bailey's Elementary  
Currently Assistant Principal at Haycock Elementary)

[Redacted] (cell)

### Ellen Westkaemper

Director of Education  
Greenville County Museum of Art

[Redacted]

ward # S351A210056

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## Laura Phelan-Shahin

### Education:

#### **Master's in Clinical Counseling with an expertise in Expressive Arts Therapy at California Institute of Integral Studies: 2005-2008**

- Student Assistant for Intermodal EXA with Steve and Ellen Levine February 11th-16th 2008
- Extra-curricular class: Drama Therapy for special populations: with Armand Volkas January 2007-June 2007
- Attended European Graduate School to study intermodal approaches to EXA Summer 2006

#### **Bachelor of Arts from Humboldt State University (Studio Art): 1997-2003**

- Accademia di Belle Arti in Florence, Italy: Studied Painting: 2001-2002
- Teacher's Assistant for beginning painting at HSU: Fall 2002
- Honor's painting program at HSU: Spring 2003

### Work Experience:

**Psychotherapist in Private Practice-** I utilize the expressive arts, mindfulness and somatics in order to support individual adults and adolescents to find emotional, relational and psychological wellness. Please feel free to look at my profile on North Coast Association of Mental Health Professionals (NCAMPH)

<http://www.ncamhp.org/showrecord.asp?id=645>

**Behavioral Health Clinician-** Humboldt-Del Norte SELPA Eureka Ca 95503 Aug. 2017- June 2020

SELPA Director: Mindy Fattig SELPA Supervisors: Heather Quigley-Cook & Peter Stoll

- Provides individual, family and group therapy to Special Education students
- Provides art therapy group to Therapeutic Learning Classrooms
- Provides Milieu counseling to Therapeutic Learning Classrooms
- Attends IEP and other related meetings
- Services as an advocate to both school districts and students and their families
- Provides mental health crisis support as needed
- Collaborates with county wide agencies and services providers

**Mental Health Therapist/Clinician-** Remi Vista Inc. Eureka Ca 95503 Nov. 2012-Aug. 2017

Director: Stephanie Holmes Clinical Supervisor: Joe Krzesni

- Provided school-based counseling services through mediCal (in various elementary and middle schools in the county)
- Provided individual and family counseling in an office setting



- provided individual and group therapy in therapeutic classroom at Winship MS
- provides individual behavioral health counseling through ERICS
- Children ranging from 4 years old to 18 years old.
- Caseload has ranged from 20-25cases. 32 hours per week.

**Outpatient Psychotherapist-** Seneca Center: Collaboration with Oakland Unified School District Community Day School (CDS)

4917 Mountain Blvd. Oakland Ca 94606 April 2012-Nov. 2012

Clinical Supervisor: Phoebe Harris Millman: [REDACTED] (consent to contact)

CDS is a school for youth who have been expelled from Oakland Unified School District. These youth are in both middle and high school.

- Caseload of up to 15 clients.
- Provided individual therapy
- Met with youths' families
- Collaborated with school administrators and teachers
- Provided crisis management
- Caseload of up to 15 clients. 40 hours per week.

**On Call Clinician** Seneca's Mobile Response Team East Bay April 2012-Nov. 2012  
(consent to contact: Seneca HR 510-317-1415) Hours varied 0-16 per week

**Day Treatment & Residential Therapist-** Seneca Center: San Francisco Community Treatment Facility 887 Potrero Ave. Unit L San Francisco, Ca 94110 May 2011- April 2012

Program Director: Alicia Hooton: [REDACTED] Clinical Supervisor: Danielle Siegel:  
[REDACTED] (consent to contact)

CTF was a non-public school and residential program for adolescents with severe emotional disturbance. I was restationed in Seneca due to closure of CTF.

- Caseload of both day treatment students and residential clients.
- Provided weekly individual therapy conducted weekly family therapy.
- Provided a variety of group therapies (including narrative, arts, and mindfulness based approaches).
- Oversaw each client's treatment program, completed extensive paperwork (including assessments, progress notes and county requirements).
- Contributed to the overall management of the program.
- Collaboration with each client's treatment teams, including social workers and attorneys.
- Caseload of 4-6 clients. 40 hours per week.

**Classroom Therapist-** Seneca Center: Riverview Mental Health Collaborative 205 Pacifica Ave. Bay Point, Ca 94565 May 2009-May 2011

Program Director: Tom Tamura [REDACTED] Clinical Supervisor: Wendi Leonard:  
[REDACTED] (consent to contact)

Riverview is an Intensive day treatment center for middle school children with emotional disturbance.

- Provided therapy with the children in a milieu setting.
- Provided weekly individual therapy.



- Conducted family therapy once a week for their families.
- Ran an arts based group once a day.
- Supported classroom behavior management
- Case management (including classroom behavioral interventions, IEPs, and resource opportunities)
- Case load of 8 children. 40 hrs per week.

**Marriage and Family Therapist trainee** Youth Service Bureau of San Mateo 1670 S. Amphlett Blvd. Suite. 115 San Mateo, Ca 94402 August 2007-August 2008

Supervisor: Claudia Dolan (no longer at YSB) [REDACTED] (consent to contact)

- Provided individual therapy in school and clinic settings
- Provided group therapy to youth
- Provided family therapy.
- Caseload 15 clients. 20 hours per week.

**After-school Teacher** at Family Connections 2565 San Bruno Ave. San Francisco, Ca 94134 August 2008- May 2009 Director: Maryann Fleming Supervisor: Elizabeth Perez (no longer at FC) [REDACTED] (consent to contact)

Family Connections is an agency dedicated to serving low-income families in the Portola District of San Francisco

- Responsible for a class of 14 third grade children.
- Tutored children with homework.
- Deescalate conflicts and managed group dynamics.
- 20 hours per week.

**Art teacher** Via Center School, Berkeley Ca [REDACTED] (consent to contact: Angela McGee) August 2005-May 2009

Via Center is a school for children between the ages of 6 to 22 with developmental disabilities (autism, emotionally, disturbed and medically fragile).

- Taught art to two different skill level classes weekly.
- Created curriculum to incorporate movement and visual arts.
- 5 hours per week.

**Instructional Assistant** at Via Center School: July 2003-August 2005

- Supported head teacher in individualizing academic and behavioral support to students
- 30 hours per week.

**Art teacher** 'Swim and Gym' Peninsula Covenant Church 3560 Farm Hill Blvd. Redwood City Ca 94061 [REDACTED] consent to contact. August 2003

'Swim and Gym' is a summer day camp for an elementary-age youth

- Taught art history by starting with a mini-lecture and then presenting an art project complementing the lesson
- 9 hours per week.

**EDUCATION**

Ph.D., Art (Art Education), University of Georgia, 2014  
M.A.Ed., Art Education, University of Georgia, 2010  
B.A., Art History and Criticism / Studio Art (Drawing), State University of New York at Stony Brook, 2007  
A.A.S., Fine Arts, Fashion Institute of Technology (NY, NY), 2003

**HIGHER ED TEACHING EXPERIENCE**

Associate Professor, Art Education, Humboldt State University, 2020-Present  
Assistant Professor, Art Education, Humboldt State University, 2016-2020  
Lecturer, Art Education, Humboldt State University, 2015-2016  
Visiting Assistant Professor, Art Education, University of Georgia, 2014-2015  
Graduate Teaching Assistant, University of Georgia, 2010-2014

**AWARDS AND ACADEMIC HONORS**

California Art Education Association Higher Education Art Educator of the Year, 2020  
McCrone Promising Faculty Scholar Award, Humboldt State University, 2020  
American Educational Research Association's Qualitative Research Special Interest Group's Outstanding Book Award, 2017  
Society of Professors of Educators Outstanding Book Award, 2017  
Faculty Leadership Fellow, Humboldt State University, 2016  
Outstanding Teaching Assistant Award, University of Georgia, 2012

**OTHER SELECTED TEACHING/PROFESSIONAL EXPERIENCE**

Faculty Lead, Prison Arts Collective, Humboldt/Pelican Bay Chapter, 2020-Present  
Program Leader, Elementary Credential Program, Humboldt State University, 2020-Present  
Instructor, Studio School, Arcata, CA, 2016-Present

Instructor, Lyndon House Art Center, 2015

Co-Chair/Co-Program Coordinator, Art Education Department, University of Georgia, 2014-2015

Art Teacher, Migrant Middle/High School Summer School, Athens, GA, 2015

### **SELECTED PUBLICATIONS**

#### **BOOK**

Jones, S. & **Woglom, J.** (2017). *On mutant pedagogies: Seeking justice and drawing change in teacher education*. Rotterdam: Sense Publishers.

#### **PEER REVIEWED ACADEMIC PUBLICATIONS**

#### **REFEREED BOOK CHAPTERS**

Woglom, J. (In Press). Aesthetic justice. In *Hobbel, N. (Ed.) Social justice pedagogy across the curriculum: The practice of freedom*. Abingdon, United Kingdom: Routledge

Woglom, J. (In Press). The Jam. In *Jones, S. and Thiele, J. (Eds.) Clubhouse Book: Title TBD*.

Woglom, J. (2020). Disrupting text-based forms of knowledge in education. In *Peters, M. and Heraud, R. (Eds.) Encyclopedia of educational innovation*. New Delhi, India: Springer Nature.

**Woglom, J. & Jones, S.** (2016). Playground futurities and micro-utopias: Enacting freedom through Reggio, a neighborhood, and relational aesthetics. In *Gorski, P. (Ed.) Talking back and looking forward: Poetry and prose for social justice in education*. Lanham, MD: Rowman and Littlefield.

Jones, S. & **Woglom, J.** (2015). Behind the body-filled scenes: Methodologies at work on the body in graphica. In *Medina, C. & Perry, M. (Eds.) Methodologies of Embodiment: Inscribing Bodies in Qualitative Research*. New York: Routledge.

Jones, S. & **Woglom, J.** (2012). Overcoming nomos. Graphic chapter in *Gorski, P., Osei-Kofi, N., Sapp, J., Zenkov, K. (Eds.) Cultivating social justice teachers: How teacher educators have helped students overcome cognitive bottlenecks and learn critical social justice concepts* (pp. 27-48). Sterling, VA: Stylus Publishing.

#### **ARTICLES IN REFEREED JOURNALS**

Jones, S. & **Woglom, J.** (2016). From where do you read the world? A graphica expansion of literacies for teacher education. *Journal of Adolescent & Adult Literacy: A Journal from the International Reading Association*. 59(4), 443.

Jones, S., Thiel, J., Brown, T., Davila, D., Pittard, E.A., Snow, M., **Woglom, J.F.**, Zhou, X. (2016). Childhood geographies and spatial justice: Making sense of place and space-making as political acts in education. *American Educational Research Journal*, 53(4), 1126-1158.

Jones, S. & **Woglom, J.** (2014). Dangerous conversations: Persistent tensions in teacher education. *Phi Delta Kappan*, 95(6), 47-56.

Jones, S. & **Woglom, J.** (2013). Teaching bodies in place. *Teachers College Record*, 115(8).

Jones, S. & **Woglom, J.** (2013). Graphica: Comics arts-based educational research. *Harvard Educational Review*, 83(1), 168-191.

## Peter C. Stoll, Ph.D.



### EDUCATION:

- 2003 *Ph.D - School Psychology, University of Massachusetts – Amherst, MA.*
- Dissertation Research: A program evaluation of a domain-based academic self-management training program for post-secondary students with learning disabilities. Research was conducted at Mt. Holyoke College and sponsored through the Office of Learning Skills. The group-based intervention included nine undergraduates with learning disabilities, data collection was completed Fall 2002 and the dissertation was defended May 2003.
- 1997 *M.Ed. – School and Counseling Psychology, University of Massachusetts – Amherst, MA.*
- 1989 *B.A. - Social Work/Environmental Studies, Antioch College - Yellow Springs, OH.*

### PROFESSIONAL EXPERIENCE:

- 2020-Present **Coordinator, Prevention and Intervention Services**  
*Humboldt County Office of Education – Eureka, CA.*  
Established new department at the Humboldt COE, Prevention and Intervention Services. Hired two certificated management positions and onboarded licensed early childhood mental health specialist. Department focusing on school climate transformation and mental health and wellness in schools. Providing technical assistance with district and school site teams. Initiatives include Multi-Tiered System of Support (MTSS), Positive Behavior Intervention and Support (PBIS), Universal Design for Learning (UDL), Social Emotional Learning (SEL), Restorative Practices, crisis prevention and response, suicide prevention and response, mindfulness, and academic Response to Intervention RtI. Assisting school teams scale-up fidelity of initiatives, strengthening equitable education for all student groups with an emphasis on Trauma Informed and culturally sustaining practices. Fidelity measures, data-based decision making, teaming, and frameworks of evidence-based practices. Partnerships with Placer County COE/SELPA, and the California PBIS Coalition.
- 2015-2020 **Program Director, Northern CA MTSS Coalition**  
*Humboldt County Office of Education – Eureka, CA.*  
Starting in 2015 HCOE dedicated .6 FTE (program coordinator) and .5 FTE (co-coordinator) to the formation of the Northern CA MTSS Coalition. This initiative

is joint funded by the Department of Health and Human Services, assists schools with the initiation and implementation of Multi-Tiered System of Supports, including; Positive Behavior Intervention and Support (PBIS), Restorative Practices (current licensed trainer, International Institute of Restorative Practices - IIRP), Social Emotional Learning, Mindfulness, Academic support and intervention, and other innovative school climate transformation evidence-based practices. Training, coaching, and technical support are provided to school teams. Training in SWIS (School Wide Information System) as a tool for data collection, on-site fidelity measures, and on-going Professional Learning Communities (PLC) are all elements of ensuring the success of a Multi-Tiered System of Support. Beginning in 2016 the Orange County Department of Education, in partnership with the California Department of Education, Butte County Office of Education, and the SWIFT Center in Kansas City launched a statewide initiative – CA SUMS (Scale-Up Multi-Tiered System of Support). Current Region 1 Lead CA SUMS. One of 11 state leaders for CA SUMS, coordinating five counties (Sonoma, Lake, Mendocino, Humboldt, and Del Norte) efforts with technical assistance and coordination of training for Region 1.

2012-present **Program Director, ERICS, Psychological and Behavioral Services**

*Humboldt County Office of Education/SELPA – Eureka, CA.*

This administrative management level position includes; overseeing Educational Educationally Intensive Counseling Services for Related Mental Health Services (AB 114, ERMHS, Educationally Related Mental Health Services) for Humboldt and Del Norte Counties, supervision and evaluation of county employed school psychologists (2012-2016), Behavioral Health Clinicians, and Behavioral Specialists, screening referrals to ERMHS, SELPA staff development (mental health, least restrictive environment, school-wide interventions, etc.), coordinate with SELPA director on student placement settings, supervise service provision to students by non-public agencies (NPAs), facilitation and mediation of individualized education plan (IEP) meetings, coordinate with outside agencies to provide ERMHS. Other duties include; conducting assessments, crisis response and coordination of interventions, student counseling, management of Student Mental Health Initiative mental health grant (SMHI), and consultation services to staff, parents and agencies.

2008-present **Faculty, School Psychology Program, Psychology Department**

*Humboldt State University, Arcata, CA.*

Current member of the school psychology faculty at Humboldt State University as an instructor and graduate student supervisor. Teach the functional behavioral analysis component of the social emotional behavioral assessment sequence. Responsible for course development, implementation, and student evaluations. University supervisor for school psychology graduate students overseeing academic coursework, fieldwork placements, and culmination portfolio products. Includes weekly individual supervision, site visits, and joint evaluations with on-site fieldwork supervisors. Participation in faculty meetings and annual student admissions.

- 2005-2012     **School Psychologist/Behavior Specialist**  
*Humboldt County Office of Education/SELPA – Eureka, CA.*  
 This management level position included; school-based consultation for students with social-emotional behavioral problems, comprehensive psychoeducational assessment, functional behavioral assessment, positive behavioral support (school-wide, class-wide, and individualized), frequent training presentations for districts and county-wide, consultation and implementation of school-based programs for students with social-emotional behavioral problems, facilitated and mediated Individual Education Plan (IEP) meetings, interagency consultation, crisis response, threat assessment, and collaboration and consultation with county school psychologists and educational specialists. Other professional duties included; active membership on leadership team comprised of managers, chaired the committee on emotional disturbance, site visits for students in out of county residential placements, and attendance of regional and national conferences.
- 2003-2004     **Post-Doctoral Psychology Intern**  
*Humboldt State University – Arcata, California*  
 The post-doctoral placement included; comprehensive mental health counseling and referrals to the community, campus outreach, networking with campus and community support services, short-term and long-term individual therapeutic and group-based (targeting anxiety and depression) interventions for registered HSU undergraduate and graduate students, and psychological and crisis risk assessment. Additional activities included didactic training, guest lecturing for college courses (lectures on Functional Behavior Analysis for school psychology program, and Mental Health Wellness for the biology department), professional development, in-service training, conceptual case presentations, assessment and treatment for mandated students under disciplinary action, and supervision of graduate practicum students. Completed hours required for licensure as professional practicing psychologist.
- 2002-2003     **Disability Service Coordinator/Learning Skills Specialist**  
*Hampshire College – Amherst, Massachusetts.*  
 Position included; individual and group meetings with students with and without disabilities (learning, physical, and psychological), campus outreach, faculty training, academic skills-based workshops, consultation with prospective students and families, accessible adaptive technologies management, collaboration on peer mentoring program, assistance with training student counselor advocates, facilitated reasonable student accommodations at Hampshire College and within the Five College Consortium, and reviewed psychoeducational documentation for disability eligibility. Additional responsibilities included clinical consultation and case management, referrals for psychoeducational assessment, and/or therapy.
- 2002-2003     **Assistant to the Office of Learning Skills**



*Mount Holyoke College – South Hadley, Massachusetts.*

This 1.5-year internship experience, supervised by Dr. John Body, included psychoeducational assessment, individual case management, workshops for students, and case collaboration. The position also included dissertation research of an academic self-management intervention which provided academic support and direct instruction in the following areas: study skills, time management, legal issues (IDEA, Section 504 and the ADA), academic self-efficacy, executive functioning and metacognition, academic attribution, and self-advocacy.

2001-2002     **Educational Consultant/Behavioral Specialist**

*Shutesbury Elementary School - Shutesbury, MA.*

Provided consultation and supportive services to local elementary school. Expertise in functional behavior assessment and positive behavior support planning, introduced all work in terms of the problem solving model, developed interventions and supportive instructional programming for students with and without disabilities. Also conducted psychoeducational assessments, curriculum development and instructional modification, systematic data collection to inform educational decisions and intervention planning (FBA/CBM/DIBELS). Lead team meetings, provided parent support and in-service district wide trainings. Also conducted social skills groups for students targeting pro-social skill development. Specialized with students with Asperger's disorder and ED. All consultation was contracted by the public schools and services were provided at school and home-based settings.

2002     **School Psychologist**

*Greenfield Public Schools - Greenfield, MA.* Provided district wide psychoeducational and functional behavioral assessments. Participated in TEAM meetings, intervention and program design, and home-support. Worked with general education and special education classrooms, offered recommendations and program support for students identified with disabilities.

1999-2001     **Educational Consultant/Therapist – Predoctoral Internship/Employee**

*The May Institute - Norwood, Massachusetts. APA Accredited Pre-doctoral Internship in Clinical Psychology: hired employee following internship.*

Major Rotation: School and Family Consultation Services supervised by Dr. Robert Putnam. Provided school and home-based consultation and clinical services. All services based on modern school psychology services. Technical assistance and consultation included; direct service, clinical case review, intensive home-based services, IEPs with measurable goals, and system-wide and administrative consultation. Diagnosis, assessment and evaluation included; standardized testing, psychoeducational/clinical/functional behavior assessments (positive behavior support planning), and independent educational evaluation. Professional development through weekly didactic seminars and workshops, presentations, and supervision. Consultation settings included public and charter schools (in eight school districts, general and special education classroom support), hospitals, residential treatment facilities and collaborative alternative

educational settings. Facilitated and attended TEAM meetings collaborated on intervention strategies, data collection, and supervision of classroom aids and intervention implementation.

Minor Rotation: May Behavioral Health Counseling Center, Norwood, MA, supervised by Dr. Jeff Szymanski and Dr. Lauren Solotar. Clinical therapist in a community-based counseling center. Clients served ranged from 6-45 years of age. Provided cognitive-behavioral, solution focused, reality, alcohol and substance, and existential therapies to clients with a wide range of presenting problems and diagnosed psychopathologies. Intakes, risk assessment, hospitalization assistance, 24 hour on-call responsibilities, and psychological assessment and evaluation. Participated in didactic training, supervision, and clinical team consultation.

1998-1999 **School-Based Consultation Team**

*University of Massachusetts – Amherst, School Psychology Program/North Adams Public Schools, North Adams, Massachusetts.*

Advanced graduate student team member. Collaborative program between the University of Massachusetts and North Adams Public School System. Provided psychoeducational assessment, classroom based interventions, curriculum development and modification, three year reevaluation for services, educational and psychological consultation, pre-referral interventions, functional behavioral assessment, consultation to parents/families, problem solving for academic, achievement and behavior problems including assessment of children suspected of having Attention Deficit Hyper Activity Disorder. All activities supervised by Gary Stoner, Ph.D.

1998-1999 **Clinician/Therapist**

*Massachusetts Society for the Prevention of Cruelty to Children (MSPCC) - Greenfield, MA.* Provided clinic, school, and home-based individual and family counseling for children and adolescents. Treatment plans, multi-axis diagnosis, and play and varied therapeutic modalities. Supervision and psychological consultation provided as training component.

1995-1998 **Case Manager/Case Manager Coordinator/Supervisor**

*Learning Disabilities Support Services (LDSS), University of Massachusetts Amherst.* Managed/Counseled a caseload of fifty undergraduate students with diagnosed learning disabilities. Meetings included: academic accommodation needs, legal advocacy, learning resource identification, counseling, mental health referrals, and housing accommodations. Position also included: securing legal and appropriate academic accommodations, drafting memos for deans, consultation and collaboration with parents, professors and university personnel. Supportive services were infused with the emphasis of the student as self advocate. During third year, supervised a staff of seven case managers and facilitated the Peer Mentor's Network for U-Mass students with disabilities - this

weekly community support group was developed to support and discuss issues pertaining to disabilities.

**Spring 1998     Consultant**

*University of Massachusetts - Amherst, project: Success 2000.*

Coordinated day long activities/visits for high school students with learning disabilities. Transition preparation, college student mentoring, on-site visitation, small group discussions, for federal grant project examining issues of transition for students with disabilities.

**1997                 Backcountry Projects Coordinator**

*Kenai Fjords National Park – Seward Alaska, summer 1997*

Coordinated backcountry trail projects, supervised visiting conservation groups (Student Conservation Association, Outward Bound). Participated in an historic restoration of park's only historic structure, taught safe base camp protocol in grizzly bear habitat to crew. Rock staircase, trail, and small bridge construction. Supervised park trail crew and participated in park maintenance training programs.

**1993-1996         Supervisor, Student Conservation Association, High School Program**

*The Student Conservation Association - Charlestown, NH.*

Nez Perce National Forest, ID (1993), Kenai Fjords National Park, AK (1994), Bob Marshall Wilderness Area, MT (1995), Kenai Fjords National Park, AK (1996). Supervised and coordinated backcountry trail projects involving high school volunteers selected internationally. Students participated as backcountry trail crewmembers in remote wilderness settings for five weeks. Program emphasized successful project completion, land stewardship, environmental awareness, and small group dynamics.

**1994-1995         Counselor/Expedition Leader**

*Explorations Trout Creek - Trout Creek, MT*

Contracted with wildernesses based assessment organization. Consulted therapeutic and behavioral interventions, and wilderness based therapeutic counseling. Led therapeutic group sessions with 8-10 adolescent males and females. Supervised group housing and developed adventure based activities.

**1994-1995         Team Leader**

*City of Missoula Parks and Recreation - Missoula, MT*

Lead and facilitated high and low ropes course activities for diverse age groups. Objectives often included group and self-challenging initiatives designed to promote group membership, leadership, trust, and self-reliance. Facilitated debriefing discussions throughout the course of the day.

**1991-1993         Youth Counselor**

*Franklin Community Action Corporation - Greenfield, MA*

Staffed drop-in center for children and adolescents ages 6-21. Lead peer support specialized substance abuse and psychoeducational support groups, and provided individual counseling. Team facilitated S.O.A.R. (Sharing Outdoor Adventure and Recreation) offering Adventure Based Counseling for high school students identified as “at-risk”. Member of counseling team working on a Federally funded demonstration project to measure the effectiveness of Adventure Based Counseling. Weekly supervision provided by licensed social worker. Settings included school, community and homes of clients.

1990-1991 **Residential Counselor**

*Lake Grove Maple Valley School - Wendell, MA*

Supervised emotionally/behaviorally challenged male adolescents in rural residential setting. Led wilderness expeditions.

1989-1990 **Environmental Field Program Coordinator/Leader**

*Antioch College - Yellow Springs, OH; Washington State and British Columbia*

Planned and lead travelling field program studying environmental and social issues. Developed academic courses with faculty sponsors, researched and cultivated regional resources, arranged itinerary with consultants and participated in regional activities. Developed courses on Energy Resources, Ecosystem Management, Community Development, and Environmental Sociology. Program included extensive exposure to native and alternative communities (environmental, co-housing, and intentional). Managed logistics for ten traveling college students for full twelve-week academic summer study quarter. Coordinated academic assignments and evaluations with faculty sponsors and managed 30K budget.

## **PRACTICA EXPERIENCE**

Fall 1998 **Clinical Practicum**

*Psychological Services Center, University of Massachusetts – Amherst, MA*

Member of Child Study Team: Collaborative child study and assessment project between the School Psychology, and Clinical Psychology graduate programs. Team focused on referrals concerning psychological, educational, behavioral, and Attention Deficit Hyperactivity Disorder concerns.

**300 hours** by 5/99 Supervisor: Gary Stoner, Ph.D.

Fall 1998 **Counseling Practicum**

*Massachusetts Society for the Prevention of Cruelty to Children (MSPCC) - Greenfield, MA*

Description above.

**300 hours** by 5/99 Supervisors: William Matthews, Ph.D.; Jane Lynch, LICSW, Director.

Spring 1998 **Special Education Practicum**

*Learning Disabilities Support Services (LDSS), University of Massachusetts Amherst*

Description above.

Practicum Focus: Peer mentoring for students with disabilities.

**300 hours** Supervisor: Patricia Silver, Ed.D.; Director.

1996-1997

**School Psychology Practicum**

*Green River Elementary School - Greenfield, MA, (1996); Breor Elementary School - Hatfield, MA, (1997)*

Worked as a school psychologist practicum student supervised by licensed school psychologists. Activities included: student, parent and teacher interviews, administration and interpretation of cognitive and achievement instruments, classroom observation, curriculum-based measurement, consultant of behavioral and academic problems incorporating the problem solving models of school psychology linking assessment to intervention, wrote psychoeducational evaluations, participated in TEAM meetings, and collaborated with administrators, teachers, psychologists, other educational specialists, parents and students.

**400 hours** Supervisors: Gary Stoner, Ph.D., Leonard Huber, Ph.D., Bruce Poulson, M.Ed.

**CERTIFICATION AND PROFESSIONAL AFFILIATION:**

*Administrative Credential, California Commission on Teacher Credentialing (2016 preliminary, 2018 clear credential).*

*Pupil Personnel Services Credentials, California Commission on Teacher Credentialing, 2005-Present.*

*Cadre Representative (Humboldt-Del Norte) PENT (Positive Environment Network of Trainers), San Joaquin Office of Education, 2006-Present.*

*Association of California School Administrators, ACSA. Member.*

*National Association of School Psychologists, NASP. Member.*

*Nationally Certified Emergency Medical Technician (EMT) – 1993  
Wilderness Emergency Medical Technician (WEMT), SOLO, Conway, NH.*

*Winter Emergency Caregiver, (WEC). Certified, 1993.*

**AWARDED:**

*Administrator of the Year Award – Pupil Personnel Services. Presented by the Humboldt Chapter of the Association of California School Administrators, 2012.*

**FREQUENTLY PRESENTED TOPICS** – a non-exhaustive list.  
(For school districts, HCOE, and community agencies and institutions):

*Best Practice in Functional Behavior Assessment.*

*CANS: Child and Adolescent Needs and Strengths.* (Trainer for Certification).

*Cultural and Linguistic Issues in Behavior Assessment.*

*Procedures for Behavior Emergencies.*

*ERMHS (Educationally Related Mental Health Services) Training for NPAs  
(Non-Public Agencies) – Welcome to the World of IDEA Acronyms.*

*Factors that Influence Student Behavior – The Three Tiers of Student Support.*

*Instructional Aides: A Critical Component in Special Education.*

*Mental Health Services Role in Education: Assessments, Supports and Service.*

*Moving the Profession Forward – The Bus (Next Stop PBIS).*

*Positive Behavior Support in the Classroom.*

*Students with Asperger's Disorder/High Functioning Autism in the High School  
Setting.*

*Supporting the Positive Growth and Learning of our Students (PBIS).*

*Threat Assessment and Crisis Response in the Schools.*

Gmail

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Compose

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[REDACTED]

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Notes

14

United Flight Certifi...

24

More

Application Received

Inbox x

[REDACTED]

to jbareilles

2:15 PM (0 minutes ago)

Dear Humboldt County Office of Education,

Your application was made available to the State Clearinghouse under the [Executive Order 12372 Process](#) for review.

Thank you,

OPR State Clearinghouse

[REDACTED]

Reply

Reply all

Forward

PR/Award # S351A210056

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<https://mail.google.com/mail/u/0/?tab=rm&ogbl#inbox/WhctKJWQlrGcLBBMPxHfgRbWXNqsnDCKfHFRZvPqNPhHdsPWBdtWVZXZhxnrtnSpFtnqHB> 1/1

## Documentation and Certification of LEA eligibility

- ☐ Provide the most recent data from <https://www.census.gov/data/datasets/2019/demo/saipc/2019-school-districts.html> for all applicable LEAs as evidence that the LEA(s) applying for the AAE grant meet the statutory requirement that to be an eligible LEA, 20% or more of families served by the LEA must be from families below the poverty line.
- ☐ Please include calculations with your data. For example: “estimated number of relevant children 5 to 17 years old in poverty who are related to the householder” DIVDED by “estimated population aged 5-17”.

For the ArtSEL proposal we are partnering with the following eligible LEAs. For the LEAs, 20% or more of families served by the LEAs are from families below the poverty line.

State Code	District ID	District Name	Total Population	Population of Relevant Children 5 to 17 years of Age	Estimated Number of Relevant Children 5 to 17 years old in Poverty Related to the Householder	Filename	Date of creation	Poverty %
6	10380	Cutten Elementary School District	5243	434	97	sd19-ca.txt	16-Nov-20	22.4%
6	29430	Pacific Union Elementary School District	4765	339	111	sd19-ca.txt	16-Nov-20	32.7%
6	5400	Blue Lake Union Elementary School District	2468	226	50	sd19-ca.txt	16-Nov-20	22.1%





**CALIFORNIA DEPARTMENT  
OF EDUCATION**

**TONY THURMOND**  
STATE SUPERINTENDENT OF  
PUBLIC INSTRUCTION

March 29, 2021

Chris Hartley, Ed.D., Superintendent  
Humboldt County Superintendent of Schools  
Humboldt County Office of Education  
901 Myrtle Avenue  
Eureka, CA 95501

Dear Dr. Hartley:

It is my pleasure to write this letter of support for Humboldt County Office of Education's application to the U.S. Department of Education's Assistance for Arts Education grant program. As the State Superintendent of Public Instruction, one of my main priorities is to increase equitable access to well-rounded educational programs and services for all students, particularly those facing barriers to accessing a range of courses and those in need of academic and social and emotional learning (SEL) supports.

The California Department of Education (CDE) supports the whole school/whole child approach of **ArtSEL**; the inclusion of families; and professional learning for teachers, administrators, and classified staff with a focus on arts and SEL. Specifically, the skills or strategies mastered through bi-annual collaborative teaching cycles encourage collaboration, planning, in-class modeling, and debrief sessions to support arts and SEL instruction. The "Tier 1" connection to a Multi-tiered System of Support approach supports high-quality creative education strategies that boost student engagement, creative thinking, higher order thinking, and SEL integrated with the arts.

The project goals are consistent with these priorities, particularly for the rural communities that Humboldt County Office of Education serves. The success of the prior grant awarded in 2018 is a testament to the impact and sustainability of this project.

The CDE looks forward to supporting the **ArtSEL** project to positively impact our state's rural youth in a time of great need.

If you have any questions regarding this subject, please contact Aileen Allison-Zarea, Education Administrator, Educator Excellence and Equity Division, by email at [REDACTED]

Sincerely,

[REDACTED]  
Tony Thurmond

TT:sp



Recommendation Letter for Humboldt County Office of Education  
United States Department of Education  
Assistance for Arts Education (AAE) Grant Program

February 9, 2021

To whom it may concern,

It is my pleasure to write a letter of recommendation for Humboldt County Office of Education (HCOE) who is applying for the U.S. Department of Education Arts Assistance for Arts Education (AAE) Grant Program competition. Humboldt has a long history in leadership in arts education and has been an active participant in the California County Superintendents Educational Services Association (CCSESA) Statewide Arts Initiative, CREATE CA, and ongoing work with the California Department of Education.

Stacy Young, Visual and Performing Arts Program Manager and Region 1 Arts Lead for CCSESA Statewide Initiative, is a proven leader with remarkable talents and managerial strengths. She is extremely organized and very competent in overseeing grants and initiatives. As a state and regional arts leader, she continues to be active in arts education policy and implementation and serves on the state Curriculum and Instruction Steering Committee as a member of the Arts Subcommittee for California. Through her leadership, HCOE has been effective in providing professional development and other technical assistance to schools in rural communities and sharing pedagogies and resources to support teachers and administrators of disadvantaged students. Stacy's quality work has been featured in many statewide programs and institutes in the last several years, attesting to her competence, achievement, and leadership. She brings a deep knowledge of the arts disciplines and a commitment to ongoing professional learning and development that has been heralded by arts and education leaders in our state.

HCOE been very active in a state effort to bring more arts to underserved rural communities and this will be an extension of focused work to build capacity with elementary educators. Stacy represents HCOE in a statewide leadership advisory for CCSESA Rural Arts Network (CRAN) and continues to work toward increasing educators' expertise to increase access to standards-based arts education and in interdisciplinary models that integrate the arts. Through her many efforts, she continues to work toward building teacher and student expertise in the arts and has worked with many diverse communities including those that are located within the boundaries of the Hupa Indian Reservation, in the mountains along the scenic Trinity River, in northwestern California.

With this grant submission, Stacy will be working to create an all-school approach that reinforces the connections to Social and Emotional Learning and the arts through ongoing professional development for teachers, administrators, and classified staff. The prospective program will



impact school-wide communities and provide a multipronged effort to work in school districts over a four-year period.

Through proven curricular modules and other methodologies developed by Stacy Young, and other state and regional leaders, the work of CCSESA's *Creativity at the Core* and other substantive arts education resources will also be accessed and used representing collaborative work of county offices of education and arts organizations' contributions from across the state. When I think of the powerful collaboration of these individuals, I believe this work will yield incredible change in areas that need it the most. Through focused offerings and technical assistance, the grant will provide leverage and support to educators through well-orchestrated, standards-based programs and offerings.

I strongly support this grant application and recommend that Humboldt County Office of Education be considered for this amazing opportunity.

Warm regards,

[REDACTED]

Sarah Anderberg, Past Chair, CREATE CA  
Director, CCSESA Statewide Arts Initiative  
California County Superintendents Educational Services Association  
1121 L. Street Suite 510  
Sacramento, CA 95814  
[REDACTED]



Feb. 17, 2021

Dr. Christopher Hartley

Superintendent Humboldt County Schools

Humboldt County Office of Education

RE: AAE Foundation Grant Proposal

CREATE CA is a coalition of dedicated and innovative leaders that are focused on ensuring high quality arts education for all California K-12 students. of 5 backbone members – the California Department of Education, the California County Superintendents Education Services Association, the California Arts Council, the California State PTA and the California Alliance for Arts Education.

Create CA strongly supports the Humboldt County the AAE proposal “ARTSEL” submitted by Humboldt County Office of Education as a forward focused response to the inequitable provision of arts education in one of the most rural areas of the state of California. The scope of their project and the whole school approach has been proven effective by research and will serve as a model for other rural communities. It also fulfills some of the key priorities established by our State Superintendent, Tony Thurmond around Social Emotional Learning and MTSS as a tier 1 strategy for all students.

Create CA has been partnering with the Social Emotional division of the California Department of Education which has embraced a crosswalk between the newly adopted California Arts standards and Social Emotional principles. which further validates the importance and timeliness of this proposal. Create CA has long looked to Humboldt County Office of Education and their team for innovative approaches that can influence the rural northern part of the state. We are especially interested in the model outlined in the proposal as an approach that can lead to systemic change in access to and participation in high quality arts education.

Create CA leadership has been partnering specifically with Stacy Young, the Visual and Performing Arts Program Manager and Region 1 CCSESA Arts Lead, on a statewide rural arts initiative and recognizes Ms. Young as a leader for the arts education sector.

We look forward to showcasing this effort statewide as an effective professional development model and supporting the efforts of Humboldt County of Education.

Sincerely,

Patricia Wayne

Project Director

CREATE CA

[www.createca.net](http://www.createca.net)

Teaching and Leading for Social, Emotional, and Academic Development  
Wendy Baron, MA

---

Recommendation Letter for Humboldt County Office of Education United States Department of  
Education  
Assistance for Arts Education (AAE) Grant Program

March 3, 2021

To whom it may concern,

It is my pleasure to write a letter of recommendation for HCOE's application for the U.S. Department of Education Arts Assistance for Arts Education (AAE) Grant Program. Humboldt County Office of Education (HCOE) has been a leader in CA by integrating arts education with social-emotional learning.

Stacy Young, Visual and Performing Arts Program Manager and Region 1 Arts Lead for CCSESA Statewide Initiative, and Bill Funkhouser, MFA, Arts Learning Specialist, Coordinator, Region 1 Arts and Creativity Initiative (ACI), Humboldt County Arts Lead, CCSESA have been active members of our ten-county Northern CA Social-Emotional Learning (SEL) Community of Practice. Monthly, Bill and/or Stacy have been leading us in an arts-social-emotional learning integrated activity, building the collective capacity of over 30 county office leaders to understand how to leverage high quality creative education strategies to engage and develop social and emotional competencies and capacities in adults. Leaders in the Northern CA SEL Community of Practice receive slide decks and facilitator guides for each strategy, thus, building our ability to integrate art and SEL within the context of meetings and professional learning experiences for educators within this large northern CA region.

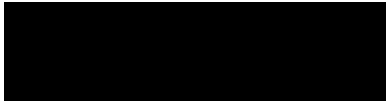
Stacy Young and Bill Funkhouser are proven leaders in Art and SEL, with exemplary professional development and facilitation skills. Their skills in writing and overseeing grants and initiatives has made Humboldt County a leader in arts education and underscores their ability to lead a multi-year, multi-school grant that includes creating strong foundational knowledge in educators for Art/SEL, then supporting teachers in infusing Art/SEL lessons within their classrooms, and finally, expanding to theatre arts and lesson creation. With a continued coaching component, the capacity built in teachers and school leaders during the grant period is sure to be sustainable over time, positively impacting hundreds if not thousands of youth and educators.

This grant is sure to provide leverage and support to educators through well-orchestrated, standards-based, creative and innovative programs and offerings. An additional benefit will be to the ten county offices participating in the Northern CA SEL Community of Practice. The proven curricular modules and methodologies already developed and shared by Stacy Young

and Bill Funkhouser has had a profound impact on all county office leaders, and the new artful thinking strategies, adult and student SEL components will have an even larger impact as they are shared with other leaders across the region.

I strongly support this grant application and recommend that Humboldt County Office of Education be considered for this amazing opportunity. Please feel free to contact me with any questions or for additional information.

Sincerely,

A large black rectangular redaction box covering the signature of the sender.

Co-Founder and Chief Officer, SEL, New Teacher Center  
Social-Emotional Learning Consultant  
Co-Lead CA Statewide SEL Community of Practice  
CA Dept. of Education SEL Taskforce Member  
Coordinator NorCal SEL Community of Practice

A black rectangular redaction box covering contact information, likely a phone number and email address.



# HUMBOLDT STATE UNIVERSITY

## Department of Art

To: Dr. Christopher Hartley, Superintendent Humboldt County Schools, Humboldt County Office of Education

From: James F. Woglom, PhD, Associate Professor/Arts Education Area Lead and Elementary Credential Program Lead, Humboldt State University

Superintendent Hartley,

I am writing in acknowledgment and excited anticipation of mine and The HSU Art Education Area's intended partnership with the Humboldt County Office of Education (HCOE) in the "ArtSEL Initiative". The aim of leveraging social lifelong and emotional learning strategies in K-8th grade public school classrooms to maximize social, intellectual, and creative potential in Humboldt County school is an important goal amongst our many shared efforts to promote creative arts instruction in Humboldt County, especially as it will help our county's elementary students in their transition to middle and high school art programs.

Over the three years I have been working as an instructor at Humboldt State University, HCOE Visual and Performing Arts Manager Stacy Young has gone out of her way to contextualize arts programming in Humboldt County for HSU's undergraduate preservice art educators in her frequent visits and informative lectures for our art education courses. She has further worked to develop a coalition of local arts education stakeholders and program coordinators in order to affect cohesive action towards arts equity in our schools through her part in developing a Humboldt Arts Now! Community. With this coalition, she has worked to collaboratively compose a thoroughly considered and potentially formative Strategic Arts Plan for our arts education partners. Through her leadership, Stacy is moving our collective goal of universally equitable arts instruction forward through continuous and productive action in day-to-day instruction and institutional change.

I am aware that, as a participant in this grant, I will be expected to work with HCOE staff to arrange mentorships and partnerships between HSU students and teachers in project schools, and that I will further be expected to serve with the leadership team. I look forward to having the opportunity to expand the continued partnership between the Humboldt County Office of Education and Humboldt State University, in our combined endeavor to proliferate arts and aesthetic education. Thank you for considering the correspondence between the arts and education in Humboldt County, and the United States.

Sincerely,

1 Harpst Street, Arcata, California 95521-8299

PR/Award # S351A210056

THE CALIFORNIA STATE UNIVERSITY • Bakersfield • Channel Islands • Chico • Dominguez Hills • East Bay • Fresno • Fullerton • Monterey Bay • Northridge • Pomona • Sacramento • San Bernardino • San Diego • San Francisco • San Jose • Santa Barbara • Stanislaus

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# Focus 5, Inc.

Focus5ArtsIntegration.com

P.O. Box 1601, Wildwood, FL 34785

February 22, 2021

*Stacy Young, M.A.*

Visual & Performing Arts Program Manager

Region 1 Arts Lead, CCSESA

Learning Support Services/HERC

Humboldt County Office of Education

RE: Professional Development Services

Dear Mrs. Young,

Please accept this letter of commitment for my company's role in your district's ARTSEL grant application focusing on Arts and SEL as a tier 1 strategy for all students.

On behalf of Focus 5 Inc., I am excited to partner with Humboldt County Schools to provide professional development services to teachers, administrators and classified staff over the next four school years. Focus 5, Inc. is a consulting company that provides professional learning opportunities focused on Arts Integration and best teaching practices. We collaborate and consult with arts integration schools, school districts, arts organizations, and museums around the country and internationally.

Our organization is committed to building on the successful work we have experienced in your community over the past several years. I feel confident that we can collaborate to design a professional learning plan that meets the varying needs of each school community. Please check out our website to learn more about current professional development options.

[www.Focus5ArtsIntegration.com](http://www.Focus5ArtsIntegration.com)

We appreciate the opportunity to work with you and Humboldt County Office of Education on this project.

Melanie Rick  
Director, Focus 5 Inc.



# Pacific Union School District

3001 Janes Road Arcata, CA 95521

Phone Number [REDACTED]

Superintendent: Rene L. McBride Principal: Tami Davies-Hughes

March 24, 2021

To: Dr. Christopher Hartley, Superintendent Humboldt County Schools, Humboldt County Office of Education

From: Tami Davies-Hughes

The Pacific Union School District agrees to partner with Humboldt County Office of Education (HCOE) in the Arts and Social Emotional Learning (ArtSEL) grant.

As a long-time advocate of the arts I strongly support the ArtSEL proposal. This whole school approach will solidify the culture of the school we embody. Students learn and internalize foundational skills in arts as well as other curricular areas. ArtSEL's focus on our school makes me confident that when students from Pacific Union move on to high school in Gr. 9 they will be engaged, empathetic, and critical thinkers prepared to expand their artistic skills and build upon the creativity fostered by this learning.

Many of the teachers on the Pacific Union campus use art for both academic and social emotional learning. We believe in educating the whole student, and utilizing art helps us towards this goal.

Our teachers and principal have loved working with Stacy Young, the Visual and Performing Arts Program Manager and Region 1 CCSESA Arts Lead, as well as through the local Reserved SEATS Program, Arts Symposiums, and STEAM Conferences

As part of Pacific Union's participation in ArtSEL we agree to do the following:

- Allow ArtSEL coordinator/coaches to teach and observe in participants' classrooms while the teacher is present.
- Make student assessment data available to the evaluators so they can conduct the ArtSEL evaluation.
- Participate in planning sustainability for the key program components
- Administrators meet on their site regularly with ArtSEL staff

- Administrators observe model lessons by coordinators/coaches
- Support the technology infrastructure (preexisting) needed for teachers to digitally exchange student work and provide feedback to interdistrict partners
- Support the collection of IRB and media release forms from students so their photos and work samples may be shared across districts and on the ArtSEL website
- Allow for the participation of all staff in 12 hours of annual professional development for 2022- 2025.
- Allow for the participation of all K-8 teachers and administration in the required professional development
  - 2 days summer institute in 2022, 2023, 2024, and 2025
  - 1 day in the Spring for 4 years of grade level professional development
  - 4 two-hour trainings per year after school at a the school site



HCOE will secure units from Humboldt State University.

Pacific Union School District looks forward to partnering with HCOE to implement the ArtSEL grant.



Principal  
Pacific Union School District



# Cutten School District

4182 Walnut Drive  
Eureka, California 95503

SUPERINTENDENT/PRINCIPAL  
Sue Ivey

March 10, 2021

To: Dr. Christopher Hartley, Superintendent Humboldt County Schools, Humboldt County Office of Education

From: Susan Ivey, Cutten School District Superintendent

Dear Dr. Hartley:

The Cutten School District agrees to partner with Humboldt County Office of Education (HCOE) in the Arts and Social Emotional Learning (ArtSEL) grant.

As a long-time advocate of the arts, I strongly support the ArtSEL proposal. This whole school approach will solidify the culture of the school we embody. Students learn and internalize foundational skills in arts as well as other curricular areas. ArtSEL's focus on our school makes me confident that when students from the Cutten District move on to high school in ninth grade they will be engaged, empathetic, and critical thinkers prepared to expand their artistic skills and build upon the creativity fostered by this learning.

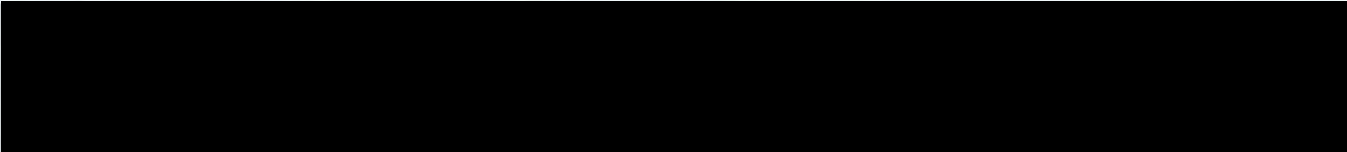
As a classroom teacher for 21 years, I would have jumped on this outstanding program to maximize my students' creative potential and at the same time support their social-emotional learning. I am thrilled that educators and students in our community are being given this opportunity.

Our teachers and principal have loved working with Stacy Young, the Visual and Performing Arts Program Manager and Region 1 CCSESA Arts Lead, as well as through the local Reserved SEATS Program, Arts Symposiums, and STEAM Conferences.

As part of Cutten District's participation in ArtSEL we agree to do the following:

- Allow ArtSEL coordinator/coaches to teach and observe in participants' classrooms while the teacher is present.

- Make student assessment data available to the evaluators so they can conduct the ArtSEL evaluation.
- Participate in planning sustainability for the key program components
- Administrators meet on their site regularly with ArtSEL staff
- Administrators observe model lessons by coordinators/coaches
- Support the technology infrastructure (preexisting) needed for teachers to digitally exchange student work and provide feedback to interdistrict partners
- Support the collection of IRB and media release forms from students so their photos and work samples may be shared across districts and on the ArtSEL website
- Allow for the participation of all staff in 12 hours of annual professional development for 2022- 2025.
- Allow for the participation of all K-8 teachers and administration in the required professional development
  - 2 days summer institute in 2022, 2023, 2024, and 2025
  - 1 day in the Spring for 4 years of grade level professional development
  - 4 two-hour trainings per year after school at a the school site



HCOE will secure units from Humboldt State University.

Cutten School District looks forward to partnering with HCOE to implement the ArtSEL grant.



Title: Superintendent





# Peninsula Union School District

P.O. Box 175 • Samoa, California 95564-0175 • [REDACTED]



California  
Distinguished  
School

March 2, 2020

To: Dr. Christopher Hartley,  
Superintendent Humboldt County Schools,  
Humboldt County Office of Education

From: Lark Doolan,  
Superintendent - Principal  
Peninsula Union School District

The Peninsula Union School District agrees to partner with Humboldt County Office of Education (HCOE) in the Arts and Social Emotional Learning (ArtSEL) grant.

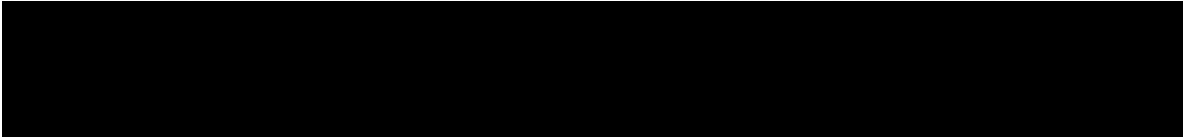
As a long-time advocate of the arts I strongly support the ArtSEL proposal. This whole school approach will solidify the culture of the school we embody. Students learn and internalize foundational skills in arts as well as other curricular areas. ArtSEL's focus on our school makes me confident that when students from Peninsula Union School move on to high school in Gr. 9 they will be engaged, empathetic, and critical thinkers prepared to expand their artistic skills and build upon the creativity fostered by this learning.

Our teachers and principal have loved working with Stacy Young, the Visual and Performing Arts Program Manager and Region 1 CCSESA Arts Lead, as well as through the local Reserved SEATS Program, Arts Symposiums, and STEAM Conferences.

As part of Peninsula Union School District's participation in ArtSEL we agree to do the following:

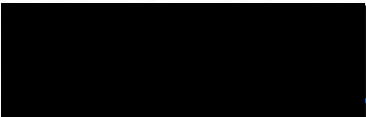
- Allow ArtSEL coordinator/coaches to teach and observe in participants' classrooms while the teacher is present.
- Make student assessment data available to the evaluators so they can conduct the ArtSEL evaluation.
- Participate in planning sustainability for the key program components
- Administrators meet on their site regularly with ArtSEL staff
- Administrators observe model lessons by coordinators/coaches
- Support the technology infrastructure (preexisting) needed for teachers to digitally exchange student work and provide feedback to interdistrict partners

- Support the collection of IRB and media release forms from students so their photos and work samples may be shared across districts and on the ArtSEL website
- Allow for the participation of all staff in 12 hours of annual professional development for 2022- 2025.
- ■ Allow for the participation of all K-8 teachers and administration in the required professional development
  - 2 days summer institute in 2022, 2023, 2024, and 2025
  - 1 day in the Spring for 4 years of grade level professional development
  - 4 two-hour trainings per year after school at a the school site



HCOE will secure units from Humboldt State University.

Peninsula Union School looks forward to partnering with HCOE to implement the ArtSEL grant.



---

Lark Doolan,  
Superintendent - Principal





February 27, 2021

To: Dr. Christopher Hartley, Superintendent Humboldt County Schools,  
Humboldt County Office of Education

From: Libby Maynard, Executive Director

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MARZ Project Mentors

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Ink News Editor

**Nanette Kelley**

California Arts Council

Administrator of Color Fellow

and many more wonderful  
volunteers

Voice: [REDACTED]

Fax: [REDACTED]

email: [REDACTED]

URL: [REDACTED]

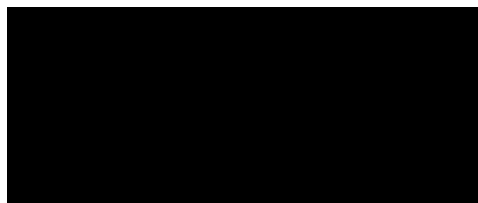
The Ink People, Inc., agrees to partner with Humboldt County Office of Education (HCOE) in the Arts and SEL (ARTSEL) grant. As a long-time and passionate advocate of the arts, I strongly support the ARTSEL proposal. A whole school approach, where students learn and internalize foundational skills in arts, intergrated with other curricular areas, increases learning and retention. Offering creative education, discrete and integrated arts education, SEL, and MTSS as a tier 1 strategy for all students for four years will prepare them for higher education and productive lives.

I am the Executive Director and co-founder of the Ink People Center for the Arts. As well as being a professional artist, I have over 40 years of nonprofit administrative experience. I received my BA, MA and Teaching Credential in art from Humboldt State University, Arcata. I am a consultant in nonprofit management and program development. Our DreamMaker program, has fostered over 300 community-initiated projects in the past 32 years and currently manages over 100 self-directing projects. Previously, I participated in creating the Humboldt County Office of Education's strategic arts plan.

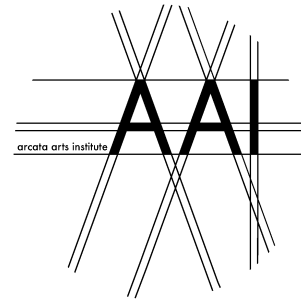
Our teaching artists are grateful for the ability to work in local schools under the coordination of Stacy Young, Visual & Performing Arts Program Manager, Project Director, Region 1 Arts & Creativity Initiative (ACI), and Region 1 Arts Lead, CCSESA. ARTSEL, in using a whole school approach, will include 45 hours of professional development for teachers, 12 hours for administrators, and 6 hours for all classified staff annually. We are excited to see such a progressive approach taken in Humboldt.

The Ink People offers to assist in any way possible, from referring vetted teaching artists to meeting attendance and evaluation assistance. We have developed deep and trusting relationships with diverse cultural groups in the county over many years and may be able to serve as a bridge in reaching out.

Please don't hesitate to contact me at [REDACTED] or [REDACTED]



Arcata Arts Institute - Arcata High School  
1720 M Street  
Arcata, CA 95521



February 17, 2021

The Arcata Arts Institute is excited to support Stacy Young and her team as they endeavor to increase access to Social Emotional Learning through arts education in Humboldt County. As a rural community with one of the state's highest populations of children with multiple ACEs, we believe SEL to be a crucial part of a healthy community. The pandemic has only increased this need in our schools.

As a high school art teacher, I have seen the need for Social Emotional Learning sky-rocket over the last few years. The percent of students who struggle with anxiety and depression, especially, and who need assistance in managing these issues have increased so much that our school is also planning to incorporate SEL into our curriculum. The proposed grant will include one or more of our feeder schools which would allow us to build upon the foundation that the grant will create.

I have worked with Stacy Young on numerous projects throughout the years and attended many events she has overseen. One of the largest projects that I have worked on with Stacy is the Humboldt County Strategic Arts Plan. During the development of that plan, Stacy showed herself to be knowledgeable, a good listener, and an inclusive leader. Arcata Arts Institute students were welcomed and included in the planning meetings and their input was valued in the creation of this important document. Her yearly Arts Symposiums are well organized, meticulously planned, and always worth the attendee's time.

As part of my duties as the director of the Arcata Arts Institute, I host a yearly demonstration day to showcase our program, which has been deemed to be a Model Arts, Media and Entertainment Demonstration Site by the California Department of Education. Stacy has been supportive of this program in the past, serving on our community partner panels, and we have collaborated to bring a more robust and varied program to attendees. I consider myself lucky to be able to collaborate with her when our mutual goals allow.

I am certain that Stacy will lead this newly proposed Social Emotional Learning program with the professionalism, competency, and energy that she brings to her other responsibilities. The Arcata Arts Institute will continue to support and work with Stacy and the Humboldt County Office of Education during this new grant in any way we can.

Sincerely,

A large black rectangular box redacting the signature of Johanna Mauro.

Johanna Mauro - Director, Arcata Arts Institute & Art teacher at Arcata High School

A black rectangular box redacting contact information, likely a phone number or email address.





March 1, 2021

Dr. Christopher Hartley, Superintendent  
Humboldt County Schools  
Humboldt Office of Education  
901 Myrtle Avenue  
Eureka, CA 95501

Dear Dr. Hartley,

As you are well aware, the Eureka Symphony has successfully partnered for years with HCOE via our Schools to Symphony and Musicians to Schools programs, each year providing Humboldt County elementary school children the unique and inspiring cultural experience of listening to a live symphony or small Eureka Symphony musician ensembles in their school assembly halls or classrooms. I have said it before and it remains a truth, getting up to 1,500 school kids to the Arkley Center for Performing Arts for a special symphony concert is no easy task, but between the Eureka Symphony, the Arkley staff, Stacy Young and the participating teachers, it happens yearly (except, sadly, during a pandemic). After the Schools to Symphony concert, students excitedly talk about the instruments that struck their fancy during the "Meet the Orchestra" intro or how much they liked a particular musician or how plush the Arkley seats were. Reading the notes and seeing the drawings that many of the students send afterwards, help me to remain sure that this is a positive, engaging and eye-opening experience for them.

As always, more can be done. It's my understanding that an application is being made for an AAE grant that focuses on Arts and SEL that includes professional development for teachers, admin and classified staff to be used in a whole school approach over a 4-year time frame. This development would be exciting and invigorating for everyone and surely enliven the classroom for students in such a way to broaden their perspectives even more so. I wholeheartedly support such development and hope that in some way the Eureka Symphony can help in some way to have music be an even larger part of our local schoolchildren's education as a result.

Sincerely,

Robin Hashem  
General Manager

# *Blue Lake Union Elementary School District*

*Home of the Mustangs Est. 1888*

<b>Board of Trustees</b>	<b>Administration</b>
Daria Lowery - <i>President</i> Jace Alan Baldosser - <i>Vice President</i> Lisa Hooven - <i>Clerk</i> Joan M. DePeel - <i>Member</i> Jennifer Mager - <i>Member</i>	DeAnn Waldvogel, <i>Superintendent-Principal</i>  Jessica Sundberg, <i>Business Manager - Administrative Assistant</i>  Taylor Combs, <i>Office Manager &amp; Nutrition Clerk</i>

April 9, 2021

Dear Dr. Christopher Hartley, Superintendent Humboldt County Schools, Humboldt County Office of Education

The Blue Lake Union ESD agrees to partner with Humboldt County Office of Education (HCOE) in the Arts and Social Emotional Learning (ArtSEL) grant.

As a long-time advocate of the arts, I strongly support the ArtSEL proposal. This whole school approach will solidify the culture of the school we embody. Students learn and internalize foundational skills in arts as well as other curricular areas. ArtSEL's focus on our school makes me confident that when students from Blue Lake Union ESD move on to high school in Gr. 9 they will be engaged, empathetic, and critical thinkers prepared to expand their artistic skills and build upon the creativity fostered by this learning.

We have seen firsthand how the arts are a catalyst for social-emotional learning and a way for students to heal from emotional trauma. Art and music provide an outlet: a way to express feelings, process exciting and/or difficult life events while simultaneously progressing in academics, social and emotional learning, and gaining skills that will undoubtedly help them throughout life. On our own campus, we have seen how art and music improves the whole child, and we welcome the opportunity to participate in the ArtSEL proposal.

Our teachers, our staff, and I have loved working with Stacy Young, the Visual and Performing Arts Program Manager and Region 1 CCSESA Arts Lead, as well as through the local Reserved SEATS Program, Arts Symposiums, and STEAM Conferences

As part of Blue Lake Union ESD participation in ArtSEL we agree to do the following:

- Allow ArtSEL coordinator/coaches to teach and observe in participants' classrooms while the teacher is present.
- Make student assessment data available to the evaluators so they can conduct the ArtSEL evaluation.
- Participate in planning sustainability for the key program components
- Administrators meet on their site regularly with ArtSEL staff
- Administrators observe model lessons by coordinators/coaches
- Support the technology infrastructure (preexisting) needed for teachers to digitally exchange student work and provide feedback to interdistrict partners
- Support the collection of IRB and media release forms from students so their photos and work samples may be shared across districts and on the ArtSEL website
- Allow for the participation of all staff in 12 hours of annual professional development for 2022- 2025.
- Allow for the participation of all K-8 teachers and administration in the required professional development
  - 2 days summer institute in 2022, 2023, 2024, and 2025
  - 1 day in the Spring for 4 years of grade level professional development
  - 4 two-hour trainings per year after school at a the school site

[REDACTED]

HCOE will secure units from Humboldt State University.

Blue Lake Union ESD looks forward to partnering with HCOE to implement the ArtSEL grant.

[REDACTED]

DeAnn Waldvogel  
Superintendent-Principal

[REDACTED]

## Art+SEL Creativity Initiative (ARTSEL) Logic Model

Inputs Resources	Inputs Annual Activities	Outputs	Short Term Outcome	Intermediate Outcome	Long Term Outcome
Knowledge gained over the past 7 years of arts integration projects	Summer Institute (12 hours)	<b>People Served</b>	Teachers learn arts integration and arts content for thinking strategies and SEL	Teachers regularly implement arts integration lessons	Teachers sustain the use of teaching practices including higher-order thinking practices in students
2.0 FTE coordinators experienced and knowledgeable from 3 USDOE funded initiatives.	Spring training (6 hours)	100 staff trained			
0.25 FTE Project Director	Student-centered coaching cycle (12 hours)	≈1200 students per year		Teachers use effective teaching, thinking and SEL strategies learned in project PD and supported through in-class coaching	Teachers sustain the use of effective teaching, thinking and SEL strategies learned in project PD through in-class coaching
External evaluator (100 hours).	Afterschool Professional Development (6 hours)	3 school principals in participating schools	Teachers engage in goal setting and coaching cycle to continuously improve their practice	Increased collaboration between classroom teachers	
Arts Integration Consultant	Teaching Artists in schools	<b>Materials/ Resources</b>			Teachers sustain increased time doing art across the curriculum
SEL Consultant Psychologist	7 written teacher reflections	Arts skills lessons developed for teachers to use in classrooms	Teachers participate in a regular reflective process	Increased time students read, respond, and create within the arts	
Artists in Residence/	Evaluation of weekly surveys of teacher feedback & professional development evaluation	Integrated lesson plans available online for teachers in and out of the grant to use	Teachers begin to use effective teaching strategies learned in project	Teachers are effectively prepared to teach the arts and integrate arts and SEL strategies in their teaching of core content.	Sustained increased student engagement and attendance.
Teaching artists					
Weekly assessments by participants					Sustained improved student behavior & attitudes about school.
3 partner schools		Highly effective PD sessions	Increased student engagement and attendance	Students demonstrate higher levels of engagement, resilience, attendance.	
Humboldt State University Regional and local community art partners					Sustained increased student use of higher level thinking and creativity.
Existing technology for collaboration and real-time meeting		New models for integration and school-wide implementation shared via	Improved student behavior & attitudes about school	Students demonstrate greater positive social-emotional behavior, & stronger attitudes about	Teachers use website creation to share lessons and student creations

<p>artsintegration.net to store lessons and disseminate information</p> <hr/> <p>John Hattie's studies on best teaching practices</p> <hr/> <p>Guskey's studies of effective PD</p> <hr/> <p>Schlectly's studies on student engagement</p>		<p>established statewide networks and on highly trafficked websites</p> <hr/> <p>Sustainability plan to ensure long term outcomes of this project.</p>		<p>school.</p> <hr/> <p>Students demonstrate increased use of higher-level thinking.</p> <hr/> <p>Increased use of project website</p>	<hr/> <p>Teacher retention</p> <hr/> <p>Dissemination to non-participating teachers and schools</p> <hr/> <p>Sustainability team &amp; plan for long-term outcomes of this project.</p>
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## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

[Delete Mandatory Budget Narrative](#)

[View Mandatory Budget Narrative](#)

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

[Add Optional Budget Narrative](#)

[Delete Optional Budget Narrative](#)

[View Optional Budget Narrative](#)

Humboldt County Office of Education							
ArtSEL							
Assistance for Arts Education Grant Budget Narrative							
Category	Detailed Explanation of Expenditure	2021-2022	2022-2023	2023-2024	2024-2025	2025-2026	Total
Personnel	<b>0.25 FTE Project Director:</b> will be responsible for all project oversight including: data collection, project reports, project evaluation processes, addressing feedback about the project, and meeting with the project staff and the work team to assure frequent and consistent communication. Director will serve as a liaison between the schools, and districts, as well as the partners.  Director will manage the budgets and all contracts between education partners and contractors.						
	<b>1.0 FTE Project Coordinator: (.5 Y1 planning)</b> will be responsible for all project activities including: (1) data collection, (2) project report writing, (3) project evaluation, (4) project feedback collection and reflection, (5) professional development design and delivery,(6) lesson modeling, (7) teacher coaching, and (8) site meeting organization and facilitation.  The coordinator will serve as a liaison between the schools, districts, Humboldt County Office of Education and other partners.						
	<b>1.0 FTE Project Coordinator: (.5 Y1 planning)</b> will be responsible for all project activities including: (1) data collection, (2) project report writing, (3) project evaluation, (4) project feedback collection and reflection, (5) professional development design and delivery,(6) lesson modeling, (7) teacher coaching, and (8) site meeting organization and facilitation.  The coordinator will serve as a liaison between the schools, districts, Humboldt County Office of Education and other partners.						
	<b>0.2 FTE Art Therapist/Behavior Specialist:</b> for consultation on SEL and MTSS strategies tier 1 and to provide intervention services for tier 3.						

	<b>0.5 Professional Development Assistant:</b> including support for ArtSEL staff to prepare for professional development and instructional materials preparation						
	<b>0.2 Administrative Assistant:</b> including support for ArtSEL staff to prepare for professional development, instructional materials preparation, payroll, stipend and contractual support, support in filing reports and other required documentation.						
	<b>Fiscal Technician .1</b> - Budget oversight and assist in drawdowns and reports						
	<b>Psychologist, Dr. Peter Stoll, Ph.D.</b> five days MTSS and therapists consultation per year						
<b>Personnel Totals</b>							
<b>Benefits</b>							
<b>Project Director, Coordinators, Administrative Asst., Behavioral/ Art Therapist, Psychologist</b>	STRS Fringe Benefits are figured at a rate of [REDACTED]						
<b>Professional Development Asst and Fiscal Technician</b>	PERS Fringe Benefits are figured at a rate of [REDACTED]						
<b>Fringe Benefits Totals</b>							
<b>Travel</b>		<b>2021-2022</b>	<b>2022-2023</b>	<b>2023-2024</b>	<b>2024-2025</b>	<b>2025-2026</b>	
	Note on travel: Due to Region 1's remote location, travel costs are significantly higher than in urban areas. For instance, a flight from Humboldt to Washington DC can cost upwards of \$900. While driving to Sacramento or San Francisco is only six hours, to drive to the southern part of the state is over 700 miles.						



	<b>Travel</b> to Conferences for the director, coordinators, administrators, and participating teachers: Region 1 Arts Symposium, CCSESA Spring Colloquium, CCSESA Summer Institute, Lane Arts Council Arts Integration Conference for Educators, Kennedy Center Arts Integration Conference.	
	<b>HCOE car</b> for Director, Coordinators and other staff to travel between school sites and district office. For instance, to visit the Klamath Trinity sites is over 60 miles each way. The HCOE motor pool provides a full time car.	
	<b>Annual Conference:</b> \$ [REDACTED] a year is budgeted for the staff to attend the <b>Project Director's Meeting</b> .	
Travel subtotal		
Supplies		
	<b>Misc. office supplies for Coordinators:</b> copy costs are expected to be \$1,500 a year for handouts for PD with teachers and general office use such as copies, paper, clerical supplies, organization supplies, etc.	
	<b>Cell phone stipend:</b> \$ [REDACTED] per month for Coordinators (for 10 months).	
	<b>Visual and Performing Arts materials and supplies</b> needed to complete art activities with the project teachers and student participants.	
	<b>Technology:</b> To support educator professional learning activities, tech integration, communication, and curriculum development. Subscriptions and a few cameras will be purchased to support the web based observations.	
Supplies Subtotals		
Contractual		
<b>External Evaluator</b>	Ivonne Chand will work with the sites to collect all required data, conduct session evaluations, attend PD and leadership sessions and prepare data reports from which they will conduct the project's evaluation. [REDACTED] hours annually at \$ [REDACTED]/hour Y1-Y4; :Y5 [REDACTED] hours.	
<b>Field evaluators</b>	ArtSEL Staff Evaluators will conduct classroom observations	

<b>Arts Integration Consultant</b>	Focus Five - 4 days of training in theater and arts integration for ARTSEL participants. Total includes: materials for participants, travel and lodging.
<b>SEL Consultant</b>	Ping Ho and UCLArts and Healing
<b>Humboldt State University Learning Service Students</b>	Humboldt State University Assistant Professor Dr. James Woglom will work with staff to arrange mentorships and partnerships between his students and teachers in project schools. Dr. Woglom will also serve with the leadership team. He will help arrange or deliver PD by HSU instructors. 100 hours per year at an average Overload Rate of \$ [REDACTED] per hour
<b>Teaching Artists</b>	The Teaching Artists will participate in PD prior to their visiting the classrooms. A typical classroom rotation will include one meeting with the teacher prior to the visits followed by five in-class sessions, and a follow-up debriefing with the teacher and c
<b>School staff</b>	[REDACTED]
Subtotal	
SUBTOTAL	
[REDACTED]	
TOTAL	



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

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

Name of Institution/Organization

Humboldt County Office of Education

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

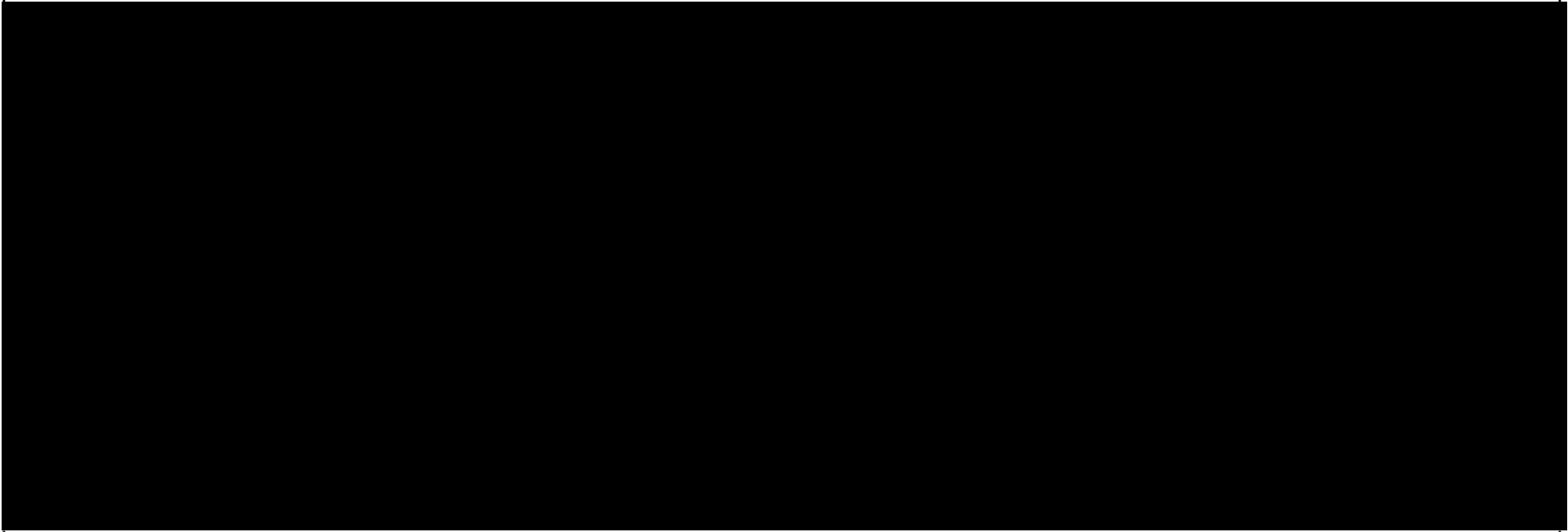
Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel								
2. Fringe Benefits								
3. Travel								
4. Equipment								
5. Supplies								
6. Contractual								
7. Construction								
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: 07/01/2020 To: 06/30/2021 (mm/dd/yyyy)  
Approving Federal agency: ☐ ED ☒ Other (please specify): California Department of Education  
The Indirect Cost Rate is [REDACTED].
- (3) If this is your first Federal grant, and you do not have an approved indirect cost rate agreement, are not a State, Local government or Indian Tribe, and are not funded under a training rate program or a restricted rate program, do you want to use the de minimis rate of 10% of MTDC? ☐ Yes ☐ No If yes, you must comply with the requirements of 2 CFR § 200.414(f).
- (4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages?  
☐ Yes ☐ No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.
- (5) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:  
☐ Is included in your approved Indirect Cost Rate Agreement? Or, ☐ Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is [REDACTED] %.
- (6) For Training Rate Programs (check one) -- Are you using a rate that:  
☐ Is based on the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))? Or, ☐ Is based on the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))?

PR/Award # S351A210956

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))?

<p>Name of Institution/Organization</p> <p>Humboldt County Office of Education</p>	<p>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.</p>	
<p align="center"><b>SECTION B - BUDGET SUMMARY</b> <b>NON-FEDERAL FUNDS</b></p>		
		
<p align="center"><b>SECTION C - BUDGET NARRATIVE (see instructions)</b></p>		

ED 524

<p>Name of Institution/Organization</p> <p>Humboldt County Office of Education</p>	<p>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.</p>	
<p align="center"><b>IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES</b></p>		
<p>(1) List administrative cost cap (x%): <input type="text"/></p> <p>(2) What does your administrative cost cap apply to? <input type="checkbox"/> (a) indirect and direct costs or, <input type="checkbox"/> (b) only direct costs</p>		
<div></div>		
<div></div>		

ED 524