

**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 # S351A210057**

**Grants.gov Tracking#: GRANT13346723**

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210057

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

## Application for Federal Assistance SF-424

**\* 1. Type of Submission:**

- ☐ Preapplication  
☒ Application  
☐ Changed/Corrected Application

**\* 2. Type of Application:**

- ☒ New  
☐ Continuation  
☐ Revision

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

**\* Other (Specify):**

**\* 3. Date Received:**

04/14/2021

**4. Applicant Identifier:**

Arts Schools Network

**5a. Federal Entity Identifier:**

**5b. Federal Award Identifier:**

**State Use Only:**

**6. Date Received by State:**

**7. State Application Identifier:**

object:903

**8. APPLICANT INFORMATION:**

**\* a. Legal Name:**

Arts Schools Network

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

**\* c. Organizational DUNS:**

**d. Address:**

**\* Street1:**

5177 Celtic Dr

**Street2:**

**\* City:**

North Charleston

**County/Parish:**

**\* State:**

SC: South Carolina

**Province:**

**\* Country:**

USA: UNITED STATES

**\* Zip / Postal Code:**

29405-4072

**e. Organizational Unit:**

**Department Name:**

**Division Name:**

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

**Prefix:**

Ms.

**\* First Name:**

Melissa

**Middle Name:**

**\* Last Name:**

Brookes

**Suffix:**

**Title:**

Managing Director

**Organizational Affiliation:**

Arts Schools Network

**\* Telephone Number:**

**Fax Number:**

**\* Email:**

PR/Award # S351A210057

Page e3

## Application for Federal Assistance SF-424

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

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

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

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

Department of Education

### 11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

### \* 12. Funding Opportunity Number:

ED-GRANTS-011521-003

\* Title:

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

### 13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

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

1241-REACH Geographical Areas Served.pdf

Add Attachment

Delete Attachment

View Attachment

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

The title of this project is REACH: Race, Equity, Arts and Cultural History.

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

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

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

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

\* a. Federal

\* b. Applicant

\* c. State

\* d. Local

\* e. Other

\* f. Program Income

\* g. TOTAL

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

If "Yes", provide explanation and attach

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

☒ \*\* I AGREE

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

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

## Arts Schools Network National Proposal: REACH—Race, Equity, Arts & Cultural History

The chart below reflects the geographical areas that will be engaged through this initiative, by city/region. Letters of support have also been included in supplementary docs.

Those represented here all serve more than 20% low-income students, all well within the minimum required for this initiative.

These LEAs represent very diverse populations and types of schools, including, notably, rural districts that often are underrepresented in such grant initiatives.

District/LEA	Percentage Low Income
Distinctive Schools (Chicago, Illinois & Detroit, Michigan)	85%
Grand Valley State University (Charter/LEA) Grand Haven/Grand Rapids, Michigan and surrounding region	40%
Montgomery Independent School District, (Montgomery, Texas)	25.9%
Portland Public Schools (Portland, OR)	36%
Los Feliz Charter School for the Arts (LEA), (Los Angeles, CA)	41%
Hardee County School District (Wauchula, FL)	66.4%
Target Range School District (Missoula, Montana)	35%
Evergreen School District N. 50 (KalisPELL, FL)	63.9%
Orange Country Public Schools (Orlando, FL)	75%
School District of Manatee County (Manatee, FL)	63.9%
Dilley Independent School District (Dilley, TX)	88%
Christina School District (Wilmington, DE)	36.6%

## **16. CONGRESSIONAL DISTRICTS**

### **additional list of Program/Project Congressional Districts:**

We have entered “US-all” in the question 16b since we were unable to enter multiple states into the field. Below is a full list of where the REACH project will be hosted and supported in the following States and Congressional Districts:

- CA-034
- FL-010
- FL-016
- FL-017
- IL-007
- MA-006
- MI-003
- MI-013
- MT-001
- OR-003
- TX-008
- TX-033

Thank you!

## 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.**

1244-GEPA statement REACH.pdf

Add Attachment

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## **REACH GEPA Statement – Equitable Access & Participation**

With the REACH initiative, under grant #84.351D, Arts Schools Network (ASN) ensures that there will be equitable access to, and participation in, this program for all participants. ASN guarantees that there will be no barriers to impede equitable access or participation, including gender, race, national origin, color, disability, or age. There are no special steps that need to be taken to overcome any of the barriers. ASN will provide needed materials and accommodations for students or staff with disabilities.

It is worth noting that the name of this initiative, REACH, stands for Race, Equity, Arts and Cultural History. The lens in which PD is being designed and developed is one in which curriculum is considered in the context of who we are teaching, and the world in which we live today. Issues of race and equity in American society will be intentionally explored. Therefore, not only will REACH ensure that there is equitable access, the very nature of the initiative's vision is to support underserved students, students of differing abilities and disabilities and to proactively activate a learning environment that is culturally responsive.

The REACH initiative will address the following barriers to ensure equitable access:

- (1) Gender—In an effort to ensure equitable gender access, the REACH initiative will ensure a work and student environment free from gender bias by making the program available to the entire student body. Students will not self-select to be included in the program.
- (2) Race—The REACH project will be offered to ELL students. Curriculum instruction, REACH materials, and student instructions will be translated as needed; materials or information designed for parents, in communities that are multilingual, will also be translated as needed. Facilitators of the REACH initiative will make a point to request if this service is needed throughout the course of the project.

- (3) National Origin—The REACH project will create a safe environment amongst its participants, who will be from varied national origins. Through the incorporation of national standards in dance, drama, music, media, visual and media art forms, the varied national origins of participants will be highlighted as a benefit. For example, one National Education Art Standard focuses on the demonstration and understanding of dance in various cultures and historical periods. This standard will be incorporated into the program infrastructure.
- (4) Color—REACH participants will not be discriminated against in regard to skin color, hair color, or facial features. In cases where these values are tested, the REACH management team will intervene and ensure that negative comments and behaviors are corrected.
- (5) Disability—Schools participating in the REACH initiative will be handicap accessible. Students with learning disabilities, or IEPs, will not only be able to participate in REACH, they will be *encouraged* to do so; and educators will work with these students independently as needed. Other physical disabilities that have not been mentioned will be individually addressed and the REACH initiative will be modified as needed to include all interested participants.
- (6) Age—REACH participants will be invited to participate regardless of age. The students who participate will be in grades K-12 by design of the project, but other REACH participants will not be required to be within a specific age span. Recruitment efforts and information about the project's events will be provided to participants of varied ages.

## CERTIFICATION REGARDING LOBBYING

### Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

### Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

#### \* APPLICANT'S ORGANIZATION

Arts Schools Network

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

Prefix: Ms.

\* First Name: Melissa

Middle Name:

\* Last Name: Brookes

Suffix:

\* Title: Managing Director

\* SIGNATURE: Melissa Brookes

\* DATE: 04/14/2021

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

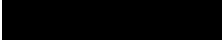
OMB Number: 1894-0007  
Expiration Date: 09/30/2020

**1. Project Director:**

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
Ms .	Melissa		Brookes	

Address:

Street1:	5177 Celtic Dr
Street2:	
City:	North Charleston
County:	Charleston
State:	SC: South Carolina
Zip Code:	29405-4072
Country:	USA: UNITED STATES

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

Email Address:



**2. Novice Applicant:**

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

☒ Yes ☐ No ☐ Not applicable to this program

**3. Human Subjects Research:**

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


☐ Yes ☒ No

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

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

☐ No Provide Assurance #, if available:

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

	Add Attachment	Delete Attachment	View Attachment
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## Abstract

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

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

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

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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:

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**ABSTRACT**

**Arts Schools Network**—in partnership with the Center for Partnerships in Arts-Integrated Teaching, a statewide center of the University of South Florida, together with a consortium of partners: the Education Research & Development Institute; Grand Valley State University; the Smithsonian Institution’s Center for Folk Life and Cultural Heritage; Local Learning; the Manatee Education Foundation; Distinctive Schools; Circus Arts Conservatory; This is My Brave; Kuumba Dancers & Drummers; Tapology; Justified Media; Origami Air Arts Studio; Puerto Rican Arts Alliance; and the Contemporary Art Museum @ USF—proposes a five-year, **REACH** project to establish a national replicable model that will strengthen the fiber of arts learning and harness the learning and effectiveness of arts integration as a catalyst for increasing student engagement and achievement. The grant will serve 4,000 students per year, 150 teacher leaders per year, and 100 teaching artists, arts educators, principals and superintendents per year. ***REACH is a collaborative, evidence-based model, designed to provide sustained and professional development, and to develop and disseminate arts-based materials and programming, through, a continuum of coordinated supports services and activities,*** including: (1) high-quality, sustained professional development, both remote and in-person, to support teacher leaders from 12 diverse districts across the U.S.; (2) high-quality school programming via team-taught arts integrated residencies to build accessible instructional resources, strategies and best practice; (3) robust on-line resource development and dissemination through a web portal that provides connectivity between teams across LEAs; (4) national convenings that support immersive PD as well as a think tank that activates strategic thought leadership, drawing national arts and education experts and influencers together to explore deepening the impact of arts learning within the national education landscape; (5) PD strands for principals and superintendents. Participating REACH schools will be representative of the fabric of the educational system and models of schooling attended by low income students and students with disabilities in the U.S today—traditional public schools, magnet schools, charter schools, rural

and urban, large and small. This diversity will support the preparation for effective replication of the model. The lens with which PD and curriculum will be designed, through the arts, will be a culturally responsive one: exploring race and issues of equity, as well as unpacking hidden histories often not included in today's curriculum. ***Key goals/objectives and expected outcomes*** include: (1) developing a collaborative culture among REACH's consortium partners and arts educator teams across LEAs, resulting in a robust and active, on-line connected, professional arts learning community; *outcomes include:* a) cross school leadership teams meeting regularly to support collaborative programming; b) rigorous evaluation plan continually fine-tuned that will help guide replication efforts; c) alternative system of assessment developed to measure not only subject matter achievement and arts learning but also SEL, empathy and agency, and cultural heritage, history and equity; and d) robust on-line resource sharing; (2) improving teachers skills in arts knowledge, arts integration through comprehensive, sustained and intensive PD; outcomes include teachers and teaching artists increasing: a) their knowledge of multidisciplinary arts; b) their capacity to integrate the arts and culturally responsive arts education; c) their ability to document their arts units and education action plans to support replication; and (3) increasing student abilities in the arts, academic achievement, SEL and culturally responsive arts education; outcomes include students increasing: a) their academic achievement; b) their knowledge of the cultural arts and their history in relation to issues of differing abilities, disabilities, race, culture, language and equity; c) their social emotional learning, empathy and personal agency; d) their ability to create, perform, respond and connect to the arts; and e) their ability to think creatively and critically and to become academic engaged in the arts and their academic core content.

***Competitive Preference Priority 1:*** Arts Schools Network is a national non-profit arts organization and association founded in 1981 with a mission to inspire emerging and seasoned leaders in K-16 schools around the country by providing quality resources, support, and networking opportunities—with a unique ability, through community and outreach activities, to strengthen and expand partnerships among schools and LEAs.

## 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](#)



**Race, Equity, Arts, and Cultural History (REACH)**  
**Arts Schools Network**  
**Assistance for Arts Education Grant Application**

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(6) Quality of the Project Evaluation**Error! Bookmark not defined.**

## INTRODUCTION, COMPETITIVE PREFERENCE PRIORITY 1 & HOW THE APPLICATION REQUIREMENTS ARE MET

**Introduction:** Arts Schools Network (ASN), a national arts organization, in close collaboration with PAInT (Florida Center for Partnerships in Arts-Integrated Teaching), a statewide center run out of the University of South Florida, and 14 partners—the Education Research & Development Institute (ERDI); Grand Valley State University (GVSU); the Smithsonian Institution’s Center for Folk Life and Cultural Heritage; Local Learning; the Manatee Education Foundation; Distinctive Schools; Circus Arts Conservatory; This is My Brave; Kuumba Dancers and Drummers; Tapology; Justified Media; Origami Air Arts Studio; Puerto Rican Arts Alliance; and the Contemporary Art Museum @ the USF Institute for Research in Art—propose a five-year ***Race, Equity, Arts and Cultural History (REACH)*** project that will build a National Arts Learning Laboratory to both strengthen the fiber of arts learning nationally and harness the learning and effectiveness of arts integration as a catalyst for increasing student engagement and achievement, a teaching strategy that has evolved over the past two decades. Twelve districts or LEAs nationally will be engaged in this initiative, bringing together 150 Teacher/Arts Educator Leaders, drawn from ASN schools across the country and working with master teaching artists reflecting the diverse cultural richness of the United States. This project is unprecedented in that participating schools are representative of the fabric of the educational system and models of schooling attended by low income students and students with disabilities in the U.S today—traditional public schools, magnet schools, charter schools, rural and urban, large and small. This diversity will support the preparation for effective replication in the future. REACH will also create peer sharing and varied PD opportunities for a wide range of representative educator stakeholders, from experts in culturally responsive arts education (CRAE) and equity, classroom teachers, parents and community members sharing their stories and culture, the arts, accessible arts and curriculum specialists, specialists in online arts integration, and teaching artists—including English Language Learners and those with differing abilities and disabilities to

principals and superintendents. Core activities that will support ***sustained and intensive professional development*** include: Saturday intensives (both local and remote); teaching artist coaching; a three-day immersive summer institute; targeted team taught units to support case study work and strategic approaches that can be replicated; ***the development and launch of a robust, well-resourced WebPortal*** supporting: dissemination of best practices, using Universal Design for Learning (UDL; for curriculum, instruction and assessment, 2015 ESSA act); Culturally Relevant Arts Education (CRAE) arts curriculum and practices; assessable art instructional materials; models of parent and community involvement; case studies; and an on-going national dialogue around these practices, the arts, and the differing contexts of the complex range of schools and districts participating in this project; and ***two annual national convenings***—one, the aforementioned summer institute PD, and the other framed as a kind of “pop up” national arts learning think tank, featuring influential superintendent leaders. This latter convening will bring together REACH participants, arts leaders, learning experts and educational influencers to discuss the work of the initiative, deepen the dialogue around CRAE and UDL informed arts and arts integrated curriculum, and explore ways in which the core practices of REACH can be implemented with fidelity and at the same time be differentiated to be successful in schools and districts with differing needs and resources. Such dialogue will enrich and inform the design and content of REACH PD and resources on the REACH website, the primary focus being multidisciplinary arts integrated curricular strategies embedded with exploration of issues related to cultural (and often hidden) histories, equity, race, language, disabilities and accessibility in American society. **Competitive Priority 1:** This REACH proposal fully addresses the requirements for competitive priority 1 in that the applicant, **Arts Schools Network (ASN)**, is a national nonprofit arts organization and association founded in 1981 with a mission to inspire emerging and seasoned leaders in K-16 arts schools around the country by providing quality resources, support, and networking opportunities to elevate their institution.

The REACH project has been designed to draw upon the existing national framework of

ASN and to expand its work extensively so that a new and innovative national network for professional development and development of policies and practices in arts learning will be realized. This expanded national network will break new ground by enabling a twelve school districts across the country to regularly not only communicate with one another but also explore how professional development, and policies and practices, in the arts can be refined and fully documented as a national model for how the arts can be integrated into the instruction in differing communities, schooling and educational contexts, and in creative ways. This project is exemplary in the degree to which an on-going, on-line and in-person, system of collaboration can ensure that the PD and projects piloted at the local level can be shared, refined, and transformed into education and instructional practices that are effective across school and district contexts, and that have not only a major impact on student academic achievement and social emotional development, but also enrich students' perspective on race, culture, and equity.

The national character of ASN is further supported by the fact that both staff, and a large network of volunteers, serve on national committees made up of arts education leaders and members. These committees are often led by members from ASN's working board of directors and composed of teachers hailing from various corners of the country. ASN's annual conference, year-round PD webinars, and other events are supported by organized staff and member volunteers.

ASN supports and serves schools across the nation that embrace arts learning. Through professional development workshops and annual conference sessions, ASN is effective in providing high quality strategies, tools, school improvement plans and other approaches that address arts education activities for all students, including low income students from minoritized groups, English language learners, or students who are children with disabilities. ***How the application requirements are met:*** 1) REACH provides significant PD for arts educators and principals (covered under section B.1); 2) REACH will develop accessible instructional materials and arts-based programming in multiple disciplines and disseminate those through its web

site/portal (on line) as well as through national convenings and conference presentations (addressed under A.3); and 3) REACH will strengthen and expand partnerships among schools, LEAs and communities through the national tentacles of the Arts Schools Network itself as well as through national outreach via cross collaborative teams (between LEAs/states), a national PD summer institute, and a national convening/think tank (addressed under section B.3).

## **(A) QUALITY OF THE PROJECT DESIGN**

### **(1) The extent to which the goals, objectives, and outcomes to be achieved by the proposed project are clearly specific and measurable.**

The objectives and outcomes below are clearly specified and measurable in that they meet the SMART standards of being (S) specific, (M) measurable, (A) achievable, (R) relevant, and (T) time related. In the evaluation section the methodologies and assessments for measuring the specific outcomes and objectives within specific time periods are described in depth, using behavioral language, specific achievable targets with quantitative percentages of improvement, addressing the specific participants for each objective and outcomes, and time frames for the completion of the individual objectives and outcomes.

#### **FIRST OBJECTIVE: Developing and Implementing a Systemic Culture of Collaboration and Evaluation Among REACH's Consortium Partners, Resulting in a Robust and Active Nationally Focused Online Connected Professional Arts Learning Community.**

By September 30, 2026, a system of collaboration and culture, involving 12 national LEAs in a REACH Consortium of artists, including artists with differing abilities and disabilities, arts educators, arts leaders, teacher leaders, representative principals, ELL and special education educators, experts in accessible arts and in CRAE and equity, subject matter specialists, school psychologists/counselors, the project's national and local arts partners, and parents and community members serving on REACH leadership teams, will have been established and will have continued to support over five years the development, implementation, documentation,

dissemination, and evaluation of the REACH arts and arts integration programs among all national partners, local partners, and school sites.

**First Objective Outcomes:**

(a) By September 30th of each project year, 80% of the members of the Governance Council and the Management team, and other school level and cross-school level leadership teams will have met regularly to support the development of a system for managing programming, and a culture for collaboration for REACH.

(b) By September 30th of each project year, 70-90% of the REACH project's leadership team members will have rated and assessed the partnerships as functioning effectively.

(c) By September 30th of each project year, REACH's evaluation's plan will have been developed and continually fine-tuned for the implementation of the REACH project with measures of statistical significance and effect size.

(d) By September 30, 2022, an alternative system of assessment of student i) subject matter achievement; ii) creative and critical thinking; iii) social emotional development; iv) development of empathy and agency; v) understanding of cultural heritage and histories, race and equity; and vi) arts learning will have been developed and implemented as part of the project's evaluation with appropriate levels of validation and reliability.

(e) By December 15th of the first REACH project year, the National Developmental Arts Learning Laboratories and their leadership teams will have been established in twelve LEAs across the country to serve as vehicles for developing arts learning and arts integration professional development in schools (with 70-90% levels of effectiveness).

(f) By September 30th of the project's second year, an online system for communicating among all project participants and their teams will have been established for REACH, and those using the system will have rated that online system as effective according to percentages of attainment for each year with rating percentages from 70-90%.

**SECOND OBJECTIVE: Improving 4,000 Teachers, Teacher Leaders, Arts Educators Principals and Superintendent Professional Arts Knowledge and Skills in Multi-Disciplinary Arts and Their Ability to Teach or Support the Arts and the Integration of Arts into the Teaching of Other Core Subject Areas through Comprehensive, Sustained, and Intensive Professional Development.**

By September 30, 2026, 250 teachers and arts educators, teaching artists, principals, and superintendents in REACH's national laboratory school sites will have increased their knowledge of the arts and their ability to implement UDL and standards-based arts programming and arts integrated curricula, instruction, and assessments in multidisciplinary CRAE and accessible art forms for all students including ELL students and students with differing abilities and disabilities. Through those educator/leader's dissemination and sharing of best practice and strategies within their own School Collaborative Teams and school communities, over 4,000 teachers will be impacted by the initiative.

**Second Objective Outcomes:**

- (a) By September 30th of each project year, at least 75% of the project's REACH targeted participants will have participated in the PD offered to those individual participants.
- (b) By September 30th of each project year, 80% of the REACH national laboratory teacher leaders and teaching artists will have increased their knowledge of multidisciplinary arts including dance, music, visual arts, theater, media arts as well as storytelling and folk arts.
- (c) By September 30<sup>th</sup> of each project year, 80% of the REACH national laboratory teacher leaders and teaching artists will have increased their capacity to integrate the arts and culturally responsive art education (CRAE) and accessible arts across the core subject areas, interdisciplinary and inquiry-based practices and creative and critical thinking and UDL all in service of increasing student achievement and social emotional development.
- (d) By September 30th of each project year, 80% of REACH national laboratory teachers will have learned how to effectively and comprehensively document their arts units, their educational

arts action plans (EAAP) and prepare them for replication and will have collaborated with project partners to disseminate the REACH model locally and nationally.

**THIRD OBJECTIVE: Increasing Student Abilities in the Arts, Academic Achievement, and Social Emotional Learning and Culturally Responsive Arts Education through the REACH Model**

By September 30, 2026, to support rigorous academic standards for students (including ELL and students with differing abilities and disabilities), over 20,000 participating students in REACH's national laboratory school sites (based upon 27 students per teacher leaders [150] deeply engaged in PD per year over 5 grant years), on pre and post assessments measuring i) social emotional learning (including identity, self-expression & agency); ii) academic engagement and achievement; iii) critical and creative thinking; (iv) issues of being a person with disabilities; and (v) knowledge of cultural and racial heritage, and histories of inequities implicit in American society will have performed at a statistically significant level on the basis of alternative, authentic forms of assessment and also will have developed their skills in creating, performing, responding, and connecting to the arts.

**Third Objective Outcomes:**

(a) By September 30th of each project year, 80% of the 4,000 students annually (including ELL students and those with differing abilities and disabilities) at REACH's national laboratory school sites will have increased their academic achievement.

(b) By September 30<sup>th</sup> of each project year, 80% of the students at the REACH national laboratory school sites will have increased their social emotional learning, empathy and personal agency.

(c) By September 30th of each project year, 80% of the students at REACH's national laboratory school sites will have increased their knowledge of the cultural arts and their history in relation to issues of differing abilities, disabilities, race, culture, heritage, language, and equity in American society.



(d) By September 30th of each project year, 80% of the students at REACH's national laboratory school sites will have increased their ability to create, perform, respond, and connect to the arts.

(e) By September 30th of each project year, 80% of the students at REACH's national laboratory school sites will have increased their ability to think creatively and critically and have become academically engaged in the arts and their academic core content areas.

**(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.**

To identify the needs of the target population as well as other identified needs, a comprehensive needs assessment of the schools and their partners was undertaken, based on LEA statistics; student, parent, school administrator and teacher quantitative and qualitative surveys; interviews and focus groups with key participants; school; school and partner documents; and meetings with community school partners.

***Need for Programs to Increase the Academic Performance of Student Nationally:***

REACH's districts are diverse in every way. While two of them show students largely meeting and reading standards, most show between 50-70%, on average, below grade level in reading and mathematics. All districts have a modest percentage of students with IEP, while those with ELL students vary greatly depending upon the region of the country (from 5-71% of the districts serving Latinx students). All of the districts serve low-income students, well above the minimum requirement of 20% (see supplementary documents).

***Need for an On-Going National Professional Development on the Arts:*** In dialogue with superintendents, they state they are isolated from one another and that there are few opportunities for leaders in the arts to not only communicate with one another but to work hand in hand with school district leaders across the country to demonstrate how arts integration can actually be implemented in their schools. These superintendents propose that by drawing upon a pool of ideas in REACH, they will be able to bring new ways of thinking to their districts. While local, or even statewide innovative programs, such as PAInT, have been developed, there remains a

lack of shared understanding between districts, including rural and urban districts and schools of varying types, of what's involved in building these types of programs. The isolation and lack of an organized communication structure results in ineffective problem solving. A national dialogue, and a nationally supported learning community—buttressed by high level leaders who wish to support these goals—is sorely needed to build critical mass.

***Need for teacher PD in the arts:*** District leaders, in focus groups and interviews, have stated that teachers in school districts across the nation largely lack intensive PD focused on standards-based arts programming or arts integration, especially PD that incorporates the myriad of technological tools and approaches that build the capacity to integrate culturally responsive pedagogy, issues of equity, language (ELL) differing ability, disability and accessibility, UDL curriculum, instruction and assessment, and community immersion that are now becoming prevalent across high performing schools. Hence, regular interaction with a peer group would be the most beneficial kind of PD. Due to pressure to meet state standardized tests, district PD sessions focus mainly on core academics and thus are limited in their ability to provide training for arts educators and classroom and special education teachers who would like to offer quality arts integration. This lack of state and local funding, time constraints of the school day, and pressure from standardized tests make it extremely difficult to build learning communities or have an impact on expanding teacher capacity in the arts. At ASN's annual national conferences, teachers have consistently expressed a need for a greater sense of community and connection amongst arts educators and classroom and special education teachers who incorporate arts instruction in order to improve teacher practice. Most of the arts instruction across districts is being developed in isolation without a community of peers for feedback and critique. ***How the project will build local capacity:*** Through the development of a National Arts Learning Laboratory, that combines immersive PD opportunities with a robustly designed resource and communication portal that provides not only toolkits, planning and assessment tools, and best practices—but also activated network sharing across peers nationally, arts educators and teacher

leaders will become better equipped to support their local communities. REACH will build this capacity by: **1) *Creating collaborative models that can be replicated***; **2) *Increasing district and influential leadership support through PD delivered to both principals and superintendents***; **3) *Providing high quality, intensive research based and teacher led PD*** for a cadre of Teacher Leaders and Teaching Artists across the nation who will commit to extensive PD, both remote and in person, and engage in a multi-year national dialogue around refining arts learning strategies and sharing other best practices—virtually and on-going, through the REACH WebPortal, and in-person via two annual national convenings; **4) *Providing support/coaching by teaching artists, experts in CRAE, accessible arts, arts for persons with disabilities, and content experts***; **5) *Creating opportunities for planning, observation, and feedback meetings with colleagues and coaches***; **6) *Creating learning communities and dynamic resources*** such as webinars, best practice guides, and school arts action plans that can be used by all teachers; **7) *Addressing English Language Learners (ELL) and Student with Differing Abilities and Needs or Disabilities*** by applying UDL principles for developing arts integrated units and assessments, and creating accessible arts instructional materials; and **8) *Creating a common language/framework*** for arts specialists, classroom teachers, teachers of students with disabilities, ELL and bilingual teachers, teacher leaders, teaching artists, and partners who deliver arts integrated instruction.

Finally, there is a **need for effective dissemination across the nation**. Over the past twenty years, initiatives have created a diverse set of exciting programs and models of using the arts as a vehicle for engaging students. The AEMDD and PDAE grants awarded by the USDOE over these years have produced useful tools and resources. However, developing a national structure that effectively builds dialogue and momentum to support dissemination and replication efforts across diverse regions of the country, with diverse types of schools and with varying degrees of arts resources has been elusive.

In short, although AEMDD grants have continually aimed at building best practices and

research evidence, less emphasis has been placed on disseminating models and almost none on disseminating models with field tested adaptations and modifications to make them usable and applicable to each districts' and schools' diverse complexion, needs and resources. The dissemination of an approach, of CRAE models, models that use UDL for accessibility for ELL students and those with disabilities and of digital arts integration, and of a rich set of online resources across the entire nation is a critical step in taking this work to a new level.

All teacher leaders engaged in this initiative, as well as principals and superintendents, will be from LEAs supporting underserved students, with minimum 20% low-income populations as delineated in each of the support letters provided with this proposal.

**(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.**

The WebPortal Design Team described under Section B will spearhead the guidance for replication by creating a culture or ethos that encourages on-going documentation of REACH's unit assessment and action planning tools that include digital resource binders; planning templates; arts integration toolkits; publication of case studies; teacher papers and presentations; video, photo and online documentation of projects and student artifacts; authentic assessments using arts integration and a robust publication of evaluation results. For all of the subsections below, the WebPortal Team each project year will document the adaptations and modifications make in the differing school structures, problems encountered in both implementing the project and undertaking its evaluation so that those who are interested in replicating components of the REACH project can profit from the experiences encountered.

**(a) *A guide for the design for implementing the project:*** REACH's WebPortal Team will document monthly the following project aspects of the REACH model: **(i)** the project's conceptual framework to assist adopters in designing this innovative arts and professional

development program to provide an overall guide for the implementation of REACH; **(ii)** strategies on how to most effectively engage community arts agencies, teaching artists, and family and community members in supporting the infusion of the arts into school classrooms and to develop an infrastructure to carry out an arts project in K-12 schools; **(iii)** how to establish the collaborative organizational and team structures (e.g. the Management Team, the Governance Council, the School-Based Collaboration Team, and the Arts Partner Professional Development Team); **(iv)** how these teams can effectively function by working together as colleagues in a spirit of transparency and trust; **(v)** how workshops can be offered to provide practical examples of how the arts can motivate students to learn and how arts learning in dance, music, theatre, and visual and media arts along with storytelling and folk arts can become a vehicle to enhance students' creative and critical thinking and social emotional skills; **(vi)** how the teams can effectively collaborate with teaching artists and artists-in-residence in their classrooms; **(vii)** how coaching in classrooms can effectively support the application of arts content and arts integration strategies taught in workshops; **(viii)** how the culturally relevant curriculum exploring culture, cultural histories and heritage, race relations, and issues of equity and social justice in our society and in students' lives, community and family, can be made personally and socially relevant for students through the arts; **(ix)** how arts and arts integrated instruction can be made accessible to differently abled and disabled students; **(x)** how online platforms, apps, live streaming and other digital tools can be used for units and curriculum that support creative and interactive arts and arts integration; **(xi)** how classrooms can be transformed into studios to support the teaching of the arts to enhance students' understanding of the arts; and **(xii)** how the REACH strategies and information documented by the project in the form of products (e.g. manuals, resource binders, toolkits, and case studies) can be employed to enhance, replicate, and adapt to various national school contexts.

***(b) A guide for the evaluation design of the project to provide information on replication:***

The External Evaluator of REACH will collaborate bimonthly with the WebPortal Team to

develop a guide as to how the project's formative and summative evaluation can support the replication of REACH's components, thus enabling those schools adopting these components to have in hand a series of measures to provide data on how a project can be continually improved with on-going feedback from participants and on how to measure the annual summative impact on project teams, and teachers with repeated pre and post assessments. In this way, adopters will be able to replicate the evaluation design described in section E. In addition, a guide and set of protocols will be developed that explains how each of the following instruments can be administered, how data can be collected, and how outcomes can be analyzed using tests of significance, effect sizes, ANOVA (analysis of variance), and regression. This evaluation guide will include the following *formative* assessment components: **(i)** a survey administered to all project partners, team members, and teaching artists assessing the degree to which the project's teams have been functioning effectively; **(ii)** satisfaction or feedback surveys to assess individual workshops offered; **(iii)** a coaching survey to assess how effective the coaching offered has been; **(iv)** sample questions to be used to conduct interviews or focus groups with arts partners, teaching artists, and project teachers; **(v)** protocols to assess the quality of arts integrated units and lesson plans and their implementation, and protocols to assess student curricular projects and performances; **(vi)** a teacher needs survey to measure the types of arts knowledge and skills they would prefer to acquire and use; and **(vii)** case material on how instruction is being conducted and how problems are being addressed in implementing the project. The evaluation guide for *summative* assessment components will include: **(i)** a survey assessing project and team members' accomplishments each year; **(ii)** a survey assessing the degree to which teachers have applied in their classrooms the art forms acquired in workshops; **(iii)** a survey assessing the degree to which students have increased their use of creative and critical thinking and engagement in learning; and **(iv)** how student projects can be assessed through authentic, alternative tools to measure critical thinking and engagement.

***(c) A guide for information on the effectiveness of the approach or strategies in the project:***

The guide for the effectiveness of the REACH project will include information on REACH's three project objectives, including tests of significance and effect size results for all pre and post assessments conducted over the five years of the project. In addition to assessing whether REACH teachers and students have improved from their pre to their post assessments in contrast to the comparison group, the External Evaluator will also conduct ANOVA (analysis of variance), and as appropriate regression analyses, to determine which of the components of REACH have been most effective in accounting for the teacher and student outcomes (e.g. variations in teacher integration into classrooms using particular art forms, and student use of creative and critical thinking and the degree to which students demonstrate agency have been academically engaged in the arts and classroom learning). The outcomes for the project's evaluation to be disseminated include: **(i)** plans documenting a system for collaboration and project evaluation as well as plans to continue to institutionalize the project after federal funding ends; this will include how the participants rated the partnership each year as functioning effectively in supporting arts integration in REACH schools; **(ii)** descriptions of three highly rated teaching units documenting how teachers integrated the arts into their teaching; to include survey results indicating level of knowledge and skills acquired by teachers in order to integrate the arts into the core curricula; **(iii)** results from a repeated pre post assessment of teacher knowledge of arts learning demonstrating that they have acquired core arts content and integration skills at a .05 level with an effect size of at least .25; **(iv)** students in classrooms taught by REACH teachers will have demonstrated on the average an increase in their skills in creating, performing, responding and connecting in the arts and core content areas of math, science, social studies, and reading/ELA.

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

The REACH project represents an exceptional approach in that it not only builds upon prior arts learning and arts education best practices but is also supported by up-to-day knowledge from

research and practice that informs each of its major components. These components are unique and will elevate impact in substantive ways. **(i) Building a National Network and Learning Community:** REACH will create a sustainable national dialogue about the power of arts learning in schools by building dynamic and on-going national arts learning laboratories and communities. REACH's framework of connecting urban and rural, large and small local districts, traditional public, magnet, and charter schools will establish a national laboratory where models and approaches can be shared through on-line forums, resource sharing portals, regional focus groups together with in-person convenings and immersive PDs. Over the past 20+ years, many arts grants' initiatives have resulted in examples of innovative programming at the local level, but a national network with cross fertilization of ideas and practices, and interaction among practitioners, including teachers, artists, as well as district superintendents, principals across regions, rural and urban districts and varying school contexts have either been wanting or absent. REACH is also exceptional in that the units, learning materials products developed by the project will be disseminated across the network on a continuous basis so that all the regions as well as other programs and practitioners can access and benefit from them ongoing and in real time rather than at the end of the grant. **(ii) Universal Design Learning and Layered Approach to Accessibility:** REACH teachers and teaching artists will learn through their PD to implement UDL practices to create all units and curriculum, instructional goals, methods, materials and assessments, a structure that is informed by the learning sciences to increase all students access to learning. **(iii) PD for, and Engagement with, Educational Leaders:** In addition to the intensive and sustained PD the project will facilitate for teachers and teaching artists, REACH will provide tailored professional development to superintendents, principals and other leaders and strong influencers within the education system nationally. The principals in the REACH project will join an average of 50-60 principals and educational leaders to attend ASN's national conference. REACH will provide a strand of PD for those leaders. Additionally, through REACH's partnership with ERDI, the project will provide on-going forums with national



superintendent leaders in which topics on practices and policy can be explored throughout the year. Strategic thought leadership, shared from and with superintendents, will also be featured in the winter convening/think tank. **(iv) *Making Arts and Education Part of the Answer to Systemic Racism:*** The lens with which PD and curriculum will be explored through this grant will be through one of race, equity, cultural heritage and histories. At this critical moment of U.S. history, the arts can play a powerful role in supporting our collective recognition of systemic racism and how education sometimes fails to teach the fuller picture of what it means to be a civically engaged U.S. citizen today, and how systemic racism has impacted schooling and student learning in our society. **(v) *Taking a Deeper Dive into Social Emotional Learning of Identity, Self-Exploration/Expression and Agency:*** Arts learning has always been an asset with regard to promoting social emotional development, but initiatives do not always effectively unpack the ways in which the arts and arts integration practices specifically contribute to students capacity for self-exploration/expression, identity, and agency all of which provide the foundation for social emotional, interpersonal and intrapersonal development. REACH PD will support participants understanding of how these “non-cognitive” factors effect students’ engagement in learning and academic achievement and the ways in which the participants can contribute to their development. **(vi) *Using a Case Study Approach:*** A select number of teachers will elect to share their integrated units in case study sessions each semester so that by the fifth year teachers in the demonstration school sites will have had several opportunities to understand how inquiry based and authentic teaching and learning through the arts are having an impact on the cognitive as well as social and emotional development of students. While discussing individual cases and classroom vignettes, teachers will delve deeply into how cognitive and social emotional processes unfold in the lives of their students by conducting inquiry and raising questions that elucidate in detail how students can more effectively and creatively employ critical thinking and use the arts to visualize those modes of cognition. A major emphasis will be placed on uncovering how integrating creative, cognitive, and curricular material—and the

cognitive meanings of backgrounds, narratives, counter narratives and histories—can effectively add personal meaning to students’ lives so that arts learning as an essential part of academic work becomes more than routine cognitive exercises. As individual cases are being discussed, teachers will learn contextually, rather than abstractly, how students address such interpersonal and intrapersonal issues as how to work effectively in group settings, and how to have agency over their learning, the critical and creative thinking issues of how to construct knowledge, and cognitive issues of how to develop a deep understanding and mastery of the underlying structural frameworks of academic disciplines. This approach ensures on-going collection of instructional and learning case material that will be useful for replication.

**(5) The extent to which the proposed project demonstrates a rationale (as defined in 34 CFR 77.1(c)).**

As defined by the RFP’s definition of a strong theory, the REACH project provides a rationale for the proposed process, strategies, or practices, within its logic model (in appendix). REACH’s logic model is supported both by strong theories, supported by moderate to strong research evidence (meeting What Works Clearinghouse evidence standards) with “evidence of promise,” and linkages between its inputs, intermediate outcomes, and final outcomes, aligned with the project’s three objectives. **Strong Rationale Informed by Research and Evaluation---**  
**A Collaborative Professional Development Partnership System Aligned with the First Project Objective:** The REACH professional development model (Bryk et.al., 2010; Deal, 2016; Gruenert & Whitaker, 2015; Fullan & Quinn, 2015; Senge, 2015) has been designed so that it views the school as an organizational system composed of five essential supports, all of which are integrated with an effective professional development program; namely, effective school leadership, the development of teacher professional capacity, strong community ties, a climate for authentic student learning, and a standards-based curricula. The seminal research of Bryk (2010) has informed the theory behind the project’s logic model. *Quasi Experimental Research Supported Diffusion Theory Informing the Project’s Dissemination Model:* The project

will draw upon theory in the field of the diffusion of innovations developed by Rogers (2010), which has been extensively researched (Drucker, 2013; Blankstein, 2011; Bauer and Brazer, 2012; Von Hippel, 2006). This experimental and quasi-experimental research, which provides statistically significant evidence for the REACH dissemination model, categorizes dissemination and the diffusion of innovations into five states, all of which have been employed in the design of this dissemination process and products; namely: awareness, interest, evaluation, trial, and adoption. **Strong Rationale Informed by Statistically Significant Research and Evaluation--**

**Intensive Professional Development on Arts Content and Arts Integration Aligned with**

**Project Objective 2: REACH's** professional development component and theory of change is based on Yoon et al. (2007), which posits that sustained and intensive PD can have a positive impact on student achievement. Specifically, the project's theory of action reasons that school-based PD within a professional learning community for 150 National Teacher Leaders will develop knowledge and attitudes supportive of standards-based CRAE informed and accessible arts instruction in dance, music, theater, visual arts and media arts, storytelling, oral traditions, and folks arts, as well as arts integration across subject areas for all students including ELL student and students with differing abilities and disabilities, and the use of digital tools. Yoon's seminal research (Yoon, et.al., 2007) provides strong evidence of support for this logic model, which analyzed over 1,300 pre-post, quasi-experimental, and experimental studies on the impact of PD on student learning. Desimone and Gret (2015) in another study analyzed an intensive PD program for 195 elementary school teachers that the sustained and intensive PD had a statistically positive impact on teachers' ability to have an impact on students' achievement.

*Research on Teachers Applying Content Knowledge in the Classroom:* REACH's professional development design is aligned with research indicating that sustained and intensive professional development, with extensive follow-up is much more likely to have an impact on teaching practice rather than one-time workshops (Garet, 2016; Parkinson, 2015; Teemant, 2014). The National Staff Development Council's Professional Development Standards and other research

stress the importance of features such as follow-up support in the form of coaching, mentoring, and reflection sessions (Darling-Hammond & Richardson, 2009; Sailors & Price, 2015). **Strong Rationale—Authentic Instructional Arts Programs Improving Student Achievement**

**Aligned with Project Objective 3:** An arts learning and integration model like **REACH**, enabling students to use creative expression and digital tools in critical thinking to construct knowledge can have an impact on student arts and academic achievement. The theory and research of *Different Ways of Knowing*, for example, Kentucky arts program used in the REACH design, employed a quasi-experimental design, which showed statistically significant improvement in reading scores on standardized tests at the .05 level, with an effect size of up to 0.28SD for elementary school students (Munoz, Ross, & McDonald, 2007). A similar experimental study with randomized assignment and controls performed in Virginia schools (Ludwig & Song, 2016) demonstrated that similar arts learning had a positive impact on student achievement, with statistically significant increases (at the .01 level and with effect sizes of .21SD) in mathematical skills. This effect size translates to 1.7 additional months of learning.

## **(B) QUALITY OF PROJECT SERVICES**

**Ensuring Equal Access and Treatment for Eligible Project Participants Who are Members of Groups Who have been Traditionally Underrepresented:** Arts Schools Network complies with the General Education Provisions Act (GEPA), local, state and other related federal policies and regulations. The project also meets anti-discrimination policies for student, parent, teacher, and employee services and participation. The project's guiding principle is to promote equitable participation and access to services regardless of race, color, national origin, religion, creed, gender, age, sexual orientation, or disability. ASN's commitment to diversity has always been of great importance not only in the projects it carries out, but in the partnerships in which it engages. Affirmative and proactive steps, as described below, will ensure diversity among

project participants and equitable participation in all services provided by ASN.

**(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 improvement in practice among the recipients of those services.**

**(a) *A program with sufficient quality:*** *REACH's* model is high quality because:

This nationally designed project is a quality comprehensive research and standards-based approach to PD, organized at the local LEA level with its local laboratories, around a reform model that substitutes deeper and sustained PD in place of one-time workshops (Creemers, 2012; Ash & D'Auria, 2013; Hehir & Katsman, 2012). This national project will create professional learning communities at each of the schools in the twelve LEAs delving deepest into curriculum design work (including Universal Design Learning curriculum design), a structure that has been shown to be effective in enhancing teachers' effectiveness, creating a shared sense of responsibility for students' success, increasing teachers' satisfaction and morale, contributing to greater likelihood of systemic change, and ultimately impacting student achievement (Fullan, 2011; Hargreaves & Fullan, 2012; Sergiovanni and Green, 2014; Malone, 2011). The project's focus on school-level teams is an approach which helps schools to sustain improved teaching practice beyond the life of PD services (Darling-Hammond & Richardson, 2009). The content of PD activities in REACH will focus on developing teachers' content knowledge (emphasizing the knowledge of the racial, cultural, ethnic hidden histories and inequities) consistent with a standards-based approach to PD, and understanding of how students learn content (Yoon, 2007; Garet, 2010; Lieberman & Miller, 2008; Fullan, 2011; Kanold, 2011; Marzano, 2013).

Consistent with these research findings, this national project in components under its second objective will provide intensive and sustained professional development activities on the arts and their connections to academic content and digital tools, over the five years of the project, with quarterly Saturday intensives, on-going coaching from teaching artists, and participation in the immersive summer institute, as well as on-going, on-line sharing across school districts

nationally and in-person convenings when all of the LEA laboratories meet to share and explore the quality work they have been undertaking. Select teacher leaders and artists will participate in intensive multiday trips for museum study, research, reflective dialogue sessions leading to the creation of arts and arts integrated units in years one and two, using a train the trainer approach, facilitate teacher leaders and teaching artists in the demonstrate sites to apply the museum study and research model locally. PD sessions also will develop a deep understanding of how addressing local, state, and national arts standards, including the **Consortium of National Arts Education Association standards** can be employed in classrooms.

*REACH is supported by experts in arts education (each art form), ELL, special needs of students with differing abilities and disabilities, and culturally responsive teaching (CRAE).* Twenty-five or more teaching artists from the project's core cultural arts organizations (described on pages 35-38) will not only lead the project PD workshop sessions, but provide one on one coaching for all teacher leaders in the project. All of these teaching artists have an extensive knowledge of the cultural and hidden histories of the United States. Historically, artists have mentored apprentices in arts workrooms. Likewise, in **REACH**, these teaching artists collaborate as a team to apprentice teachers and integrate accessible CRAE and the cultural arts into the curriculum.

This curriculum will be based on the national standards (*Consortium of National Arts Education Association Standards*): The project's PD activities and ensuing curricular units will be infused in the full array of multidisciplinary art forms. Examples of how units will focus on such standards for each of the arts forms include the following: **Dance:** identifying and describing the elements of pathways, range in space, sustained and percussive qualities of speed; the principles of ABA and round choreographic form, contrast and repetition; and the expressive qualities of mood and emotion; **Theater:** understanding the elements of acting, scripting, speaking, improvising, gesture, and picturization (shape, line and level); the principles of conflict/resolution and theme; and the expressive characteristics of mood and dynamics; **Music:**

identifying elements and expressive qualities such as tone color, harmony, melody, form (theme and variation), rhythm/meter and dynamics in a variety of musical styles; **Visual Arts:** identifying and describing the elements of two and three dimensional space, figure, ground, value, and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story. **Media Arts:** understanding and identifying elements of composition, time, space, sound, movement and lighting. Additional arts forms that overlay and intersect with all of the above, but also deserve their own emphasis, include: **Folk Arts:** artistic works such as paintings, sculptures, basketry, and decorative or utilitarian media that are creative expressions of a community's cultural histories and traditions; and **Story Telling:** Oral Histories and traditions as well as capturing current histories/narratives and counternarratives.

*Arts learning increases student engagement and motivation to learn:* Students who actively participate in their classes and are engaged in school are more likely to improve academic performance (Wang & Holcombe, 2010). The arts are a powerful way to engage students, make schoolwork relevant, and create authentic meaning in the classroom – indeed, engagement is a primary characteristic of quality in arts learning experiences (Seidel et al., 2009). Making decisions about color in a painting, listening intently to a fellow student's jazz performance, collaborating with other students in an improv piece, editing sound for a video clip, critiquing a fellow student's choreography – all of these activities spark stimulation, excitement, and passionate engagement, which creates the conditions that lead to improved achievement in the arts as well as in other academic content areas.

Further, *arts learning improves critical habits of mind:* Students in REACH will become deeply and personally immersed in critical habits of mind inherent in arts learning as co-constructors of knowledge, as well as deeper levels of authentic meaning, inquiry-based learning, and disciplined discussions and exchanges that will bring new life, relevance, and excitement to learning. In short, through such artistic and transformative endeavors, students will understand the arts in a more profound way by becoming immersed in the thinking of artistic endeavors so

that the arts become lived, meaningful encounters with reality. Critical and creative thinking and higher order thinking nurtured by the arts are also transferable to learning in other academic content areas. Research has found links between arts achievement and achievement in other academic areas (Munoz, Ross, & McDonald, 2007; Smithrim & Upitis, 2005), with even greater effects for students from low socio-economic backgrounds (Garet, 2010). The instructional design of REACH is likely to improve student achievement because it will place an emphasis on students thoughtfully constructing their own knowledge through authentic intellectual inquiry rather than merely reporting meaning or knowledge created by others. Harvard Project Zero's Artful Thinking project (2008) and additional researchers (Wilhelm & Novak, 2011; Laur, D. 2013; Bender, 2012) demonstrate how such habits of mind can advance student achievement: e.g. questioning and investigating; observing and describing; reasoning and providing evidence; exploring multiple viewpoints; comparing and connecting; and uncovering complexity.

Through the engagement with cultural arts, research indicates that teachers are most successful, as will be true of REACH, in enhancing student learning when students heuristically, through engagement in the arts, gain new insights and more complex understandings from their readings and mathematical problem-solving, while at the same time building on students' cultural backgrounds, connections with students' prior knowledge, and grasping how learning can have relevance beyond the school (Garet 2010; Turgut, 2012; Daniels & Harvey, 2014; Wilhelm & Novak, 2012). Moreover, cultural performances and displays that celebrate learning with peers and parents under REACH will further motivate students to learn (Horowitz, 2005). For example, parents attending performances can help affirm student initiative and contribute to increasing academic engagement (Bryk, 2010).

Finally, REACH will always be *supplemented by an online component*, connecting all participants so they can share practices, access arts education resources, and post evaluation results, lesson/unit plans, and samples of student work with feedback and comments on the project website. These update postings will be conducted on-going through the support of the



WebPortal Development Team and REACH staff, and thus permit continuous sharing of experiences across the twelve districts.

**(b) A program with sufficient intensity:** The project's PD model will have considerable intensity: (a) 80 teachers will participate in 30-48 hours of PD each year, and 70 Demonstration Lab Site Teacher Leaders will participate in an additional 16 hours in the first year and 32 hours yearly in years two through five; (b) As part of the above PD, Teacher Leaders at each school will each receive 8-10 hours of one on one coaching with a teaching artists annually; in addition, they will meet on a quarterly basis to plan, review, and share work undertaken in classrooms; (c) Demonstration Lab site Teachers will develop and teach at least two intensive, team-taught units each year in the fall and spring; (d) Teachers and project staff will post reflections, lesson/unit plans, student artwork, and other documentation on the project website at least once a month; and (e) in the first two years, 20 educators will engage in museum studies and research to inform REACH PD, and build connectivity for REACH teachers and teaching artists to both access and know how to effectively use resources and approaches developed by the sites being researched (Yr 1: Equal Justice Initiative and associated museums in Montgomery, AL; and Yr 2: the Smithsonian Institution in DC; see section **A.4.b.** for more details).

Furthermore, REACH incorporates *extensive follow-up activities at the school level at each LEA laboratory site*, including observations, coaching, reflection sessions, data collection and analysis, and collaborative strategy sessions to review how to apply concepts and skills from PD sessions into actual teaching practice. School-based coaching with experts a particular subject area working with small groups of teachers has been shown to improve classroom practice and student achievement (Tomlinson, Brimijoin & Narvaez, 2008). Research on Chicago school improvement has shown that high quality PD in the context of a professional community is closely linked to improvements in student achievement in reading and math (Bryk et al., 2010). Research also shows that teachers are most likely to improve practice when they have the opportunity to observe the teaching of colleagues to share their professional knowledge (Heller,

et.al., 2012; Hehir & Katsman, 2012; Darling-Hammond, 2009). Research also indicates that collaborative problem-solving and the use of digital tools in a PD program can enhance professional knowledge and the quality of teaching (Yoon, 2007; Garet, 2010; Lieberman, 2008; Fullan, 2011; Kanold, 2011; Magana, 2013). Consistent with these research findings, this project will provide opportunities for 25+ teaching artists, 150 Teacher Arts Leaders to closely collaborate in classrooms, which become “workrooms” for acquiring an in-depth understanding of arts content and how the arts can enhance instruction in other subject areas. Not only will the project have large, intensive professional development sessions, both in-person and online, there will be on-site, monthly follow-up sessions with the SCT teams to allow for coaching, demonstrations, mentoring, and peer sharing. In the four demonstration sites in which approximately 70 teachers will commit to an additional 32 hours annually of team teaching (with a teaching artist), in-depth curricular units will be developed for case study work, sharing across the network, and to support replication of strategies for the teacher leadership cohort at large.

***(c) A program with sufficient duration:*** The project’s PD activities, ranging from museum study and research, one-on-one coaching and school-based collaborative team meetings to Saturday intensives and immersive summer institutes, the year round connection points starting mid-way through the first year until the end of year five provide extensive opportunities for teachers and teaching artists to develop their knowledge and skills incrementally over the life of the grant, will allow teachers to deeply understand and internalize effective arts teaching practices over time.

**(2) The likelihood that that services to be provided by the proposed project will lead to improvements in the achievement of students as measured against rigorous academic standards.**

The project’s three overarching objectives and their associated activities for the proposed REACH project demonstrate a comprehensive and detailed initiative to improve teaching and learning in the project’s schools in addition to providing an approach to arts learning and arts integration (information and strategies) that can be disseminated to other schools, all supporting

rigorous academic standards for students. REACH has been designed to improve arts education and integration and increase access to arts learning of students. More specifically, the project has been guided by standards from the Consortium of National Arts Education Associations.

REACH is also based on extensive research and a strong rationale (See Sections A.4), which has been especially designed to integrate standards-based arts into the State Standards. Further details about impact on students and achievement is listed in the next section under Objectives Two and Three (pages 29-35).

One of the ways in which this project is innovative and unique is that in addition to addressing teaching and learning in the classroom in ways that will engage students more actively in their own learning, to activate inquiry-based instruction and to help make content more personally and socially relevant...all in service of increasing academic achievement, the initiative also serves to support other areas of student growth and success: enhancing and enriching the culture of the classroom; strengthening creative and critical thinking skills; building and practicing executive functioning skills; stretching imagination; and meaningful/age appropriate exploration of fundamental areas of human existence/experience. The other area adding an important dimension to the work is the layer of exploration around issues of inequity and racism, and the untold histories that get short shrift in today's curriculum.

The focus on these additional aspects of student growth, with an emphasis on expanding their developmentally appropriate worldview, increases the likelihood that student achievement will be impacted. In the Consortium on Chicago School Research's Lit Review "Teaching Adolescents to Become Learners: The Role of Noncognitive Factors in Shaping Performance", behaviors, mindsets, strategies and social skills such as those listed above and supported through this initiative all have a direct impact on academic performance (Farrington, et al, 2012).

REACH's External Evaluator will work with the management team to develop alternative forms of assessment measuring these factors that will correlate with rigorous standards.

**(3) The likely impact of the services to be provided by the proposed project on the intended recipient of those services.**

This national project will likely have considerable impact on the proposed project teacher and student recipients under the activities for each project objective described below. Detailed descriptions of the objectives, with outcomes and measures, are provided in the Evaluation Section, pages 53-63. *In light of the pandemic, REACH will be prepared at the start of the initiative to be nimble and address issues of whether students are hybrid or doing remote learning and will design and deliver PD to teachers accordingly.*

***FIRST OBJECTIVE—The Impact of a System of Partner Collaboration on Participants:***

***Development of a Collaborative Implementation System: Introduction:*** REACH is likely to have considerable impact on teachers and arts educators because the initiative will engage in a thoughtful collaborative process in its first year to create teams that will support implementation. ***Activities:*** By November 30<sup>th</sup> of 2021, in the first year, over 150 classroom teacher leaders, arts educators, and specialists within 40-60 schools across 12 LEAs or more will have been recruited into school-based and cross-school and cross-district arts teams. Each school-based team, composed of classroom teachers as well as arts specialists, lead content and special education teachers, and curriculum coordinators – will be called the School-Based Arts Collaborative Team (SCT). A cross-school team from four of these schools (from three LEAs), called demonstrate sites, where a deeper dive into curricular development and team teaching will take place in the project, will be composed of all of teachers and art educators from the SCT teams from those four schools plus the 25+ teaching artists representing all arts disciplines. The latter ~75-member teacher/artist team will be called the Arts Partner Professional Development and Support Team (APDT). As an incentive for continued participation, all teachers will be compensated for PD participation. During the PD sessions, the APDT team will be broken up into sub-teams to enable grade and role alike peer sharing to occur. The other 100 teacher leaders, recruited from seven or more other districts, will be engaged in

remote PD sessions, coaching with teaching artists, take part in the summer institute, and will be invited to be a part of the national convenings.

The first year will consist of building the implementation plan, solidifying the evaluation plan and related instruments, establishing the various teams supporting REACH (see Management Plan on pages 41-53 for more detail), and launching program in the second semester. Teacher leaders across the initiative will be the conduit for connectivity to resources and grade and role alike groups engaged in peer sharing between schools/LEAs. Other activities will include an initiative launch event in the first year with the first National Convening, which will be both in-person and presented remotely, and the first of two museum studies/research trips to deepen CRAE content knowledge (see below for further detail). Superintendent and principal leaders will participate in the national convening and help set the stage through their commitment and thought leadership about how to develop structural supports for this work through process strategies.

***Learning Communities*** will also be established at each school, consisting of teachers, content specialists, experts in Culturally Relevant Arts Education (CRAE), experience in accessible arts, experts in Universal Design Learning (UDL), teachers of students with differing abilities and disabilities, teaching artists (from REACH's arts partners), school psychologists/counselors, parents and community members, and REACH staff. Further, teams will also be formed to share among grade alike colleagues from the partners working in REACH's other laboratory sites. These teams will meet monthly within their own schools, and bimonthly with their sister demonstration and laboratory sites via teleconferencing. The peer mentoring relationships that develop through Learning Communities are integral to the success of the project. Learning Communities will improve participants' knowledge and skills through dialogue and reflective practice as they plan, monitor, and reflect upon the project, its progress in each classroom and at the school, and any theoretical and practical concerns. Learning Communities will make use of REACH's WebPortal, collaborating thru online discussion forums, web conferencing, wikis for collaborative writing, and online sharing of unit plans, video clips, websites and other resources.

**(a) Building National Leadership that can be Influential: Principal and Superintendent Support/PD Programming:** Because of the pivotal role that principals and superintendents play in school improvement, the **REACH** Management Team will conduct bimonthly meetings with key partner principals to coordinate REACH program planning. A REACH PD strand for principals will be held each year at the ASN conference in October of each year for 50-60 principals; and REACH's partner the Education Research & Development Institute (ERDI) will provide on-going access to superintendent leaders who will provide thought leadership for the overall project and annual National Convening in the winter. A REACH PD strand for this influential group will take the form of 2-4 panels annually, which are held online and recorded so as to expand exposure to more ERDI members over time.

**(b) Building and Maintaining a Robust, Resource-rich WebPortal:** Teachers and teaching artists crave best practices that support their work together. Websites exist to provide such resources, but a nationally recognized site that is dedicated to both arts integrated instruction/ supports AND provides an avenue for peer sharing and dialogue, including participation and support from principals and superintendents would be a tremendous contribution to the field.

**Data Driven Decision-Making:** Project staff, quarterly each year, will assist school staff with learning how to collect and use student needs assessment data to improve instruction in the arts and academic content areas.

***SECOND OBJECTIVE— The Impact of Teachers Acquiring and Applying Arts Content Knowledge and Arts Integration Skills and Tasks Supporting the Second Objective:***

**Introduction:** – REACH is likely to have an impact on teacher effectiveness because teachers, in the PD process described below, will have an opportunity to obtain extensive, sustained, and intensive content knowledge in arts learning and integration strategies and content in the cultural history and arts of this country.

**(a) Professional Development Tasks Focused on Arts Standards** – All of the arts PD Management Tasks in this project will be focused on addressing state and national arts standards

as well as student special needs, including the Consortium of National Arts Education Association (CNAEA) standards (see pages 21-22). ***English Language Learners and Students with Disabilities*** will be addressed in PD by providing specific techniques for using the arts to increase vocabulary, comprehension, fluency, and writing for ELL students and for students with disabilities.

***(b) Scope of PD for Teachers and Arts Educators*** – First year PD programming will begin in earnest in the second half of year one (reflecting half the hours of the following full implementation years). By the summer of the first year (2022), the project will have begun to engage all 150 teacher leaders recruited. During the project’s full implementation years (2-5), up to 62 teachers will receive up to 84 hours of annual PD (including 24 hours of Saturday intensives, 10 hours of coaching from teaching artists, 18 hours in an in-person immersive summer institute, and 32 hours in team taught—with teaching artists—residencies in their classrooms). Another 88 teachers, nationally, will receive 40-52 hours of PD (all of the above, minus the team-taught residencies). They will be compensated for this commitment to PD and undertaking these leadership roles. In addition to PD centered on arts learning and integration, these leaders will also be acquiring skills in: team building facilitation techniques; mentoring; and learning principles. A representative subset of REACH’s 150 teacher leaders (~15%) will come together with teaching artists, subject matter experts, and influential principals and superintendents during the national convening think tank each year to explore how to leverage this work further into the nation’s education system. As a result of intense, deep PD investment in 150 teacher leaders, the ripple effect from sharing via School Collaborative Teams and cross school/LEA peer sharing, 4,000 teachers across REACH’s twelve districts will gain knowledge and learn best practices developed through this initiative.

***(c) The Focus PD Programming:*** During the PD sessions, teachers will develop foundational content knowledge in each of the arts disciplines of music, theatre, dance, visual and media arts, storytelling and folk arts, in collaboration with the teaching artists so that students can develop

skills in creating, performing, responding, and connecting to the arts consistent with national standards. They will also learn integration strategies to support their embedding creativity and arts learning into other subject areas. They will also learn to support English language learners and students who are differently abled and with disabilities. Finally, the PDs will be designed with an added lens: supporting the idea of developing curriculum with UDL and instruction that is culturally responsive, that explores issues of race relations and equity, and investigates the hidden histories that are not often taught in today's curriculum. **On-line learning community:**

An on-line learning community will be created to share reflections and post their lesson plans and documentation to provide teachers with access to materials and supports. Therefore, the project is likely to have impact on teachers and low income students because they will have extensive support for the application of cultural arts content knowledge, technology, and arts integration strategies through extensive PD that includes follow-up sessions and coaching.

***Museum Studies/Research:*** In the first two project years, teacher leaders and teaching artists will travel together to participate in museum studies and research. The purpose of this museum study and research is to provide rigorous, intellectual, as well as deeply emotional, experiences that will contribute to the educators developing a shared vocabulary and ways of knowing about the racial, cultural, and equity histories that will underpin the cultural arts integration content and practices of REACH and the context for CRAE. Throughout the trip the teachers, teaching artists, CRAE specialists, and museum study and research facilitators will participate together in reflective discussions. The trips will culminate in “creativity” sessions during which the teacher leaders and teaching artists will apply what they have learned and experienced together by i) creating a work that is expressive of how the experience has impacted them; ii) developing an arts integration unit; and (iii) writing a strategic arts action plan. These knowledge artifacts will all be uploaded to the WebPortal for sharing and further refinement. Their learning will also inform subsequent PD sessions, and individuals from these research trips will act as PD facilitators to build the capacity initiative-wide for utilizing these processes for leveraging



museum studies to support the CRAE curriculum design. For example, in year one, 20 educators will travel to Montgomery, Alabama for a 6-day museum study to collect information and data about the overt and hidden histories related to the experiences of African American people, from four legacy museums (Civil Rights Memorial Center at the Southern Poverty Law Center, Equal Justice Initiative Legacy Museum, National Memorial for Peace and Justice, the Rosa Parks Museum, and the Interpretive Museum in Selma). These museums archive extant documentation of the structural factors that led to systemic racialization in society, schools, and education. In Year 2, another cohort of teacher leaders and teaching artists will travel to the Smithsonian Institution's Center for Folklife and Cultural Heritage to study the storytelling oral and folk-art traditions that are the expressions of national, regional, and ethnic histories of diverse peoples and cultures including as examples Native Americans, African Americans, Asians, and Latinx people and the peoples of the Appalachia. They will also visit the Mexican Museum, a partner of the Smithsonian, with goals similar to the Montgomery trip in year one. As in the trip in Yr. 1, they will participate in museum studies, research, and ongoing reflective discussions together with CRAE specialists and museum study and research facilitators. Culminating activities include creating art and writing arts integration units and strategic action plans informed by and stemming from their joint experiences at the Smithsonian. In subsequent years, these same museum studies processes will happen locally at the demonstration and other LEA sites, and will include institutions such as the Puerto Rican Cultural Center and Chinese American Museum of Chicago, the Zora Neale Hurston National Museum in Eatonville, Florida, and the DisArt Festival in Grand Rapids, MI.

All REACH PD activities will satisfy the critical features of effective professional development that have been outlined by Desimone (2009) and Garet et al. (2001): **1) Content focus:** All PD activities will focus on culturally responsive arts instruction, arts integration, and information on how students learn in and through the arts; **2) Active learning:** Hands-on activities for teachers will introduce and reinforce how teachers can collaborate with teaching

artists and teach arts integrated units; **3) Coherence:** School Collaborative Teams will align REACH PD and curriculum development with school-wide and district-wide initiatives for instruction and curriculum; **4) Duration:** PD will be both sustained and intensive, with a minimum of 40 hours (and up to 84) each year of direct PD and coaching; and **5) Collective participation:** Two national convenings featuring influential leaders, a PD summer institute providing immersive workshops and a think tank, best practice share and exploration convening will build network connectivity national awareness.

**Teaching artists** for REACH will be recruited from partner arts organizations and will have expertise in dance, theater, music, visual arts, media arts and literary arts. They will participate in, and in some cases lead, professional development offerings for teachers in both the Saturday workshops and the Summer Institute. They will provide one on one coaching to teachers, and will receive tailored support on topics such as collaborating and co-teaching with teachers in the classroom, working with adolescents, and embedding folk arts, storytelling, and issues of race, equity and cultural history and UDL practices into the arts integrated units.

***THIRD OBJECTIVE— The Impact of Improving 20,000 Low Income Students’ Academic Engagement and Achievement and Tasks Supporting Third Objective:***

**Introduction:** – REACH is likely to have extensive impact on over 20,000 students (4,000 per year), a significant portion of whom are underserved or low income, because the instructional activities and lessons will be carefully designed, with a deep arts integration lens that activates students in their own learning in the core subjects of reading, math, science and social studies. Under this third objective, through exploration in multidisciplinary art forms teachers will enhance inquiry-based instruction (such as activating prior, or building background, knowledge; synthesizing information; or making their learning visible via artistic projects), and students will thereby construct relevant meaning for themselves within the context of academic learning.

**(a) Building classroom program integrating the arts in select grades K-12:** Beginning in January 2022 continuing through to year 5, over a 6-10 week period each semester, in 40-minute

sessions (at least once a week, in some cases more), ten team taught lessons will help facilitate student exploration and learning via arts immersion that segues into integrated instruction with a focus on the connections between art forms and the given subject being taught.

***(b) Learning about equity, race and history through arts integrated instruction in reading, math, science and social studies:*** From October to May each year, the SCTs and their underserved students will participate and learn from a culturally responsive integrated unit each semester. For example, in one 3<sup>rd</sup> grade classroom, different cultural dances may serve as starting points to learn about music, visual arts, theater, and history, enhancing their academic skills. Students may learn from teachers and the teaching artists about the musical structure of certain dances, such as the Kuumba Dancers and Drummers, and the historical significance of djembe drum and the music passed between generations by a mouth to ear process. Students might explore its choreographic process, and the similarities between the dances and geometry, creating relief maps of paper mâché that illustrate regions of central and south America, writing Inca inspired theater vignettes. Analyzing rhythm in more detail, students would be introduced to the mathematical concept of lowest common denominators (LCDs). Music thus provides an enjoyable way to study fractions and the underpinnings of the concept. These examples illustrate the ways in which cross curricular exploration will take place, between arts forms and across academic content areas. Adding the exploratory layer of race, equity and hidden histories will provide ample opportunity for further inquiry and learning about multiple perspectives.

***(b) Exploring how arts integration impacts students' social emotional development, executive function, higher order thinking skills, sense of personal agency, and creative and critical thinking.*** Many factors impact cognitive learning and academic achievement. While higher order thinking includes analysis, synthesis and evaluation, executive function addresses processes such as planning, attention, and self-monitoring. All of the above are seminally important to learning and growth, just as social emotional learning and developing a sense of agency are as well. Topics to be included in PDs that address SEL include: managing emotions,

locus of control, anxiety/stress, group dynamics, and attention deficit. Conceptually, we tend to separate SEL from cognition, but in actual fact, just as cultural and racial issues are intertwined, so too are SEL and academic learning. And the arts can play a significant role in contributing to students' being more focused, engaged, motivated, and in tune with their peers.

**(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.**

REACH's ten arts partners all have passionate and practicing artists, teaching artists, art educators, curriculum and instructional designers, and facilitators of professional development across the seven art forms in the program. They are appropriate because their missions and experiential educational approaches are aligned with those of REACH. Their effectiveness will be maximized as they all have a belief that art learning is a means to building connections across cultures and communities, addressing inequities, bringing a focus on underrepresented voices and histories, and increasing student engagement in their own learning, academic and social emotional learning. These partners include: 1) *Smithsonian Institution's Center for Folklife and Cultural Heritage*, one of nine research centers at the Smithsonian with the mission to "promote greater understanding and sustainability of cultural heritage across the United States and around the world through research, education, and community engagement," the Center will introduce folklife methodology and materials REACH educators, provide professional development seminars and in person and on-line workshops and educational materials including Folklife and Oral History Interview Guide, and participate in the development of arts integrated curriculum and instructional materials in the folk arts. The Center will host the Year 2 Museum Study with arts research facilitators providing full access to the Ralph Rinzler Folklife Archive and Folklife Festival. 2) *Local Learning of the: The National Network for Folk Arts in Education* is a National Arts Service Organization that will provide its resources and training for folk arts in education with the goal of transforming learning, building intercultural understanding, and creating stronger communities. They will provide the program with diverse

teaching artists from diverse communities for teacher professional development in folk arts and oral traditions education. 3) ***Tapology*** is a nationwide tap instructional dance program with an historical framework that provides tap dancing and various other percussive dance forms such as Hip Hop. Teaching artists will provide professional development and curriculum development in movement, routines, dancing, cultural history, the ties between the racial history of African Americans and the history of tap dancing. 4) ***Circus Arts Conservatory*** provides multidisciplinary art forms with an emphasis on the circus arts and theater. Circus artists lead students and teachers in making connections between the circus performance and the academic and inquiry principles of science, engineering, art, math, technology, media arts, communication, and theater. Circus arts require collaboration, concentration, social emotional learning, and spatial skills. Performances are done in care centers to serve the community and teach students social justice through the arts. 5) ***Kuumba Dancers and Drummers***, is a national dance and drumming arts organization that performs authentic African Dance and Drumming and promotes authentic educational community programming with teaching artists who integrate the experience of the African diaspora, African American heritage, racial inequity and cultural history into the rhythms and dancing art form. They will provide artists, performers, teaching artists and participate in curriculum development. 6) ***Puerto Rican Arts Alliance*** is a multidisciplinary arts organization providing arts integration and arts education in high poverty schools with teachers and students during the school day and in after school programs. They highlight the arts of Latinx cultures in Puerto Rico, Mexico and South and Central America and explore, experiences of Latinx American and African Americans. They provide in-school and after school programming and focus on student learning, teacher and artist collaborations about culture, ethnic and personal histories through the arts to build students aesthetic sense, social emotional growth and engagement with schooling. 7) ***This is my Brave*** is a national and international media arts, theater and storytelling arts organization with presentations and performances of original music, poetry, dance, comedy and personal essays by individuals who

have mental and emotional illness or of those who are close to them. Inclusive and accessible arts instruction and education is a focus of their work. 8) ***Justified Media Group*** provides multidisciplinary art education and arts integration and performance in the cultural arts and brings expertise in music and music composition, and mixed media arts including the art of film making. They provide research, curriculum and instructional materials for music teachers and students, and support urban and rural music education access creating accessible arts curriculum for individuals with a range of disabilities. 9) ***Origami Air Art Studio*** teaches Chinese and Japanese origami paper folding—including origami sculpture and the visual and the fine arts, Japanese traditional visual arts, dance, music, theater, and storytelling. They engage with K-12 teachers and students to teach Chinese and Japanese culture, literature and history through the art of origami as well as ways of using origami to understand mathematics, and how it is now used in science, space travel and other disciplines. 10) ***Contemporary Art Museum and their InsideART Program at the University of South Florida*** runs a visual arts and visual literacy professional development initiative for teachers. It includes arts-based and literacy learning that integrates contemporary art and connections to pressing issues in contemporary life, history and the social sciences. They now have on-line galleries and exhibits and, with REACH, would develop an accessible on-line visual arts curriculum.

REACH also has four education and educational leadership partner organizations that will provide support in policy and change strategies, organizational and systems development, and human resource and financial approaches that will be required for the national collaboration on arts education and arts integration to be replicated across all models of schooling and institutionalized over time. These include: ***MANATEE Educational Foundation***, a not-for-profit organization that acts as a liaison between the private sector and the public school system providing avenues for business, industry and community involvement in public education. ***Grand Valley State University and Distinctive Schools***, each LEAs themselves, are deeply involved in educational policy regarding the role of public-school charters as an educational

reform movement for low income and minoritized students. And finally, the ***Education Research and Development Institute*** is a network of superintendents from districts across the country who are thought leaders in the world of public education in the United States and participate in on-going panels, dialogues and strategic planning around pressing issues in schooling and educational policy.

### **(C) QUALITY OF PROJECT PERSONNEL**

**(1) The extent to which 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.**

REACH will follow the equal opportunity guidelines of both ASN and PAInT/University of South Florida, and its Affirmative Action Search and Screen procedures (e.g. by recruiting from diverse communities and having ethnically diverse committees). ASN and PAInT encourage applications for employment from persons who are from traditionally underrepresented groups, and considers applicants for all positions without regard to race, color, religion, creed, gender, national origin, age, disability, marital or veteran status, or any other legally protected status.

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

Key project personnel include the ASN Managing Director, the PAInT Director, multiple hires and External Evaluators. ***Melissa Brookes, Managing Director of the Arts Schools Network (ASN)***, will serve as Project Director for REACH. *Qualifications:* Ms. Brookes hold a Masters of Arts in Public Policy and Non-Profit Management from DePaul University, and a Bachelor of Arts in Interdisciplinary Studies from Michigan State University. *Training and experience:* Brookes has over 10 years' experience in non-profit management, arts administration and education. She is the co-founder of The Chicago Teen Museum and prior to running the Arts Schools Network was Director of Admissions and Director of Global Partnerships and Marketing at The Chicago Academy for the Arts. Her experience in education, program management, branding and leadership will serve her well as REACH Project Director.

***Dr. Denise Davis-Cotton, Director of the Florida Center for Partnerships in Arts***

***Integrated Teaching (PAInT)***, will serve as Project Manager. Dr. Davis-Cotton was the founder of the Detroit School of the Arts and served as its principal for 18 years. With over 40 years' experience in arts education, she has developed new and generating program ideas and content for radio and broadcast media, having executive produced arts programming for both radio and TV with a focus on multidisciplinary collaborations and partnerships with schools and communities. She has received numerous awards for her contributions to both education and community building, including publishing articles with titles such as *Marginalized Communities, Children and Curriculum*. She has an Ed.D. and Ed.S. Certification from Wayne State University, an MA in Speech Communications from the University of Montevallo, and a BS in English/Theatre Arts from Alabama State University.

To manage the day-to-day operations of the initiative, both ASN and PAInT will hire full-time project personnel. The **ASN REACH Program Manager's** responsibilities will be to oversee project operations, including tracking project activities, managing the budget, overseeing evaluation activities and reports, communicating with schools and teachers, hiring and supervising coaches in conjunction with PAInT, and jointly planning and implementing PD services with PAInT. The **ASN REACH WebPortal & Convening Manager's** responsibilities will be to manage the outsourced building of the REACH website and portal, while also leading the WebPortal Design Team's input and support of both the launch and the year-by-year populating of the site. She/he will also lead the various teams supporting the project's two national convenings, including programming and site management. The **PAInT REACH Project Coordinator's** responsibilities will be logistical and communication focused project-wide, including support for each of the various REACH teams meeting on a regular basis, ensuring participation, notetaking, action plans and follow up are maintained. She/he will provide assistance and support for REACH project activities, collaborate with arts partners in the development of frameworks for PD activities, and disseminate information about outcome-based



practices. And the **PAInT REACH PD Curriculum & Alignment Coordinator** will support PD design and delivery, as well as curricular unit design and assessment at the demonstration schools. She/he will oversee PD activities, obtain quality PD content providers, provide follow-up support to teachers and schools, jointly hire and supervise project coaches, and monitor the impact of PD services. Minimum qualifications for these four positions include: (1) a bachelor's degree in education or the arts, (2) at least three years' experience in successfully managing a project of similar magnitude, and (3) working knowledge of effective PD methodologies.

Other key project personnel include **David Flatley, Arts & Education Consultant**, who will serve as Core Consultant to the project. Flatley has over 25 years' experience in developing and implementing educational and intercultural initiatives designed to improve teacher practice and student achievement and effect whole-school change. His areas of expertise include arts integration, service learning, community partnerships, and community schools. He has an M.A. in Arts Administration from the University of Wisconsin-Madison and a B.S. in Business Administration from the University of Illinois-Champaign. And **Joey Wise, Chief Executive Officer & Co-Founder of Acceleration Academies**, will serve as **Project Advisor**. Mr. Wise has a long-standing record of helping school district, school boards, and school leaders make rapid improvements to support student achievement. He has successfully led major public and private sector organizations throughout North America to set ambitious goals and achieve impressive results. Dr. Wise has successfully bridged academic, business, and governmental interests to build—and sustain—decisive organizational reforms. His focus on quality governance, leadership, and student and parent engagement and equity in schools and academic opportunities for low income youth has been the keystone of his accomplishments.

**REACH's 25+ arts partners, with expertise in arts integration and after and in-school arts instruction** will serve as consultants to the project, providing master teaching artists who will participate in PD and team teaching. Bringing between 10 to 25 years of experience in training teachers and teaching artists, these staff will bring their expertise in providing high

quality PD, training trainers, and managing multiple school sites. In addition, **nine project coaches/consultants**, making up the Arts & Equity Content Specialists group, will be hired to support the design and delivery of PD as well as provide additional coaching in the areas of visual arts, theatre, music, dance, media arts, folk arts, storytelling, and culturally responsive arts education (CRAE), creating accessible arts instruction for students with disabilities, and ELL. For example, one such consultant will be **Dr. Lisa Rathje**, Executive Director of REACH partner Local Learning: The National Network for Folk Arts in Education, who would serve as consultant for Folk Arts. Dr. Rathje oversees the organizational administration, programs, and strategic plan for Local Learning. She also co-edits the peer-reviewed, multi-media Journal of Folklore and Education, and consults nationally specializing in professional development for educators and teaching artists.

Coaches will be expert teachers and teaching artists with at least 8-10 years of experience in arts education, knowledge of PD, and expertise in their disciplines.

#### **(D) QUALITY OF THE MANAGEMENT PLAN**

##### **(1) The adequacy of the management plan to achieve the objectives of the proposed project on time and within budget, including clearly defined responsibilities, timelines, and milestones for accomplishing project tasks.**

*The role of the Management Team and the Management Team to ensure adequate management of the project:* The management plan is designed to ensure that program objectives will be achieved in a timely manner and within budget. Detailed timelines, milestones, and persons responsible for accomplishing project tasks are delineated below and appear in Table 2. The project will function within budget and achieve objectives on time, because the Management Team (MT) will: (1) review timelines and milestones, (2) coordinate and supervise the activities of the project's teams; (3) monitor the budget, (4) define responsibilities of all staff, (5) carry out on-going review of project plans, and (6) monitor and modify the activities of the project based

on feedback received from the project's staff. That Management Team will be composed of the Project Director, the Project Manager, the Project Coordinator, the Program Manager, the PD Curriculum & Alignment Coordinator, and the WebPortal & Convening Manager. A wide range of formative evaluation methods will provide on-going feedback data and continuous project monitoring. As described in detail in section E of this proposal, the project will take a number of steps to ensure that assessment of implementation strategies is used to improve the project through the analysis of formative and summative evaluation results. The Project Director, Project Manager, one representative REACH principal, an ASN Board member, the core consultant, and the project advisor will function as a Governance Council to provide overall leadership for the project. ***Coordination with the project's instructional teams:*** The Management Team also will work closely with school (SCT) teams to: (1) establish a schedule for the project's professional development activities, including follow-up support for teachers at the four demonstration schools engaged in curriculum development through their team-taught units; (2) coordinating arts integration with teachers at the project schools; (3) planning program events to involve parents in arts integration activities, e.g. performances and museum study and field trips. ***An on-going communication network:*** An interactive project web page will be developed for the project, which will serve as a vehicle to establish a communication network for all project participants. ***Fiscal and Records Management:*** Fiscal oversight will be provided by the Project Director, in collaboration with ASN accountant, the REACH Program Manager, and the rest of the Management Team, including up-to-date entry of purchases with careful attention to balances remaining in each line item. The Project Director will receive monthly reports listing financial activities to-date, thus enabling proper management of resources and fiscal records. ***Detailed Management Plan to Implement the Project's Objectives and Tasks/Activities:*** Table 1 below describes in detail the project's tasks/activities and how they are aligned with each of the project's three objectives.

Detailed statements of the project's objectives appear in the Evaluation Section on pages 53-63.

**Table 1: Management Summary and Overview Chart Organized by Objectives (See Key Below)**

OBJECTIVES, ACTIVITIES, AND MILESTONES	TIMELINES	RESPONSIBLE
<p><b>Key for Persons Responsible for REACH Activities:</b> The Project Director (PD); the Project Manager (PM); the PD &amp; Alignment Coordinator (PDAC); WebPortal &amp; Convening Manager (WPCM); the WebPortal Design Team (WPDT); Project Coordinator (PC); the Teacher Arts Leaders (TAL); the School Collaborative Teams (SCT); Teacher Artists (TA); the Arts Partner Professional Development and Support Team (APDT); the Management Team (MT); the Governance Council (GC); Arts and Equity Content Specialists (AECS); Core Consultant (CC); and the External Evaluator (EE).</p>		
<p><b>FIRST OBJECTIVE—Developing &amp; Implementing a System of Collaboration and Evaluation Among REACH’s Partners</b></p>		
<ul style="list-style-type: none"> <li>Activity: The Governance Council (GC) &amp; the Management Team (MT) are established and meet</li> <li>Milestones: Quarterly GC &amp; MT meetings are held. GC &amp; MT participants will rate the partnership as functioning effectively to support effective arts in education teaching in REACH partner schools: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%)</li> </ul>	<p>Oct. 2021 &amp; Quarterly GC &amp; MT meetings every project year</p>	<p>PD, PM PC, EE, PDAC, WPCM CC</p>
<ul style="list-style-type: none"> <li>Activity: <b>REACH</b> Management Team providing day-to-day project coordination to integrate the arts into core curricula and to assess school needs.</li> <li>Milestones: 18 meetings are conducted and arts integration instruction is reviewed and redesigned each project year; Management Team reviews 4 needs assessment surveys</li> </ul>	<p>Every other week each project year; 4 times per yr. for</p>	<p>PD, PM PC, PDAC,</p>

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administered each project year and findings are used by project teams to improve REACH arts programming.	needs assessment	TAL, MT
<ul style="list-style-type: none"> <li>Activity: The School-Based Collaborative Teams (SCT), the Arts Partner Professional Development and Support Team (APDT) are established to implement arts integration and classroom teachers are recruited.</li> <li>Milestones: Four school-based teams (SCT) are established and one overarching APDT, composed of 75 teachers. The above teams will rate the activities of <b>REACH</b> as functioning effectively to support effective teaching in REACH partner schools: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%).</li> </ul>	Oct. – Dec. 2021	PM, PC PDAC, TAL SCT, MT, CC
<ul style="list-style-type: none"> <li>Activity: Fine-Tuning and developing a detailed evaluation plan for <b>REACH</b></li> <li>Milestones: Evaluation instruments developed (with reliability and validity coefficients of respectively .80 &amp; .80); base-line data collected; pre-post collection points identified during each project year for qualitative &amp; quantitative, formative &amp; summative evaluation data, and procedures established for on-going feedback on project performance.</li> </ul>	Oct. 2021 - June 2022	PD, PM MT, EE
<ul style="list-style-type: none"> <li>Activity: Principals and superintendents provide support for the implementation of <b>REACH</b> through ERDI panels/forums, annual think tank convening, and GC engagement with REACH principals four times per year.</li> <li>Milestones: Principals and superintendents will rate the activities of REACH as</li> </ul>	Quarterly each project year Sept. –June	PD, PM GC

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functioning effectively to support REACH: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%)		
<ul style="list-style-type: none"> <li>Activity: <b>REACH</b> data-driven decision-making</li> <li>Milestones: Quarterly needs assessments are conducted each project year used to improve the PD programming of <b>REACH</b></li> </ul>	Oct. - Dec. each yr. & quarterly each project yr	PM, PDAC, PC, CC
<ul style="list-style-type: none"> <li>Activity: REACH WebPortal is designed, developed and launched</li> <li>Milestones: The WebPortal Design Team is formed and works with external vendor to build site and database and establishes long term hosting and maintenance support; the WPDT then works with REACH teams each year to assess needs, add content and resources, and ensure effective use of the site by all participants, keeping it dynamic</li> </ul>	Oct 2021 – May 2022 for building site; then bimonthly mtgs each year	WPCM PM,TA PC, TAL WPDT TAL, AECS
<ul style="list-style-type: none"> <li>Activity: Design annual REACH National Convening Think Tank for Education Leaders and Influencers, and subject matter experts</li> <li>Milestones: Launch Convening in first year leads to annual winter convening in which influential educators explore strategies to build greater support structures for schools and districts that embrace arts learning and arts integration as a pedagogical strategy; teams work year round to explore content and design program for annual convening</li> </ul>	REACH launch event/convening in Jan. 2022; each project year/winter new	WPCM PM,CC AECS, GC, TA TAL

	convening/think tank held	
<b>SECOND OBJECTIVE: Improving Teacher and Arts Educator Professional Arts Knowledge and Skills and their ability to Integrate the Arts into the Teaching of Other Core Subject Areas through the Lens of Equity</b>		
<ul style="list-style-type: none"> <li>Activity: Project Teachers and Teacher Arts Leaders (TALs) are recruited and receive PD on leadership skills and overview of grant objectives; PD begins 2<sup>nd</sup> sem. 1<sup>st</sup> year;</li> <li>Milestones: 106 teachers are recruited initially, with additional teachers joining each year up to 150+, to participate in <b>REACH</b>; and by year five 80 hours of PD hours are offered to 62 Teacher Arts Leaders, 52 hours to 40 teachers, and 40 hours to 48 teachers; and 80% of all teachers will rate their PD as effective.</li> </ul>	Oct. 2021 - June 2022 for first year planning and 2 <sup>nd</sup> semester PD launch; October thru June of Yrs. 2-5	PM, PC PDAC, TA, TAL, SCT, EE, CC
<ul style="list-style-type: none"> <li>Activities: PD Saturday intensive workshops, follow-up coaching from teaching artists, a three-day immersive summer institute, and for half of the teachers, development of in-depth arts integrated curricular units together make up the PD supports provided through REACH in years 2-5 (Yr. 1 will provide half the Saturday sessions and half the coaching)</li> <li>Milestones: Yrs.2-5: 24 workshop hours &amp; 10 follow-up coaching hours, and 18 hours</li> </ul>	October through June of Yrs. 1-5 (starting mid way thru Yr. 1), including a three day	PD, PC TA, CC TAL, PDAC, SCT,

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<p>of an immersive summer PD institute are provided to teachers; an additional 32 hours classroom team teaching will be provided to over half of the entire 150 teacher cadre to develop between 450-500 curricular units over the five year initiative. an immersive 80% of the project teachers in each year will have participated in the PD offered to them; 80% of the teachers will rate the professional development sessions as effective; and 80% report having successfully learned arts and arts integration skills</p>	<p>summer institute each July</p>	<p>AECS, EE</p>
<ul style="list-style-type: none"> <li>• Activity: A pilot in the first year (second semester) integrating the arts into core subject areas and in art classes in select grades K-12 conducted in 4 schools (3 districts)</li> <li>• Milestones: Twenty eight classroom teachers participate in first year pilot authentic arts integration projects, with strategies and units developed from each classroom; and 80% of the Teacher Arts Leaders will have demonstrated that they have successfully introduced in arts and arts integration into teacher classrooms.</li> </ul>	<p>February through May, 2022</p>	<p>PDAC, SCT, TAL, TA, AECS, EE</p>
<ul style="list-style-type: none"> <li>• Activity: 46 teachers implement arts programming and arts integrated teaching into their classrooms, based on the PD received under Objective 2 in Yr. 2; 55 in Yr. 3, 58 in Yr. 4; and 62 in Yr. 5.</li> <li>• Milestones: In yrs. 2-4, 80% of the classroom students develop and implement two large arts integration projects per year in K through 12 classrooms; 80% of the teachers rate the PD as having been effective in supporting their using arts and arts integration</li> </ul>	<p>October through May in Years 2- 5</p>	<p>PDAC, SCT, TAL, TA, AECS, EE</p>



skills in their classrooms.		
<b>THIRD OBJECTIVE: Increasing Student Abilities in the Arts, Academic Achievement, and Social Emotional Learning</b>		
<ul style="list-style-type: none"> <li>• Activity: A pilot in the first year integrating the arts in select K-12 classrooms is conducted</li> <li>• Milestones: 840 students participate in first year pilot authentic arts integration projects in core classrooms; and 80% of the effectively students connect the arts to other content areas in yr. 1 and support the development of new curricular units and strategies</li> </ul>	10 team taught sessions per unit between February-May 2022.	PC, TA TAL, SCT, PDAC, AECS
<ul style="list-style-type: none"> <li>• Activity: Arts programming and arts integrated instruction are offered to 4,000 students</li> <li>Milestones: In yrs. 2-4, 80% of the classroom students develop large arts integrated projects per year in K-12 classrooms; 80% of the students increase critical thinking &amp; social emotional skills; their agency and knowledge of equity and race issues; and their academic achievement in the subject areas in which their team taught (with teaching artists) units are being integrated</li> </ul>	October through May in Years 2-5	PC, TA TAL, SCT, PDAC, AECS

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

The REACH initiative will use a range of procedures for ensuring feedback and continuous improvement in the project, with the goal of further developing REACH as an initiative with a lasting impact on producing replicable strategies. Feedback will be gathered on a quarterly basis from students, teachers and artists through *focus groups, interviews, and satisfaction surveys*. Feedback surveys will be gathered from participants at each professional development workshop. In addition, *formative assessments of student learning* will be administered before and after each curriculum unit is implemented, giving immediate feedback on student improvement in each classroom. Results of this feedback will be discussed at quarterly Learning Community meetings, where teachers and artists can use the data to make improvements to curriculum and teaching practices; at quarterly SCT meetings, where lead teachers can use the data to inform professional development offerings, and overarching curriculum development goals; and at quarterly Project Management Team meetings, where project staff and administrators can use the data to determine improvements to project logistics, professional development sessions, teacher-artist partnerships, support and coaching for teachers and artists, and other overarching aspects of the project. The Project Management Team will compare feedback data to project benchmarks and timelines and make adjustments as necessary. The Project Director or Project Manager or both will be present at all meetings to ensure continuity and cohesive decision-making, and will document changes and improvements made to the program model. These decisions will be reviewed at subsequent meetings of Learning Communities, SCT, and the Project Management Team, so that the success of results can be determined and further improvements discussed. For example, newer teaching artists may need additional coaching and mentoring that can be provided by veteran teaching artists, or a struggling Learning Community in one school site may benefit from an outside facilitator or specialist/consultant. Data will be shared with the External Evaluators, who will also conduct an independent analysis of the program that includes

assessment of teacher and student learning. This will support annual reporting requirements as well as inform further program adjustments moving into subsequent years. Formal evaluations will also be documented as part of the dissemination plan.

**(3) The adequacy of mechanisms for ensuring high-quality product and services from the proposed project.**

REACH will employ a multitude of adequate quality control mechanisms for each of its three objectives. They include the following: *1. Adequate mechanisms to ensure high quality products and services for REACH's first objective focused on implementing a culture of collaboration:* (a) To ensure that the project's various teams are functioning effectively rating mechanisms have been employed to determine what the strengths and weakness of that functioning is. (b) As a mechanism the Management Team will review and make recommendations on quarterly reports assessing how well project PD and student services have been conducted. (c) Each collaboration team will review and make recommendations on pre-post annual assessment results that are reported annually as a mechanism to determine how well teachers and student outcomes have been achieved, using tests of significance and effect sizes. Those results will be used to make improvements in the project's product and service designs. (d) To review the quality of the project's website, an on-line survey will be distributed to all web-site users who wish to complete a satisfaction survey.

*2. Adequate mechanisms to ensure high quality products and services for REACH's second objective focused on teacher instruction:* (a) Likert-type satisfaction or feed-back surveys are administered at the conclusion of every PD workshop, coaching, sharing, case-study sessions, summer institute, and national meetings to provide feedback on teacher artist and PD leaders on how PD can be improved. (b) Observation teaching protocols, administered by peers and teaching artists, assess how well curricular units and lessons have been taught, according to criteria developed by teachers and teacher artists. (c) The Management and teacher teams will review and make recommendation on the quality of all case studies, curricular materials and

actions plans according to a set of criteria developed by teachers and teacher artists. (d) Teachers will review and revise their instruction based on pre-post annual assessment results that are reported annually as a mechanism to determine how well teachers and student outcomes for student knowledge of the arts of dance, music, theater, the visual arts, media arts, folk arts, and story-telling; core academic achievement, social-emotional development; and knowledge of race and culture responsiveness have been achieved; using tests of significance and effect sizes, especially in determining the degree to which interdisciplinary and inquiry-modes of instruction have been employed. And (e) Teachers will review a post assessment of how prepared they are to replicate and disseminate curricular products they have created and make improvements to address any challenges they have faced in undertaking replication.

***3. Adequate mechanisms to ensure high quality products and services for REACH's third***

***objective:*** (a) Teacher and teacher artists will develop and employ criteria to evaluate alternative forms student academic achievement, based on the products students produce and the strategies they employ in their learning to attain learning goals. (b) Teacher and teacher artists will develop and employ criteria to evaluate social and emotional development; knowledge of race, cultural, and equity knowledge, and use of critical thinking, based on the products students produce and the strategies they employ in attaining learning goals. (c) Teacher and teacher artists will review and make recommendations for improvements in student learning based on pre and post annual assessments of student social-emotional development, academic engagement, knowledge of race, cultural, and equity knowledge, and use of critical thinking. (d) Teacher and teacher artists will review and make recommendations on how students can more effectively create, perform, respond, and connect to the arts, based on pre-post annual assessments.

**(4) How the applicant will ensure that a diversity of perspectives is 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.**

The project's first objective focused on developing and implementing a systemic culture of collaboration will ensure that a diversity of perspectives is brought to bear in the operation of the REACH project. A key component of the first objective is to establish a wide range of project leadership teams, which will provide significant input into decision-making undertaken by the REACH project in implementing its three objectives. The concept of *a community of learners* within a *community of practice* (Lave & Wenger, 1990) informs the design of its first objective and emphasizes how critical it is to have diverse perspectives represented in the way that REACH is administered. The concept of a community of learners places an emphasis on breaking down hierarchy in educational organizations, and thereby ensuring that all members of a professional community (i.e., teachers, teaching artists, school staff, principals, community arts partners, community business representatives, subject matter specialists, and parents) can contribute ideas and share experiences to learn from each other and develop professionally (Fullan, 2001; Senge, 2010). Through shared dialogue on a wide variety of topics impacting the quality of life of all residents, REACH has created systems of mutual learning and understanding within local communities and schools where building trusting working relationships is paramount to implementing a community-based teacher education program. The School-Based and Cross-School teacher teams representing three school districts in three states include classroom teachers, arts specialists, lead content and special education, curriculum coordinators, and principals. These teams will meet monthly to plan, review, and coordinate REACH PD and student classroom activities, based on formative and summative data collected both monthly, semi-annually, and annually, which will include Likert-type satisfaction surveys, and pre and post assessments of teacher and student progress in meeting the project's performance measures. An Excel web page will also provide members on how well the project is meeting its GPRA objective of having 75% of all teachers participating in the PD programming offered and team members will present their perspectives on how that GPRA target can be met. In addition, an Arts Professional Development Team (APDT) be organized in each of the three LEA school

districts and will include parents, the business community, project partners, students, and subject matter specialists. This last team, which will meet quarterly, will receive all interim and annual project reports as well as formative data information on how well REACH is being implemented according to REACH's performance objectives under each of its three objectives. This perspective is also consistent with the research of Gonzalez, Moll, & Amati (2019) that demonstrates how families possess "funds of knowledge" that can contribute to a better understanding of differing cultures and subcultures. The APDT will review these detailed reports and, drawing upon their diverse perspectives, will contribute to the effective operation of REACH. In addition, the project's website portal will provide all REACH team members to submit recommendations for program improvement to the REACH Management Team.

## **(E) QUALITY OF THE PROJECT EVALUATION**

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

### ***(a) Thoroughness of the Evaluation Methods***

The purpose of this project's evaluation plan is to provide a thorough analysis of whether the REACH's goals and objectives have been met through a summative assessment, and how the project can be improved as it is being implemented through a formative assessment. Goals, milestones, and timelines will be set annually and reviewed to gauge whether the project's activities are meeting REACH's objectives. ***(i) Establishing a Central Database:*** A digital data capture system will be established and maintained to systematically keep track of all quantitative data on participants. ***(ii) Employing Appropriate Quantitative Methods of Evaluation, Data Collection, & Methods of Analysis:*** A repeated measures design (with pre assessment baseline points in October of the first year and August of ensuing years, and post assessments in June of each project year, resulting in multiple baseline and post assessments over the project's five years) will determine the degree to which the project has had an impact on project participants

and the degree to which the program's objectives have been achieved. Where appropriate, paired samples t-tests, ANOVA (analysis of variance and repeated measures analysis of variance) will be used to measure the significance of impact. The threshold for rejecting the null hypothesis will be set at .05 for all tests of significance. Appropriate effect size indices (e.g., omega square, Cohen's d) will be calculated to estimate the magnitude of program effects on the quantitative outcomes, with an effect size standard of .25SD. **(iii) Establishing a Power Analysis for School Sample Size:** The power analysis for this study was .99 for t-tests conducted from the beginning to the end of the study (www.danielsoper.com). **(iv) Establishing the Validity and Reliability of Assessment Instruments:** See sub-section 3 for a detailed discussion of validity and reliability. **(v) Providing Performance Feedback:** First, to provide regular performance feedback on periodic progress in meeting its intended outcomes, REACH will employ structured and unstructured interviews, quarterly focus groups, satisfaction surveys using Likert scales, open-ended survey items, and a quality and content analysis of instructional documents. Second, REACH key personnel will regularly review evaluation data, including: teacher time series pre-post assessments, standardized student achievement results, curricula development, and sample lesson plans and units posted on the website to consider design changes; and the Management Team will convene monthly to review the above data to assess how efficiently the project is being managed.

**(b) Feasibility of the Evaluation Methods (i) Management of Project's Evaluation**

The External Evaluator will be responsible for managing the project's evaluation design. The External Evaluator in collaboration with the Project Director and the Management Team will refine the project evaluation design and implement it. Jerry B. Olson and his Complement Consulting Group will be External Evaluator for the project. Olson has a PhD in Comparative Education from the University of Chicago and has worked as an evaluation researcher for over 40 years (see Appendix for his résumé). His preparation and experience in mixed methods (quantitative and qualitative) research, in addition to evaluating community schools programming in school in the

greater Chicago area, uniquely qualifies him to evaluate REACH. The Project Director and the External Evaluator will be responsible for assembling all federal accountability reports. **(ii)**

***Objective Quantitative Performance Measures and a Timeline for Their Implementation:*** The objective quantitative performance assessments in the three tables described below include such measures as: repeated survey assessments (multiple pre or baseline and post assessments in October, June, and September over the five project years) which will be developed, piloted, and checked for reliability and validity in the project’s first year. ***Qualitative Data:*** As stated above this quantitative component will be reinforced with numerous periodic formative measures (such as focus groups) of project processes and perceptions of participants.

***(c) The Appropriateness of the Project’s Evaluation Design***

***(i) Methods established for project objectives and their outcomes:*** The evaluation methods for the project are appropriate because specific evaluation strategies have been designed for each of the project’s three objectives. ***(ii) Availability of Results, and Timelines and Reporting to the U.S. Department of Education to Meet GPRA Requirements:*** To address GPRA requirements, the project will report on the percentage and number of individuals participating in PD and the number of arts instructional documents prepared each year. Project results will be submitted to the Department of Education in its Annual, Ad Hoc, and Final Performance reports.

**(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.**

***Full statements of the objectives appear in the Project Design Section A.1.***

**Table 2: Aligned Outcomes and Objective Performance Measures for Objective 1**

<b><i>(a) Objective 1: Developing and Implementing a Systemic Culture of Collaboration and Evaluation Among REACH’s Consortium Partners</i></b>	
<b>Outcomes</b>	<b>Performance Measures</b>



By September 30th of each project year, 80% of the members of the Governance Council and the Management team, and other school level and cross-school level leadership teams will have met regularly to support the development of a system for managing programming, and a culture for collaboration.	By September 30th of each project year, 80% of the REACH's Governance Council, Management Team, arts partners, and teacher teams will have met monthly to plan develop and implement the collaborative partnership system.
By September 30th of each project year, 70-90% of the REACH project's leadership team members will have rated and assessed the partnerships as functioning effectively.	By September 30th of each project year, arts educators, teaching artists, teachers, subject matter specialists, and principals serving on REACH's leadership teams will have rated on a survey that the collaborative partnership is functioning effectively to support arts learning and its integration into the teaching of other content areas in partner schools at the following rates: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%; Yr. 5: 90%).
By September 30th of each project year, REACH's evaluation's plan will have been developed and continually fine-tuned for the implementation of the REACH project with measures of statistical significance and effect size.	By March 30, 2022 of the first year, and by September 30th of subsequent years, a refined REACH project evaluation plan will have been developed and implemented according to the following rubrics: pre-post survey differences that are statistically significant .05 level with effect sizes of at least .25SD.

By September 30, 2022, an alternative system of assessment of student i) subject matter achievement; ii) creative and critical thinking; iii) social emotional development; iv) development of empathy and agency; v) understanding of race and equity; and vi) arts learning will have been developed and implemented as part of the project's evaluation with appropriate levels of validation and reliability.	By September 30, 2023, an alternative form of reliable student assessment instrument correlated and validated (using construct and criterion forms of validation) and found to be reliable with Cronbach coefficients of at least .70, with rigorous academic standards will be developed and implemented for use and disseminated by the end of the grant period.
By December 15th of the first REACH project year, the National Developmental Arts Learning Laboratories and their leadership teams will have been established in twelve LEAs across the country to serve as vehicles for developing arts learning and arts integration professional development in schools (with 70-90% levels of effectiveness).	By December 15, 2021, 150 teachers will have been recruited within the 12 national partner LEAs and teacher leadership teams in each of the partner LEAs to provide guidance for the development of REACH in those 12 districts with teacher leaders rating their teams functioning as effective according to the percentages below. (Yr.1: 70%; Yr. 2: 75%; Yr. 3: 80%; Yr. 4: 85%; Yr. 5: 90%).
By September 30th of the project's second year, an online system for communicating among all project participants and their teams will have been established for REACH, and those using the system will have rated that online system as effective according to percentages of attainment for each year with rating percentages from 70-90%.	By April 30, 2022, a fully functioning REACH Website/Portal will have been developed and established to support documentation, dissemination and network sharing activities and rated as effective according to the following rubrics: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%; Yr. 5: 90%).

By September 30, 2023, a REACH system for developing and disseminating at least 25 best practice accessible instructional materials, and replicable arts based educational programming and strategies, including on-line resources in multiple arts disciplines will have been established in local, state, and national schools.	By September 30th of 2024, 2025, and 2026, 80% of the teachers in districts adopting the REACH arts learning and arts integration model for low-income schools will have rated the REACH programming as having been effectively disseminated and replicated in their school districts according to the following rubrics: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%; Yr. 5: 90%).
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***Quantitative and Qualitative Data Assessment Instruments for Objective 1:*** Repeated each project year: (1) pre-post Likert surveys assessing the partnership’s collaborative functioning and the effectiveness of the project’s mentors; (2) documents describing the detailed evaluation plan, as well as policies & practices, & organizational units in the partnership; (3) attendance records, minutes; (4) feedback, satisfaction, and outcome questionnaires assessing the effectiveness of the project’s Arts Summits and teacher professional development sessions; (5) plans & reports documenting the work of the project teams, and content analyses of them.

**Table 3: Aligned Outcomes and Objective Performance Measures for *Objective 2***

<b><i>(b) Objective 2: Improving Teacher and Arts Educator Professional Arts Knowledge and Skills in Multi-Disciplinary Arts and Their Ability to integrate the Arts into other subjects</i></b>	
<b>Outcomes</b>	<b>Performance Measures</b>
By September 30th of each project year, at least 75% of the project's REACH targeted participants will have participated in the PD offered to those individual participants.	By September 30th of each project year, 75% or more of 150 REACH project teachers, and arts educators, and principals will have participated in the PD offered, either in person or on-line.

By September 30th of each project year, 80% of the REACH national laboratory teacher leaders and teaching artists will have increased their knowledge of the multidisciplinary arts and their capacity to integrate the them into their teaching and will have implemented that knowledge and those skills in classrooms with an emphasis on race, culture, and equity in American society implicit in those arts forms as well as student engagement and critical thinking, and the content areas of reading and mathematics.	By September 30th of each project year, 80% of REACH teachers and teaching artists, according to reliable and valid pre and post surveys, will have increased their knowledge and application of the arts, and acquired teaching skills to integrate those arts into their teaching (with an emphasis on race, culture, and equity in American society) as well as student academic engagement, critical thinking, and achievement in the content areas of reading and mathematics at a statistically significant .05 level with effect sizes of at least .25SD.
By September 30th of each project year, 80% of REACH national laboratory teachers will have learned how to effectively and comprehensively document their arts units and prepare them for replication and will have collaborated with project partners to disseminate the model locally and nationally.	By September 30th of each project year, 80% of REACH teachers and teaching artists according to reliable and valid pre- and post-surveys will learned how to fully document and replicate their REACH model units, at a statistically significant .05 level with effect sizes of at least .25SD.

***Quantitative and Qualitative Datta Assessment Instruments for Outcomes for Objective 2:***

Repeated each project year: (1) equivalent pre-post measures will be developed and administered in October and June of each project year focused on the integration of the arts into core curricula, (2) subscales developed and validated as described in detail below under sub-section 3. (3) Excel spreadsheets to document the number of teachers who have participated in REACH; (4) documentation teaching modules; (5) teacher formative Likert feedback; (5) DVDs of teacher

classroom activity integrating the arts into the curriculum; (6) observation protocols and reports from artists; (7) sample curriculum units and lesson plans; and (8) pre-post Likert surveys assessing the teacher leader functioning effectively as school-based team leaders.

**Table 4: Aligned Outcomes and Objective Performance Measures for *Objective 3***

<b><i>(c) Objective 3: Increasing Student Abilities in the Arts and Academic Achievement Through the REACH Model</i></b>	
<b>Outcomes</b>	<b>Performance Measures</b>
By September 30th of each project year, 80% of the 4,000 students (including EL students and those with special needs) at REACH's national laboratory school sites will have increased their academic achievement.	By June 30th of each project year, 80% of the 4,000 REACH students (including EL student and those with special needs), on pre- and post-assessments, will have performed at a statistically significantly level on the basis of reliable and valid alternative forms of assessment correlated and validated with rigorous academic standardized statewide assessments, at a .05 alpha level with effect sizes of at least .25SD.
By September 30 <sup>th</sup> of each project year, 80% of the students at the REACH national laboratory school sites will have increased their social emotional learning (SEL), empathy and personal agency.	By June 30 <sup>th</sup> of each project year, 80% of the 4,000 REACH students will have demonstrated on pre- and post- assessments a statistically significant increase in SEL, empathy & personal agency, at a statistically significant .05 alpha level with effect sizes of at least .25SD.
By September 30th of each project year, 80% of the students at REACH's national laboratory school sites will have	By June 30th of each project year, 80% of the 4,000 REACH students will have demonstrated on pre- and post-surveys a statistically significant

increased their knowledge of the cultural arts and their history in relation to issues of race and equity in American society.	increase in knowledge of the cultural arts and their history in regard to race relations, and issues related to equity in American society, at a statistically significant .05 alpha level with effect sizes of at least .25SD.
By September 30th of each project year, 80% of the students at REACH's national laboratory school sites will have increased their ability to create, perform, respond, and connect to the arts.	By June 30th of each project year, 80% of the 4,000 REACH students will have demonstrated on pre- and post-arts survey (measuring the degree to which students have created, performed, responded or connected) at a statistically significant level of increase, with .05 alpha levels and with effect sizes of .25SD.
By September 30th of each project year, 80% of the students at REACH's national laboratory school sites will have increased their ability to think creatively and critically and have become academically engaged in the arts and their academic core content.	By June 30th of each project year, 80% of the 4,000 REACH students will have demonstrated on a pre- and post-survey that they have increased the degree to which they think critically and have become academically engaged in the arts at a statistically significant level of increase, with .05 alpha levels and with effect sizes of .25SD.

***Quantitative and Qualitative Assessment Instruments for Outcomes for Objective 3:*** Repeated each project year: (1) pre and post measures of valid and reliable assessments of student achievement academically and in the arts; (2) a reliable and valid survey to be developed by the External Evaluator to capture students' artistic creations, performances, and responses to the arts; (3) a protocol with quantitative rubrics to interpret the quality of students' arts creations and performances; (4) a reliable and valid assessments of student critical thinking and academic

engagement; (5) video recordings of student dance and musical performances; and documentation of student choreography and lyrics for student dance and musical productions.

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

Valid and reliable performance survey data will be generated for the outcomes associated with each objective. The following procedures will be employed to establish face and construct validity for each of the project's surveys (see below for a list of the surveys for which validity and reliability will be calculated). **Providing Valid Survey Performance Data:** Survey validity will be established through construct and criterion assessments. For construct validity, a panel of experts will review and conclude that the questionnaire or survey instrument that is assessing the concepts which are being measured. This panel of experts will establish the degree to which an instrument measures the trait or theoretical construct that the instrument is intended to measure using their own expert knowledge as well as via review of the research literature, as appropriate. Moreover, in order to establish criterion validity, extant valid assessments that measure relevant constructs will be administered and correlated with the newly developed instruments during piloting. The following procedures will be employed: (1) A panel of experts on content and constructs in question, teacher education, test construction, and evaluation will meet to discuss the overall design of the assessment instruments; (2) The survey experts and educators will include representative specialists on the content area in question as well as the project's External Evaluator with expertise in test construction as well as the conduct and evaluation of professional development for teachers and school improvement program; (3) The surveys will be designed with the following rubrics or principles in mind, so that each will have: at least 20 items (with, as appropriate, at least 5 items per subscale), a rubric to score responses to the questions, items that required participants to demonstrate their knowledge or impact of the subject area being assessed, pre and post assessment scores that could be calculated for each participant, and alignment with the content being addressed; and (4) In line with the previously listed rubrics, the

panel will write a first draft of the survey instrument. Special attention will be paid to drafting test questions or items fully aligned with the goals and activities of the grant's outcomes. Finally, the above review will include: discussing, editing, and refining all of the surveys individual items to ensure that they are fully, unambiguously, and clearly aligned with the project's outcomes and replaced as necessary. These procedures will ensure that the final survey versions can be attested as valid by a panel of art experts and professional educators, with full alignment with the project's outcomes. **Providing Reliable Survey Performance Data:** To establish the reliability for each of the project's surveys, pilot assessments of each of the project's instruments described below will be conducted with a minimum of 30 participants to determine whether a given instrument has an adequate degree of reliability. The internal statistical reliability of an instrument, used for this grant's surveys, will establish the extent to which an individual survey produces the same results on repeated trials. In short, it is an approach that determines the stability or consistency of participant scores over time. The participants' responses for each survey will be entered into a spreadsheet, coded to indicate the range of responses for each survey item. Standard internal consistency analysis for the entire instrument will be conducted by the External Evaluator using the Statistical Package for the Social Sciences (SPSS). The reliability for the test will employ Cronbach's internal statistical reliability assessment, which will yield a reliability alpha coefficient of at least .70 or above for each of the project's surveys listed below, which is an accepted level of reliability by researchers that will ensure that the instrument has sufficient consistency over time. **Survey performance data instruments for which validity and reliability will be calculated:** *First Objective Outcomes:* An instrument rating the effectiveness of the functioning of the project's various leadership groups. *Second Objective Outcomes:* Pre and post surveys assessing the impact of the project's PD activities and impact on teacher practice. *Third Objective Outcomes:* Pre and post surveys assessing the impact of arts integrated instruction on student performance, and surveys assessing student academic achievement, social-emotional development, critical thinking and cultural humility.



## Other Attachment File(s)

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\* **Mandatory Other Attachment Filename:**

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## Arts Schools Network National Proposal: REACH—Race, Equity, Arts & Cultural History

The attached letters represent Districts/LEAs that have already signed on to participate in REACH. There are currently 12 LEA/districts that have provided REACH with letters of support. Teacher leaders will be drawn from these districts (others could be added later).

Those represented in the attached letters are listed below, together with their associated percentage of low-income students, all well within the minimum 20% required for this initiative.

Finally, these LEAs represent very diverse populations and types of schools, including, notably, rural districts that often are underrepresented in such grant initiatives.

District/LEA	Percentage Low Income
Distinctive Schools (Illinois & Michigan)	85%
Grand Valley State University (Charter/LEA). Michigan	40%
Montgomery Independent School District, Texas	25.9%
Portland Public Schools (Portland, OR)	36%
Los Feliz Charter School for the Arts (LEA), Los Angeles, CA	41%
Hardee County School District (Wauchula, FL)	66.4%
Target Range School District (Missoula, Montana)	35%
Evergreen School District N. 50 (Kalispell, FL)	63.9%
Orange Country Public Schools (Orlando, FL)	75%
School District of Manatee County (FL)	63.9%
Dilley Independent School District (Dilley, TX)	88%
Christina School District n(Wilmington, DE)	36.6%



# DISTINCTIVE SCHOOLS

COMMIT. CREATE. COLLABORATE.

Dear Dr. Denise Davis-Cotton:

As superintendent of the Distinctive Schools District in Illinois and Michigan, I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

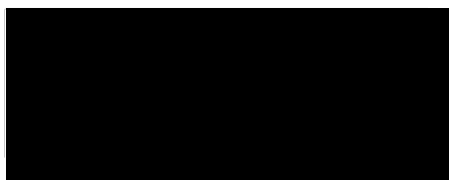
We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

I can confirm that our district is 85% low-income, well within the minimum requirement of 20% to participate in this federally funded program.

We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.

Best of luck!

Sincerely,



Scott Frauenheim



March 26, 2021

Melissa Brookes  
Managing Director  
Arts Schools Network  
P.O. Box 62755  
North Charleston, SC 29419

Dear Ms. Brookes:

On behalf of the Grand Valley State University ("GVSU") Charter Schools Office ("CSO"), I am writing to support the REACH initiative's application for grant funding through the U.S. Department of Education's Assistance for Arts Education Program (CDFA 84.351D).

As a public school that is chartered by GVSU, West Michigan Academy of Arts and Academics ("WMAAA") is a partner in our collective efforts to develop innovative solutions in K-12 public education. In regards to meeting the grant's eligibility requirements, they serve as their own LEA and 40% of their students qualify for free-and-reduced lunch programs.

Your vision of creating a national laboratory for arts education is a compelling and inspiring. I know the teachers at WMAAA will benefit tremendously from participating in the professional development opportunities this grant would afford them.

I am also enthusiastic that, through this laboratory, WMAAA's teachers would be co-creators of the robust resource website that is part of the proposal. Such resources hubs are vital in an ever-evolving education landscape, especially those that engage students in issues of diversity and inclusion and advance equity for all students. We are passionate about this type of work.

Please do not hesitate to contact my colleague Jill Weber at [REDACTED] if you have any questions.

Sincerely,

[REDACTED]  
Assistant Vice President for Charter Schools  
Grand Valley State University

201 Front Avenue SW, Suite 310  
[REDACTED]

# Montgomery Independent School District

20774 Eva St.



**Heath Morrison, Ph.D.**  
*Superintendent*

Dear Dr. Davis-Cotton:

As superintendent of the Montgomery Independent School District in Montgomery, Texas, I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

I can confirm that our district is 25.9% low-income, well within the minimum requirement of 20% to participate in this federally funded program.

We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.



Shawn Bird, Ed.D.  
Chief of Schools

PORTLAND PUBLIC SCHOOLS  
Office of School Performance

March 26, 2021

Dear Dr. Davis-Cotton:

As Chief of Schools of the Portland Public School District in Oregon, I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

I can confirm that our district is 36% low-income, well within the minimum requirement of 20% to participate in this federally funded program.

We look forward to hearing about whether your proposal is selected, and if so, engaging in dialogue about how some of our schools can be a part of your learning laboratory.

Best of luck!

Sincerely,

Shawn Bird, Ed.D.





*We engage children in an inspiring, challenging, and civically active  
educational experience that embraces learning through the arts*

April 7, 2021

Dear Dr. Davis-Cotton:

As the Executive Director/Principal of Los Feliz Charter School for the Arts, a Local Education Authority/District in California. I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

I can confirm that our district is 41 % low-income, well within the minimum requirement of 20% to participate in this federally funded program.

We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.

Wishing for a fruitful outcome for creating a resource that will help further inform the educational landscape.

Sincerely,

A black rectangular redaction box covering the signature of Dr. Linda Lee.

Dr. Linda Lee  
Executive Director/Principal



# THE SCHOOL BOARD OF HARDEE COUNTY

*Bob Shayman, Superintendent*

P. O. Box 1678 – 1009 North 6<sup>th</sup> Avenue • Wauchula, FL 33873

April 7, 2021

Dear Dr. Davis-Cotton:

School Board  
District 1  
Paul Samuels

District 2  
Mildred Smith

District 3  
Teresa Crawford

District 4  
Garry McWhorter

District 5  
Mark Gilliard

As superintendent of the Hardee County School District in Wauchula, Florida, I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

I can confirm that our district is 66.4 % low-income, well within the minimum requirement of 20% to participate in this federally funded program.

We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.

Best of luck!

Sincerely,

Bob Shayman

Superintendent of Schools

Hardee County School District



**DISTRICT VISION STATEMENT**  
**“Building learning partnerships with home, school and community to ensure personal academic excellence.”**



# TARGET RANGE SCHOOL

*Learn - Grow - Succeed*

April 6, 2021

Dear Dr. Davis-Cotton:

As superintendent of Target Range School District in Missoula, Montana I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

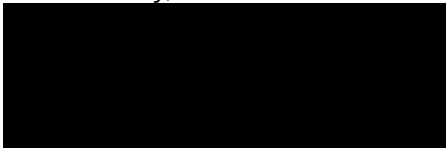
Our district is uniquely placed in Missoula, Montana next to the University of Montana (UM). Nearly one-fourth of our teachers at Target Range have earned or are in the process of earning a Master of Education degree in arts integration through the Creative Pulse Graduate Program at the University of Montana. I know that arts integration is a passion and interest amongst our staff, families, and students and anticipate significant support for any opportunities to continue our development and improvement of our programming.

I can confirm that our district is 35% low-income, well within the minimum requirement of 20% to participate in this federally funded program.

We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.

Best of luck!

Sincerely,



Dr. Heather Davis Schmidt  
***Superintendent***

  
Principal Barbara Droessler

4095 South Avenue West, Missoula, MT  
Superintendent Heather Davis Schmidt

[www.target.k12.mt.us](http://www.target.k12.mt.us)  
Asst. Principal Megan Hopper

**#WERTR**

PR Award #6310210057



# EVERGREEN SCHOOL DISTRICT No. 50

18 WEST EVERGREEN DRIVE  
KALISPELL, MONTANA 59901

WWW.EVERGREENSD50.COM

April 6, 2021

Dear Dr. Davis-Cotton:

The Evergreen School District is grateful for efforts being made to provide and would be interested in participating in the REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

The Evergreen School District is in its 118th year of continuous operation and is located in beautiful Northwest Montana, near Glacier National Park, Flathead Lake, and Whitefish Mountain Resort. Located in the heart of the Kalispell area, Evergreen is an unincorporated community with its own Chamber of Commerce, Rotary Club, and Lions Club. There are approximately 2,400 registered voters and 8,000 residents in Evergreen with an approximate median household income of \$33,442. The District boundaries are approximately three miles wide, and, as a result, no bus transportation services are provided for students. All students walk, ride bikes, or are car riders to and from school each day. As the 44th largest school district in Montana (of approximately 400 districts) and the 3<sup>rd</sup> largest K-8 school district in Montana, our District has approximately 680 students and 132 staff. Enrollment for 2020-2021 is down by approximately 36 students from last year, and future funding will be impacted by this decrease in enrollment.

Some challenges for our District include students living in poverty, a high number of transient students, students without secure housing, families with food scarcity, adequate family support for all students, and students' increasing mental health needs. Because 89% of our students qualify for free or reduced meals, we participate in the federal Community Eligibility Provision (CEP) grant, allowing 100% of our students to eat free breakfast and free lunch each day. Approximately 27% of our students have an Individualized Education Plan (IEP).

Our diverse students need arts education, an area that impacts them far beyond their current days in school. Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools and ultimately teacher leaders in our district—to contributing to this initiative. Our teachers would benefit from participation in the professional development opportunities this grant would afford them, particularly in our rural community where access to networks with colleagues over specific topics such as arts education are more limited.

We are excited that the resource site that will be provided will support arts learning and arts integrated teaching. In addition, having curriculum that focuses on issues of access, equity, and diversity will benefit our community, staff, and students.

Should you receive the grant, we respectfully request to be a part of your learning laboratory. Valuing the whole child, including social emotional learning, academics, arts, athletics, and activities is at the heart of what we do, and we are excited and passionate about improving arts education for all.

Respectfully Submitted,

Superintendent





445 W. Amelia Street • Orlando, Florida 32801 [REDACTED] www.ocps.net

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March 31, 2021

Denise Davis-Cotton, EdD, EdS, MA  
Director, Florida Center for PAInT  
University of South Florida Sarasota-Manatee  
8350 N. Tamiami Trail SMD 111  
Sarasota, FL 34243

Dear Dr. Davis-Cotton:

On behalf of Orange County Public Schools (OCPS), the eighth largest school district in the nation and the fourth largest in Florida, I would like to express our interest in being a part of the grant proposal being submitted to the U.S. Department of Education's Assistance for Arts Education Program to support the race, equity, arts and cultural heritage (REACH) initiative.

Your vision of creating a national laboratory for arts learning is a compelling one. OCPS would be committed through engagement with Arts Schools Network member schools, and ultimately teacher leaders in our district to contributing to this initiative. Our teachers would benefit from participation in the professional development opportunities this grant would afford them. We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts integrated teaching and learning. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

I can confirm that our district is 75 percent low-income, well within the minimum requirement of 20 percent to participate in this federally funded program.

We look forward to having our schools be a part of the learning laboratory when the grant proposal is awarded. This initiative aligns with our mission: *With the support of families and the community, we create enriching and diverse pathways to lead our students to success.*

[REDACTED]



#### SCHOOL BOARD

Charlie Kennedy  
*Chair*

Rev. James Golden  
*Vice Chair*

Mary Foreman  
Dr. Scott L. Hopes  
Gina Messenger

#### SUPERINTENDENT

Cynthia Saunders

## SCHOOL DISTRICT OF MANATEE COUNTY

April 7, 2021

Denise Davis-Cotton, EdD  
University of South Florida, Center for PAInT  
8350 North Tamiami Trail  
Sarasota, FL 34243

Dear Dr. Davis-Cotton:

As Superintendent of the School District of Manatee County in Bradenton, Florida, I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

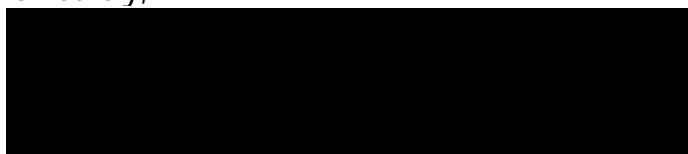
Your vision of creating opportunities to enhance arts learning is a compelling one, and we would be committed to contributing to this initiative. I know the teachers would benefit from participation in the professional development opportunities this grant would afford them. We are especially enthusiastic about the rich resources that this grant will provide to support arts learning and arts integrated teaching.

I can confirm that 63.9% of Manatee's student population districtwide is classified as having a lower socioeconomic status (SES).

We look forward to hearing about whether your proposal is selected, and if so, engaging in dialogue about how some of our teachers can be a part of your arts learning activities.

Best of luck!

Sincerely,



Superintendent, School District of Manatee County

P.O. Box 9069  
Bradenton, FL 34206-9069  
215 Manatee Avenue West  
Bradenton, FL 34205

[www.manateeschools.net](http://www.manateeschools.net)



# Dilley Independent School District

**DR. EMILIO CASTRO, Superintendent**

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CENTRAL ADMINISTRATION: MELODY CARROLL -Administrative Facilitator  
PAM BENDELE -Business Manager, MATTHEW AGUILAR -Technology Director**



Dear Dr. Davis-Cotton:

My name is Dr. Emilio Castro, Superintendent of Schools in Dilley ISD. We are located about one hour south of San Antonio, Texas. As an experienced educator (teacher, assistant principal, elementary principal, middle school principal, high school principal, assistant superintendent, deputy superintendent and superintendent), I am writing to strongly express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program. In every position I have had the privilege to serve in education, the totality of arts in education cannot be overstated. I would go as far to say education without the arts is no education at all. The human soul and spirit cannot be separated from our need to express ourselves and our place in the world through the arts.

Your vision of creating a national laboratory for arts learning is a compelling one, and much needed. We would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities particularly racially diverse, and high poverty school districts.

I can confirm that our district is 88 % low-income, well within the minimum requirement of 20% to participate in this federally funded program. We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.

Best of luck!

Sincerely,

Dr. Emilio Castro

[Redacted signature block]

**245 W FM 117 • Dilley, Texas 78017**

**Phone** [Redacted] • **Fax** [Redacted] • [www.dilleyisd.net](http://www.dilleyisd.net)

**DR. DAN SHELTON**  
*Superintendent*

July 1, 2020

Dear Dr. Davis-Cotton:

As superintendent of the Christina School District in Delaware and Member of The Delaware State Arts Council, I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. As the Vice President of the Delaware Dance Company Board of Trustees, I know first hand how important integration and diversity in the arts is to our community. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

I can confirm that our district is 36.6% low-income (Direct Cert) and 14 of our 28 schools are eligible for universal free meals through the Community Eligibility Provision, well within the minimum requirement of 20% to participate in this federally funded program.

We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.

Best of luck!

Sincerely,



Superintendent

**CHRISTINAK12.ORG**



### ASSURANCES - NON-CONSTRUCTION PROGRAMS

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

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

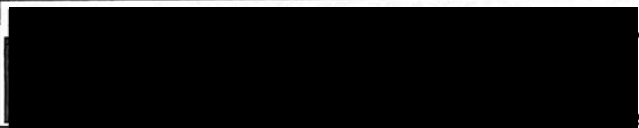
**NOTE:** Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the awarding agency. Further, certain Federal awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

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

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



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

	TITLE <i>Managing Director</i>
APPLICANT ORGANIZATION <i>Arts Schools Network</i>	DATE SUBMITTED <i>4/13/21</i>

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

**REACH Partners (and their letters of support):**

*Education Partners*

Education Research & Development Institute (ERDI)

Grand Valley State University (GVSU)

Manatee Education Foundation

Distinctive Schools

*Arts Partners*

Smithsonian Institution's Center for Folk Life and Cultural Heritage

Local Learning: The National Network for Folk Arts in Education

Circus Arts Conservatory

This is My Brave

Kuumba Dancers and Drummers

Tapology

Justified Media

Origami Air Arts Studio

Puerto Rican Arts Alliance

Contemporary Art Museum @ the University of South Florida Institute for Research in Art



THE CIRCUS ARTS  
CONSERVATORY

Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

April 8, 2021

Dear Melissa Brookes:

This letter shows my support to play a significant role if the Race, Equity, Arts, and Cultural History (REACH) is awarded. As a teaching artist, I believe that this grant will help strengthen the ability to engage teachers in their goals to reach all students, especially those from underrepresented communities.

I am committed and motivated to bringing circus arts/ theatre arts and racial/cultural equity to the center of arts learning, and I welcome the opportunity to collaborate on this national initiative.

Sincerely,



Karen Bell

Education Outreach Manager



**MANATEE**  
**Education Foundation**

[www.MEFinfo.org](http://www.MEFinfo.org)

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Vice Chair  
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CenterState Bank

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**Paul Sharff**  
Early Learning Coalition

**Dr. Robin Thompson**  
School District Manatee Co

**Mary Glass**  
President

April 8, 2021

Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

Dear Melissa Brookes:

This letter serves as my full support for this grant proposal submitted to the Department of Education, entitled: Race, Equity, Arts and Culture, and Cultural History (REACH). I am very supportive of the efforts as outlined in the grant, and look forward to playing a key role in the local satellite site activities in identifying and supporting teachers involved in the creation of a national laboratory for arts learning, each of whom will benefit from participation in the professional development opportunities this grant would afford them.

I am especially interested in the opportunity for teachers to access the rich and robust resources that will support arts learning and arts integrated teaching. In addition, examining race, equity, arts, and cultural history in school curricula is a critical educational outcome for transformational change.

We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.

This project has my deepest support! Best of luck!

Sincerely,

Mary Glass  
President  
Manatee Education Foundation

Melissa Brookes

Managing Director

Arts Schools Network

P.O. Box 62755

North Charleston, SC 29419



Dear Ms. Brookes:

As a curator and education specialist at the Smithsonian's Center for Folklife and Cultural Heritage, I wish to express our Center's commitment to participate as a partner with your REACH initiative, should it be funded through the U.S.

Department of Education's Assistance for Arts Education Program.

The Center for Folklife and Cultural Heritage is one of nine research centers at the Smithsonian Institution. Our mission is to "promote greater understanding and sustainability of cultural heritage across the United States and around the world through research, education, and community engagement." Our major activities include the Smithsonian Folklife Festival, founded in 1967, Smithsonian Folkways Recordings, an extensive international Cultural Sustainability program, and the Ralph Rinzler Folklife Archive. Our educational outreach over the years has included professional development seminars and workshops for teachers, community scholars, and cultural activists, and educational materials including the widely used Folklife and Oral History Interview Guide, and award-winning kits and story maps. Our web site can be accessed at [www.folklife.si.edu](http://www.folklife.si.edu).

This grant's vision of creating a national laboratory for arts learning is in keeping with our own vision to extend our educational reach across the U.S. and to introduce folklife methodology and materials to a wider group of educators. We would welcome participants in the project to visit the Smithsonian Folklife Festival, which we have used as a learning laboratory for educators in the past, and we would be happy to help facilitate visits to appropriate Smithsonian museums including the National African American Museum of History and Culture, the Anacostia Neighborhood Museum, and others as time and interest permit. As you develop curriculum for the project, we will be able to provide

**Smithsonian Institution**  
**Center for Folklife and Cultural Heritage**  
**PO Box 37012, MRC 520**  
**Washington, DC 20013-7012**  
**[folklife.si.edu](http://folklife.si.edu)**



Smithsonian Institution

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resources, such as connections to teaching artists who represent a wide diversity of cultures and art forms.

We look forward to this project being accepted into the Assistance for Art Education Program, and working with the organizers to explore next steps, should REACH be awarded this grant. Thank you for including us in this grand vision.

Sincerely,

A large black rectangular redaction box covering the signature area.

Betty J. Belanus

A small black rectangular redaction box covering the contact information.





April 1, 2021

Dear Dr. Davis-Cotton:

As CEO of the Education Research & Development Institute (ERDI), I wish to affirm our commitment to participate as a partner in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Education Research and Development Institute is the premier provider of research and development opportunities for organizations who are developing and providing products and services to support PK-12 education. Executive education leaders from more than 250 districts across the United States convene to offer expert insights and feedback to inform and influence education product and service design.

Your vision of creating a national laboratory for arts learning is a compelling one. I know our community will benefit from participation in the opportunities this grant would afford them. In addition to supporting forums, and panel discussions with our superintendents and other instructional leaders, we also are enthusiastic about supporting your annual think tank with ERDI representation, to provide thought leadership as REACH works to explore strategies for strengthening arts learning and arts integration nationwide.

We look forward to hearing good news and about what next steps would look like if REACH is awarded this grant. Thank you for including us. If we can be of any additional support, please feel free to contact me.

Best of luck!

Sincerely,

Jennifer L. Ferrari, Ed.D.  
CEO & President  
Education Research & Development Institute



# tapology

SCIENCE OF DANCE • ART OF RHYTHM



Alfred Bruce Bradley  
CEO

Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

April 8, 2021

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Dear Melissa Brookes:

Tapology, is a nationwide tap instructional program with a historical educational framework that is in alignment with the goals and outcomes of the Race, Equity, Arts, and Cultural History (REACH) grant. This letter of support expresses my deep commitment to providing excellent professional development in tap dancing and various percussive dance style, including Hip Hop, African Dance, and more to national program participants.

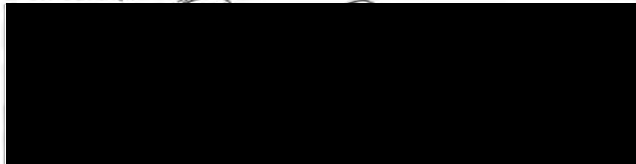
I welcome the opportunity to lead sessions in oral history, movement, routines, curricula, and the history and biographies of the valuable contributors who are legends in the art of tap dance, while maintaining the highest standards in arts learning.

I submit this letter of interest with the innovative vision for participating in this project.

## COMMUNITY PARTNERS

Flint Institute of Music  
Flint Public Library  
Creative Expressions  
Dance Studio  
Mott Community College  
Job Corps  
Sylvester  
Broome  
Enrichmet  
Village

Sincerely,



**TAPOLOGY IS A 501c3  
ORGANIZATION**

tapology • PO Box 5040 • Flint, Michigan 48505 •

www.tapology.org



April 2, 2021

Melissa Brookes  
Managing Director  
Arts Schools Network  
P.O. Box 62755  
North Charleston, SC 29419

Dear Ms. Brookes:

As Executive Director at Local Learning, I wish to affirm our commitment to participate as a partner with your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

As a National Arts Service Organization that began as a taskforce of the National Endowment for the Arts in 1993, Local Learning provides resources and training for folk arts in education to transform learning, build intercultural understanding, and create stronger communities. Working with diverse artists and communities is a hallmark of folk arts education and will be an asset in the proposed REACH initiative. In a 2019 portfolio analysis of the National Endowment for the Arts, it was determined that, "Nearly half of Folk & Traditional Arts grantees (49 percent) reported engaging one or more underserved populations—a greater percentage than the share of all Arts Endowment grantees who reported engaging such groups (32 percent). In addition, Native Americans/Alaska Natives/Native Hawaiians, immigrants, and rural communities were among the populations most frequently targeted by Folk Arts Partnership grantees" ([Living Traditions](#)). Folk arts are found in every community and authentically reflect their diversity. The premise that arts education must better understand the long-term effects of infrastructural and lived inequity is addressed through our professional development training and resources. I am looking forward to working with the REACH team to bring expertise in folk arts education to the project.

Your vision of creating a national laboratory for arts learning is a compelling one. We are enthusiastic about partnering with you in order to bring folk arts into the mix. We know from our almost thirty years of research and programs that folk arts curricula create opportunities for addressing significant social justice questions because the study of folklore and folklife centers students' linguistic, cultural, social, and racial pluralities. This is highlighted in a 2013 assessment of a folk arts education program funded through a Department of Education AEMDD grant. Dennie Palmer Wolf and the study co-authors present evidence that "folk and traditional arts, with their emphasis on language that bridges home and school, multimodal forms of communication, apprenticeship learning, and communal effort, can serve a valuable role in the instruction of English language learners" ([The Role of Folk and Traditional Arts Instruction in](#)

[Supporting Student Learning](#), p. 3). They further suggest that the "values and practices fostered in folk and traditional arts help students to build on the knowledge and linguistic strengths that they bring to school and encourage educators to acknowledge and harness those strengths," a hallmark of important culturally-responsive, equity work in the classroom.

I am confident the resources of Local Learning, as well as our network nationwide will be a valuable asset for the REACH initiative, supporting both professional development programming as well as the creation of arts rich curriculum.

We look forward to hearing good news and about what next steps would look like if REACH is awarded this grant. Thank you for including us.

Sincerely,



Lisa Rathje, PhD  
Executive Director  
Local Learning: The National Network for Folk Arts in Education



(mobile)



Local Learning: The National Network for Folk Arts in Education

56 E 1st St / New York, NY 10003

[www.locallearningnetwork.org](http://www.locallearningnetwork.org)



3000 N. Elbridge Ave., Chicago, IL 60618

Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

April 9, 2021

Dear Melissa Brookes:

I am pleased to submit my letter of support for the ASN Arts School Network proposal, *Race, Equity, Arts, and Cultural History (REACH)*, U. S Department of Education Assistance for Arts Education grant.

As a partner, the Puerto Rican Arts Alliance (PRAA) will participate and share in the development and implementation of the REACH project - to the extent that is prudent and provides support for a successful program.

PRAA is a multidisciplinary arts organization that provides enrichment opportunities for students in all seven of the arts modalities contained within this proposal. For over twenty-years, PRAA has been dedicated to the community by providing arts integration/education at schools that are under-resourced and fall within a high-poverty demographic. PRAA's program design ensures that students will participate in performances, art exhibits, and musical events in Chicago and remotely from Puerto Rico. Like *REACH*, PRAA has the goal of engaging with students who have experienced inequities within arts education and lack of opportunities within the arts. And, like *REACH*, PRAA offers a strong foundation for deepening teacher and student learning that involves engagement with schooling, social emotional growth, ethnic and personal histories through the arts to build student's aesthetic sense, and culture.

With the clear alignment of *REACH* and PRAA's mission and vision, if funded, PRAA would be pleased to collaborate, share our expertise, experience, and skills of our devoted teaching artists in the schools, with teachers, principals, family members and others during various PD activities with your participating local and national schools and districts.

Please contact me for any additional information at

Michael A. Scott, Music Program Director  
Puerto Rican Arts Alliance



# DISTINCTIVE SCHOOLS

COMMIT. CREATE. COLLABORATE.

Dear Dr. Denise Davis-Cotton:

As superintendent of the Distinctive Schools District in Illinois and Michigan, I would like to express our interest in participating in your REACH initiative, should it be funded through the U.S. Department of Education's Assistance for Arts Education Program.

Your vision of creating a national laboratory for arts learning is a compelling one, and we would be committed—through engagement with Arts Schools Network member schools, and ultimately teacher leaders, in our district—to contributing to this initiative. I know they would benefit from participation in the professional development opportunities this grant would afford them.

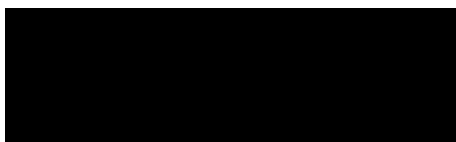
We are especially enthusiastic about the creation of a robust resource site that can provide rich resources that support arts learning and arts integrated teaching. Additionally, the notion of looking at curricular development with a lens that includes race relations, issues of equity in American Society today, and the rich diverse cultural history of our people is both timely and much needed in our communities.

I can confirm that our district is 85% low-income, well within the minimum requirement of 20% to participate in this federally funded program.

We look forward to hearing about whether your proposal is selected, and if so...engaging in dialogue about how some of our schools can be a part of your learning laboratory.

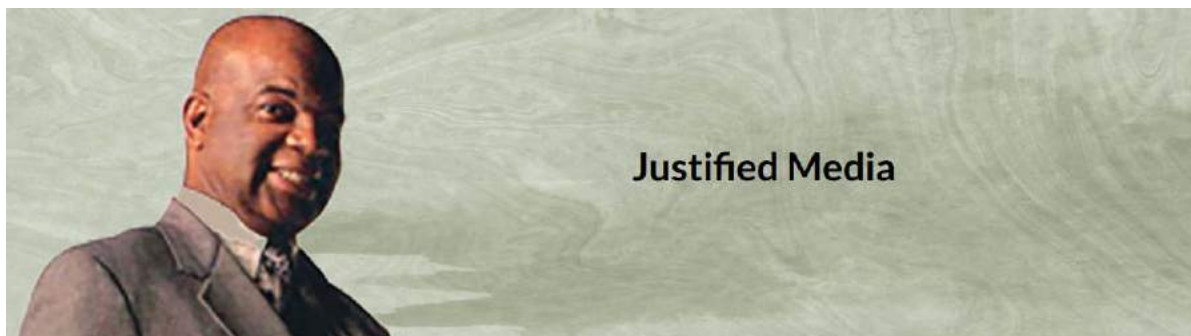
Best of luck!

Sincerely,



Scott Frauenheim





Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

April 8, 2021

Dear Melissa Brookes:

The Race, Equity, Arts, and Cultural History (REACH) grant, is an innovative a dynamic approach to arts learning. I offer this letter of support of this grant, and The Justified Media Group brings expertise in music, arts and culture to the diverse range of national program participants.

We are thrilled to have the opportunity to participate in this leading-edge project and to help inspire dialogue among national teacher leaders, principals, and superintendents, as well as strategic thinking around how the participants can craft significant arts integrated curricula.

The Justified Media Group is humbled and excited to be a part of this experience. I see the value, importance, and benefit that REACH will bring to the arts education and broader community.

This letter is submitted with interest, hope, and anticipation.

Kindest Regards

A solid black rectangular box used to redact the signature of Dr. Gregory Allen McPherson.

Dr. Gregory Allen McPherson



Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

April 8, 2021

Dear Melissa Brookes:

Please let this letter serve as my whole-hearted support for this grant proposal submitted to the Department of Education, Race, Equity, Arts, and Cultural History (REACH). As a national and authentic African Dance and Drumming company, our company promotes authentic West African educational community programming.

Our outreach goals coordinate with the programming that recognize the importance of interactive engagement in scholarly inquiry that this national arts laboratory will offer to the participants. It will provide shared experiences among the educators, researchers, teaching artists, and experts representing a range of perspectives.

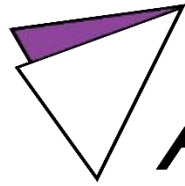
Kuumba is committed to assisting in the development of high-quality professional development content that provides the tools necessary for the participants to produce achieve REACH outcomes.

Sincerely,

[REDACTED]  
Natalie Jackson, BS  
405 S. Dale Mabry Highway  
Box 204  
Tampa, FL 33609  
[REDACTED]

Studio

1063 Patterson dr  
Sarasota, FL 34234



Origami  
AIR Art Studio

Kuniko

Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

April 9, 2021

Dear Melissa Brookes:

I submit my letter of support as the proprietor of Origami Air Arts Studio. We celebrate this international Folklife arts form that will perfectly match the components of the Race, Equity, Arts, and Cultural History (REACH) grant. I am very interested in being an active presenter and expert in this ground-breaking arts initiative.

I will look forward to the chance to offer innovative and dynamic approach to arts learning. This project is being submitted to provide insight to race, history, and culture in arts education. This is relevant especially for addressing that call for change to include historically oppressed populations. I recognize the importance that my expertise, educational resources, and tools can provide for educational content for the REACH participants.

I look forward to working with the organizers of this project.

Sincerely,

Kuniko Yamamoto





880 Harrison Street SE, Suite 152  
Leesburg, VA 20175

Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

April 12, 2021

Dear Melissa Brookes:

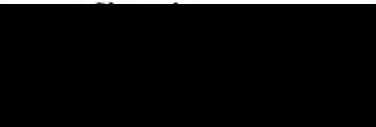
This Is My Brave, Inc is a national and international storytelling and media arts nonprofit organization that shows presentations of touching essays, original music, poetry, dance and comedy performed by individuals living with – or loving someone with – a mental illness. We therefore express our support for the Race, Equity, Arts, and Cultural History (REACH) proposal.

The goals and objectives outlined in the grant will raise understandings, cultivate creativity, innovation, and integrate various forms of arts learning on local and national scales. The value of this proposal is clear. It will provide continuity in building a national arts laboratory that embraces thought leadership, ideas, and best practices.

Superintendents, principals, arts educators, and teaching artists will benefit from the collaborative philosophy and ideals to promote the value of arts in education. This Is My Brave is eager to contribute to the inclusive professional development activities planned for school districts by arts partners.

We will create a thriving arts experience that will result in multiple delivery platforms, and we hope that this grant is awarded because it provides opportunities to increase collaboration, connect learning, and consistently create arts experiences to build a national impact.

We wish for a successful outcome in this application process.

  
Co-Founder & Executive Director  
This Is My Brave, Inc.

[www.thisismybrave.org](http://www.thisismybrave.org)



@thisismybrave



Melissa Brookes  
Managing Director  
Arts Schools Network  
PO Box 62755  
North Charleston, SC 29419

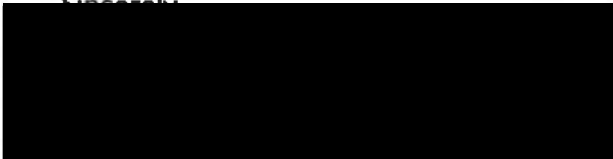
April 8, 2021

Dear Melissa Brookes:

I enthusiastically support the Race, Equity, Arts, and Cultural History (REACH) grant proposal. I believe that this grant will promote understandings that align teaching practices and curriculum that implement equity and inclusion efforts for historically-marginalized students.

I am committed and motivated to bringing visual arts learning experiences that will promote this national initiative. I consider it a privilege to participate as a university researcher and arts curator during this project.

Sincerely,



Curator of Education, USF Contemporary Art Museum  
4202 E. Fowler Avenue, CAM 101  
Tampa FL 33620





March 26, 2021

Melissa Brookes  
Managing Director  
Arts Schools Network  
P.O. Box 62755  
North Charleston, SC 29419

Dear Ms. Brookes:

On behalf of the Grand Valley State University ("GVSU") Charter Schools Office ("CSO"), I am writing to support the REACH initiative's application for grant funding through the U.S. Department of Education's Assistance for Arts Education Program (CDFA 84.351D).

As a public school that is chartered by GVSU, West Michigan Academy of Arts and Academics ("WMAAA") is a partner in our collective efforts to develop innovative solutions in K-12 public education. In regards to meeting the grant's eligibility requirements, they serve as their own LEA and 40% of their students qualify for free-and-reduced lunch programs.

Your vision of creating a national laboratory for arts education is a compelling and inspiring. I know the teachers at WMAAA will benefit tremendously from participating in the professional development opportunities this grant would afford them.

I am also enthusiastic that, through this laboratory, WMAAA's teachers would be co-creators of the robust resource website that is part of the proposal. Such resources hubs are vital in an ever-evolving education landscape, especially those that engage students in issues of diversity and inclusion and advance equity for all students. We are passionate about this type of work.

Please do not hesitate to contact my colleague Jill Weber at [REDACTED] if you have any questions.

Sincerely,

A large black rectangular box redacting the signature of the Assistant Vice President for Charter Schools.

Assistant Vice President for Charter Schools  
Grand Valley State University

201 Front Avenue SW, Suite 310  
Grand Rapids MI 49504

A black rectangular box redacting the address line.

**REACH Resumes:**

Melissa Brookes, Project Director

Dr. Denise Davis-Cottom, Program Director

David Flatley, Core Consultant

Dr. Joey Wise, Project Advisor

Dr. Jerry B. Olson, External Evaluator (and lead consultant with Complement Consulting Group)

Dr. Lisa Rathje, one of nine lead expert consultant (Folk Arts)

# MELISSA BROOKES

NON PROFIT MANAGER / PROGRAM DEVELOPER



Charleston, SC

## EDUCATION

MASTER OF ARTS  
Non Profit Management  
DePaul University  
2007

BACHELOR OF ARTS  
Interdisciplinary Studies  
Michigan State University  
1999

## SKILLS

Thought Partnering  
Project Planning  
Team Building  
Attention to Detail  
Budgeting  
Accountability  
Program Development  
Problem Solving  
Strategic Planning  
Risk Assessment  
Resource Management

## PROFESSIONAL PROFILE

Creative, loyal, high-functioning professional with over 17 years of experience in non-profit management, arts administration, and program development. Passionate about emerging trends in education and a resourceful problem-solver who thrives on the opportunity to make a difference. Talent for building supportive environments that bring out the best in creative professionals, and known for being a strategic thought partner. Proven ability to think strategically and long-term, with aptitude for making positive change through program development and policy.

## EXPERIENCE

### RESEARCH ASSOCIATE

Connor Associates / Oct 2014—Present

Provide highly personalized marketing, advancement, and strategic thinking consultancy services; creating opportunities to link families, communities, private schools, independent schools, public charter schools, and non-profit organizations.

- Conduct brand identity and brand valuation through real conversations and authentic engagement, listening independently and objectively to understand deeper factors that affect constituent decisions.
- Cognize the relationship among marketing, image, and finances to build and strengthen relationships by discovering community partnerships that enhance the building blocks and culture of each school.
- Build evidence of value. Bringing organizations together using an objective external perspective with tangible resources and recommendations to move them forward.

### STRATEGIC PARTNERSHIPS and THOUGHT DEVELOPMENT

Idyllwild Arts Foundation / July 2015—July 2016

Consulted for one year on the execution of Idyllwild Arts' 70<sup>th</sup> anniversary year, developing meaningful and long term strategic partnerships, partnering with leadership in "think-tank" discussions, and building a marketing and communication plan to maximize opportunities for a balanced and well executed anniversary year.

- Partnered with President and Chief Development Officer to provide thought leadership to strategically align 70<sup>th</sup> anniversary activities and opportunities across the Foundation.
- Contributed in the success of raising \$574K for the Anniversary Gala, and exceeding the Development team's yearly goal of \$2.9mil to \$3.2mil.
- Cultivated 10 new institutional partnerships that parlay beyond the anniversary year, fundamentally building upon the long-term strategic goals of the institution.

# MELISSA BROOKES

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## TECHNICAL SKILLS

Microsoft Office Suite  
Google Collaborative Tools  
Adobe InDesign  
Blackbaud Education Edge  
WordPress  
MemberClicks

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## PERSONAL PROJECTS

Co-Founder, The Chicago Teen Museum (CTM)  
2006-2010

Connecting teen expression to the museum profession. CTM empowered youth by providing a forum for expression, exploration, and creative professionalism. Creating a space where teens could grow and develop through educational and creative opportunities within the museum profession. Funded by the Illinois Humanities Council and partners with the Art Institute of Chicago, Museum of Contemporary Art and the Chicago Children's Museum.

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## VOLUNTEER EXPERIENCE

Chicago Teen Museum Board  
2006-2010

Active Women of Chicago  
2007-2012

Southern LA Rural Recovery  
2006

Deborah's Place  
2006

Park Place Charities  
2002-2006

## EXPERIENCE continued

DIRECTOR OF GLOBAL PARTNERSHIPS and MARKETING  
Chicago Academy for the Arts / July 2012—May 2014

Team led new organizational endeavor to develop global partnership program to enhance academic achievement, become a more globally minded institution, and to engage thoughtful and meaningful discussions about arts education around the world, while also ensuring the successful integration of branding.

- Developed international engagement through arts and academic exchanges, programs, and exhibitions, that provided an enriching global experience for students, faculty, and staff.
- Built strong partnerships with community based organizations and educational partners to deliver innovative programs that increased academic achievement, enrollment, and raised the profile of the institution.
- Overhauled collateral marketing direction, including a total re-brand to differentiate purpose, increase visibility, and increase funding sources.

DIRECTOR OF ADMISSIONS and MARKETING  
Chicago Academy for the Arts / June 2007—July 2012

Oversaw the captivation and enrollment of mission appropriate students while partnering with Head of School and the Board of Directors in larger organizational restructuring through strategic planning and re-branding.

- Revitalized and exceeded strategic goals by creating structured enrollment-management processes and improving cross-functional relationships and communication.
- Overhauled entire admissions process, developing new marketing initiatives and cultivating successful partnerships, conducted strategic planning and analysis to align school tactics to compete directly with local independent schools which resulted in an increase of inquiries and applications.
- Enhanced visibility and outreach into the external community by building and stewarding a network of schools, community leaders, and organizations.

REGIONAL DIRECTOR  
After School Matters (ASM) and Gallery 37 / May 2002—Aug 2005

Expanded out-of-school opportunities for Chicago youth that revitalized Chicago neighborhoods and enriched the lives of teens around the city. *Gallery 37 merged with ASM in May of 2005.*

- Responsible for the successful execution of Chicago's most prominent youth arts initiative, coordinating three seasonal programs, development of all policies and procedures, and a budget of \$1.2 million dollars.
- Supervised program staff of one assistant coordinator, one staff assistant, an operations staff, approximately 100 teaching artists, and over 600 apprentice artist's year round.
- Oversaw yearly proposal review, coordinated commissions and special projects, and career development opportunities for youth.



## BIOGRAPHICAL SKETCH

NAME: Davis-Cotton, Denise., EdD, EdS, MA

eRA COMMONS USER NAME (credential, e.g., agency login): ddavicotton

POSITION TITLE: *Program Director, USF Florida Center for Partnerships for Arts-Integrated Teaching (Center for PAInT)*

EDUCATION/TRAINING (*Begin with baccalaureate or other initial professional education, such as nursing, include postdoctoral training and residency training if applicable. Add/delete rows as necessary.*)

INSTITUTION AND LOCATION	DEGREE (if applicable)	Completion Date MM/YYYY	FIELD OF STUDY
Alabama State University, AL	BS	08/1976	English/Theatre Arts
University of Montevallo, AL	MA	05/1979	Speech Communications
Wayne State University, MI	EdS Cert	05/1991	Education Administration & Supervision
Wayne State University, MI	EdD	05/1994	Education Administration & Supervision

### A. Personal Statement

At the age of 14, I was the youngest person to hold membership in the Montgomery Improvement Association in Montgomery, AL. My mentors, E.D. Nixon (Civil Rights Leader) and Bertram Martin (HBCU Theatre Professor) instilled in me the passion to live a life of purpose and lead the fight in educational social justice for Black youth. I have 40+ years of experience in designing new school models and school curricula focusing on racial and cultural equity, implementing arts education, arts integration, and cultural initiatives designed to improve teacher practice that affect whole-school change. My lived-experiences and research acumen built the community capacity to secure funding for inner city youth from socio-economically-depressed communities in Detroit, Michigan. This led to the building of a \$126,000,000 new school facility with a novel curricula. The opportunity to break the color barrier came when I insisted that the school be built on the grounds of Detroit Symphony Orchestra, who gifted a \$2,000,000 land acquisition. William Clay Ford, CEO of the Ford Foundation gifted \$5,000,000 for the naming of the school's auditorium. The US Congress, Milken Foundation, State Governors of MI and AL, Mayors of Detroit, and Montgomery have acknowledged the research and execution of novel school/curricula in and through the arts. This REACH project will provide thought leadership, best practices, access, and inclusion from cultural and historical perspectives through arts learning. My expertise, leadership, training, and motivation demonstrates my ability to execute this effort and successfully carry out the proposed project along with key personnel. As a result of my previous experiences, I am aware of the importance of active communication and of constructing a realistic implementation plan, timeline, and budget. The current application builds logically on my current and prior work.

### B. Positions and Honors

#### Positions and Employment

2017 – Present      Program Director, USF Florida Center for Partnerships for Arts Integrated Teaching, Sarasota, Florida  
 1992 - 2010      Founder/First Principal, Detroit School of Arts, Detroit, Michigan  
                     ➤ *New School Developer/Founder/Principal*, Detroit School of Arts, Detroit, MI  
                     ➤ *Curriculum Writer, Music Technology and Visual Communications Curricula* High School Courses, Arts Education Program used in Detroit School of Arts, Detroit, MI

Professional Memberships: Arts Schools Network (National Past President, Governing Board, USA); Distinctive Schools (National Board of Directors); Manatee Arts Education Council (Chair, Bradenton, FL)

#### Selected Honors

2017      Proclamation from Mayor of Detroit, Founder Detroit School of Arts – 25 Year Recognition  
 2017      Spirit of Detroit Award, Presented by the City Council, Founder Detroit School of Arts – 25 Years  
 2013 & 2003      Key and Seal to the City for contributions to education- Montgomery, AL  
 2012      A Seek a Life Useful Award, Distinguished Theatre Alumna, Alabama State University, Montgomery, AL

PR/Award # S351A210057

2011	Arts Schools Network (ASN) – Outstanding Service Award (National)
2010	Wayne State University Educator of the Year, Detroit, MI
2009	State of Michigan Certificate of Tribute from Governor Jennifer Granholm-Lansing, MI
2006	Detroit News Michiganiaan of the Year Award – Detroit, MI
2002	Alabama Governor's Cert. of Recognition, Governor Don Siegleman-Montgomery, AL
2002	Distinguished Alumni Award, Alabama State University-Montgomery, AL
1998	United States Congressional Record 106 <sup>th</sup> Congress- Senator Spenser Abraham, Washington, D.C.
1998	National Milken Educator Award - <b>Los Angeles, CA</b>

### C. Contribution to Arts Learning

Education is a civil right. A tipping point in my career was when I met Asa Hilliard, who promoted the philosophy of cultural identity in an educational system burdened by historized perspectives of Black students, who are taught through Eurocentric curricula. The *privilege vs. poverty* and *entitlement vs. exclusion* dialogues, along with societal reasons and racial/ethnic stereotypes often posited for the academic deficits of marginalized students are bases for my desire to improve teachers practices as a response to growing inequality. Therefore, my research, studies, curricula, and publications in urban education and arts education focus on examining the racial disparities in teaching and learning.

- Davis-Cotton, D., (2020). *Arts Integration: A Survey of Attendance at School and Community Arts Events in Florida* (Pending, August 2020 <https://doi.org/10.1080/10632913.2020.1802634>). Arts Education Policy Review Journal. Routledge, USA
- Davis-Cotton, D., (2020). *Marginalized Communities, Children, Curriculum (MC3)*. Arts in Schools Series: Arts Schools Network Educational Review. North Charleston, SC.
- Davis-Cotton, D., (2019). Curriculum Writer, *Circus Arts Curriculum*, High School **Courses used in Magnet School Arts'** Education Program for Circus Arts Conservatory and Sarasota High School, Sarasota, FL
- Davis-Cotton, D., (2012). *Losing My Mind over Education (Finding My Way Back to Me)*, Sydgrafix, USA
- Davis-Cotton, D., School Founder (1992). *Wrote Proposal and Designed High School Arts Education Curriculum for Detroit School of Arts*, Detroit, MI

### D. GRANTS AND GIFTS AWARDED (PARTIAL LIST)

Connecting Arts Integration to Critical Race Theory (CRT). My research and practices stem from structural racialization on marginalized students. Generating knowledge and promoting best practices expands, enhances, and improves student learning outcomes. My research studies and funding support from philanthropic combat the complex challenges in curriculum designs and instructional methods. My creative research observations and leader in professional community networking produce outcomes in addressing programs, classroom practices, and school wrap-around services that intentionally include CRT and culturally-relevant arts-integrated teaching as catalysts for change in education.

- PAInT Beeler Scholars IDEIL Program (2020), Awarded \$30,000, Sarasota Community Arts Foundation, Gulf Coast Foundation, Carol and Tom Beeler
- The Business of Creativity, (2019). Awarded \$10,000, New College/Mellon Foundation
- Our Common Threads: Local Histories, Global Realities, and Dialogues Across Difference (2018). Awarded \$10,000, New College/Mellon Foundation
- Detroit School of Arts, (2008). Awarded \$25,000 by Detroit Public Schools for Teacher Training, International Baccalaureate Program, Rice University, Houston, TX.
- Detroit School of Arts, (2005). New School Construction, Authorized \$126,000,000, Detroit Public Schools, Detroit, MI
- Detroit School of Arts, (2005). Orchestra Place. Gifted \$2,000.000, Land Acquisition. Detroit Symphony Orchestra
- Detroit School of Arts, (2005). Naming of School Auditorium to Ford. Gifted \$5,000.000, Ford Family Foundation



## SUMMARY

Accomplished non-profit executive with significant experience leading education initiatives that focus on engaged learning, 21<sup>st</sup> century skill development, and creativity & the arts. Visionary thinker who connects organizations locally, nationally and internationally, and delivers meaningful and tangible strategies for advancement and enrichment. Reputation as a trusted advisor who can roll-up sleeves and work collaboratively across multiple offices and entities, and with a diverse range of stakeholders, to identify opportunities and deliver programs aligned to organizational goals.

## EXPERIENCE

### Education Strategist & Evaluator

#### Chicago/National

2016-present

Lead program design, grant writing, professional development, external evaluation, arts integrated curriculum, civic engagement, and strategic planning

- Secured \$12M in 21<sup>st</sup> Century Learning Centers grants funded through the state for local clients in 2020
- Facilitated several large 2019 Federal awards to local clients including: Full Service Community Schools; School Climate Transformation Grant (MTSS)

### Executive Director, Center for Community Arts Partnerships

2005-2016

#### Columbia College Chicago

Brought on to develop and lead programming across Chicago-area with a focus on Community Schools, Arts Integration initiatives, pedagogical research, Service-Learning opportunities, Digital Arts and Media Literacy integration, K-12 Professional & Leadership Development, and Parental/Family Engagement Programs

- Managed staff of 25+ FTE, 150+ part time staff and \$4M+ operating budget
- Captured \$3-\$4M annually from Foundation, Corporate and Government grants which funded programming efforts
- U.S. Department of Education: Project Director/Principal Investigator for several programs including Investing in Innovation (i3), Arts Education Model Documentation & Dissemination, and Parent Information Resource Center (PIRC).

### Principal Consultant

1996-2005

#### Corchea Consultancy Group, Chicago, Illinois

Developed and delivered Professional Development Programs with a focus on educational and intercultural programs designed to improve teacher practice, student achievement, and support whole school change. Major programs included:

- **Greenville, SC Metropolitan Arts Council (SCMAC):** Designed programming as lead consultant of a \$2.1M initiative for the SCMAC and its major community arts and education institutional partners
- **Northeastern Illinois University:** Established and maintained the Professional Development Program entitled *Arts at the Center of Teaching & Learning* which services schools in Chicago.
- **Chicago Arts Partnerships in Education & Lakeview Education & Arts Partnership (CAPE):** Designed and implemented programming for Chicago-based program with thought leaders across Chicago's cultural and educational institutions
- **Creative Arts Partnerships in Education:** Consulted start up initiative in Manchester and Leeds, England

### Managing Director

1993-1996

#### Pegasus Players, Chicago, Illinois

Chicago's largest non-Equity Theatre

- Managed Chicago's largest non-equity theatre; operating budget of \$500,000 with a five-show main stage season
- Facilitated nationally recognized *Young Playwrights Festival* and competition
- Co-director, with NEIU's Chicago Teachers' Center, LEAP Program—inaugural Chicago Arts Partnerships in Education network
- Coordinated outreach program for thousands of teens, seniors, and disabled across metro Chicago

## EDUCATION & PROFESSIONAL DEVELOPMENT

**Executive Education Program, National Arts Strategies' Chief Executive Program**  
UNIVERSITY OF MICHIGAN-STEPHEN M. ROSS SCHOOL OF BUSINESS, Ann Arbor, MI

**Executive Education Program, National Arts Strategies' Chief Executive Program**  
HARVARD SCHOOL OF BUSINESS, Cambridge, MA

**Practitioner's Certificate in Intercultural Communications**  
INSTITUTE FOR INTERCULTURAL COMMUNICATIONS, Portland, OR

**Master of Arts, Arts Administration**  
UNIVERSITY OF WISCONSIN, Madison, WI

**Bachelor of Science, Business Administration**  
UNIVERSITY OF ILLINOIS, Champaign/Urbana, IL

## PUBLIC SERVICE

Board Member, <i>Baker Demonstration School</i>	2017-2019
Board Member, <i>Arts Schools Network</i>	2007-2019
Board Member, <i>Illinois Federation for Community Schools</i>	2007-2016
Advisory Board member, <i>Chicago Arts Partnerships in Education (CAPE)</i>	2007-present
Arts Advisory Committee, Office of Arts Education, Chicago Public Schools	2010-2015
Illinois Creates Advisory Committee, <i>Arts Alliance Illinois</i>	2008-2011
CALI (Chicago Arts Learning Initiative) Task Force/Work Group	2009-2010
Arts Education Council, <i>Americans for the Arts</i>	2006-2010
Education Chair, Galway Committee, <i>Chicago Sister Cities International</i>	2001-2003
Board member, <i>Free Street</i>	2000-2003
Board member (President), <i>Greasy Joan Theatre Company</i>	2000-2003
Founding Board member, <i>Seven Generations Ahead</i>	2000-2003
Advisory Board Member, Bolz Center for Arts Administration at the University of Wisconsin—Madison	1998-2002
Board member (President), <i>Music in the Loft</i>	1997-2001
Panelist, City Arts/Chicago Department of Cultural Affairs	1994-1999
Member, Citizens Committee for Arts Education	1996-1997
Member, Chicago Initiative Task Force	1994-1995
Board member, <i>American Theatre Company</i> (Brussels, Belgium)	1990-1993

## RECOGNITION

- Recipient of the Research Initiative Award presented by the Arts School Network for recognition of outstanding contributions and achievements of arts-based practitioners in the education field. (2017)
- Received National Arts and Humanities Youth Program Award by First Lady Michelle Obama. (2010)
- Invited as a participant in the National Art Strategies Chief Executive Program designed to tackle critical challenges facing the global arts and cultural communities. (2013-2014)

## Résumé

Jerry B. Olson, Ph.D.  
Grant Development, Research, and Evaluation Consultant



### Education

The Institute for Psychoanalysis; Chicago, Illinois; Doctor of Psychotherapy Degree (1995)

The University of Chicago; Chicago, Illinois; Ph.D. in Comparative Education (1974)

The University of Paris, the Sorbonne (1966), French Language Certificate

Columbia University, Teachers College; New York, New York; and the University of London, the Institute of Education; the Afro-Anglo American Program: African Studies and Teacher Education (1962-63)

Oberlin College; Oberlin, Ohio; Master of Arts in Teaching, History (1962)  
Oberlin College, B.A. in Political Science, *Cum Laude* (1961)

### Evaluation and Grant Development Consulting Experience

#### *Evaluation and Grant Development Consulting Experience (1983-present)*

*Current and recent clients:* Loyola University Chicago (Office of the Provost, the School of Education, and the School of Social Work), Illinois State University (the College of Education), National-Louis University (the College of Education), DePaul University (the Office of Sponsored Programs), Columbia College (the Center for Community Arts Partnerships), The National Museum of Mexican Art, the Frida Kahlo Community Organization; Northeastern Illinois University (the College of Education), the Adler School of Professional Psychology, Youth Connection Charter Schools, ASPIRA Charter Schools of Illinois, Addison School District 4, the Chicago Public Schools District 299, Summit School Illinois School District #104, Villa Park School District 45, DuPage High School District 88; Enlace, Bensenville School District #2 and the Auburn-Gresham Development Corporation.

Psychotherapist (1984-present)

Professor Emeritus, Northeastern Illinois University (2001-present)

Professor of Educational Leadership and Development at Northeastern Illinois University; taught courses in the following areas: human development, current issues in education, the philosophy and history of education, sociology of education, and international education (1969-2001)

Associate Dean for School Relations; College of Education, Northeastern Illinois University (NEIU) (1989-2001)

**Director of the Chicago Teachers' Center; Northeastern Illinois University (1978-2001)**

Coordinator of the Program For Interdisciplinary Education; NEIU, (1972-75)

High School Teacher of history and English at Emusire Secondary School, Bunyore, Kenya, (1963-65).

#### Grant Proposal Awards

Behavior Health Workforce grant to the Department of Health Resources and Services Administration for the School of Social Work at Loyola University Chicago for \$1,000,000 over four years, which ranked first among those submitted; Two Teacher Quality Enhancement grants for Loyola University of Chicago and National Louis University; Two Teacher Quality Partnership grants for Illinois State University (\$10,000,000 each over five years and the most recent grant award ranked highest among those submitted with three 100 percent scores from reviewers; Professional Development for Arts Educators for Summit District #104 (\$1,400,000 over four years, one of 24 awarded by the DOE); three 21<sup>st</sup> Center Community Learning Centers grants awarded to the Frida Kahlo Community Organization and the National Museum of Mexican Art by the Illinois State Board of Education, ranked 2<sup>nd</sup>, 5<sup>th</sup>, and 7<sup>th</sup> state-wide out of 141 submitted for \$2,000,000-2,500,000 each over five years; two Full-Service Community of Schools grants one of which was ranked first among those awarded and the other first in the nation. A \$750,000 five year grant for a School Culture Transformation Grant project; Since 1978 grants written and awarded have totaled about \$500,000,000.

History of Involvement in the Development, Assessment/Evaluation, and Administration of Grant Awards, Including Those Focused on School Change, Community Change Programming, the Development of Arts Education Programs and the Development of 21<sup>st</sup> Community Learning Centers Programs

Author or co-author and evaluator of grants from the U.S. Department of Education, the National Endowment for the Humanities, the National Endowment for the Arts, the Illinois Arts Council, the Illinois State Board of Higher Education, the Illinois State Board of Education, the Chicago Community Trust, Arts in Education grants from the U.S. Department of Education (including professional development (PDAE) grants as well as model documentation and dissemination arts grants), the Annenberg Foundation, and the Chicago Arts Partnership in Education (CAPE) (1978-2001).

Evaluated and/or wrote the following grants:

School and Community Improvement Programs: Teacher Quality Enhancement (the Illinois Professional Learners Partnership; TRIO grants (Talent Search, Upward Bound, and Student Support Services); the Illinois Teacher Education Partnership, and the Illinois Partnership for Teacher Recruitment); Teacher Quality Partnership grants, Professional Development Program, Fund for the Improvement of Education (the Collaborative Learning Centers Program to Develop Smaller Schools); Scientific Literacy, Eisenhower Professional Development; Bilingual Teacher Training; Annenberg School Improvement Grants (Small Schools Grants, Middle School, the Lake View Arts Partnership in Education, and Experiential Team Building), Learning History Through Architecture, Arts and Education Documentation and Demonstration Partnership grants; Arts Professional Development grants; Parent Information Resource Centers; English Language Acquisition; five Carol M. White Physical Education grants (Villa Park, Youth Connection Charter Schools, ASPIRA of Illinois, Summit School District, and Frida Kahlo Community Organization), Early Reading First; Early Childhood Special Education Personnel Development; Principal Improvement, 21st Century Community Learning Centers grants; a School Culture Transformation Grant, and two Full-Service Community Schools grants.

Workplace and Parent Education Programs: the National Workplace Literacy Program (Workplace Education) and Parent Assistance Centers (Building Parent Learning Communities)

#### Publications and Papers

Co-Authored with Anderson, C.A. and Bowman, M.J., *Students, Teachers, and Opportunity Perceptions in Kenya: 1961-68 (1969)*; Washington D.C. The U.S. Department of Health, Education, and Welfare: the Office of Education., Bureau of Research.

Olson, J.B (1972). On Secondary Schools and Elites in Kenya. *The Comparative Education Review*. Vol. 16, No.1, February 1972.

Co-authored with N. Green. "The Role of Universities and In-Service Education," *Urban Education*, Winter 1983.

Co-authored with M. Weiss. *Understanding the Experience of Student Teaching: A Fresh Perspective from Self-Psychology*, presented at the March 1989 meeting in San Francisco of the American Educational Research Association (AERA)

Co-authored with M. Weiss. *A Self-Psychological Approach to Supervision*, presented at the August 1989 meeting in Chicago of the International Educational Therapy Conference

Co-Authored with R. Lee, and B. (Projected publication 2017). Showalter. Publication for a chapter in an American Education Research Association book entitled: Developing teacher identity, agency, and resiliency through community-led cultural immersion

### Community Service

Volunteer Psychotherapist, Horizons Community Services (1987-1997)

High School Teacher; Kenya , East Africa; the Agency for International for International Development, the U.S. State Department, 1963-66

### Awards and Recognition

Professor Emeritus award, Northeastern Illinois University, 2001

**Recognized by the Illinois Professional Learners' Partnership for Outstanding Leadership, 2001**

**Recognized for 22 years as founder of the Chicago Teachers' Center, the College of Education, Northeastern, Illinois University, 1999**

Distinguished Service Award, the College of Education, Northeastern Illinois University, 1997

Presidential Merit Award for Outstanding Service, Northeastern Illinois University, 1980

Ford Foundation Fellow in International Development, 1966-69

Carnegie Foundation Fellow in the Afro-Anglo-American Program, 1962-63

Rockefeller Fellow in Teaching, 1961-62

Highest academic rank in the Masters of Arts and Teaching Program, Oberlin College, 1962

Graduated Oberlin College, Oberlin Ohio, *Cum Laude*, 1961

# Joseph J. Wise

Tel: [REDACTED]

e-mail: [REDACTED]

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## PROFESSIONAL EXPERIENCE

*(From 2007—Present, co-founded and launched three successful businesses and acquired a fourth business for a comprehensive portfolio serving the preK-12 Education sector in a variety of mission-critical areas; listed below in chronological order of service.)*

**June 2017-  
Present**

### **Chief Executive Officer**

#### **Education Research and Development Institute (ERDI)**

Chief Executive Officer of 34 year old organization that empowers school districts and their leaders throughout the US to directly examine, evaluate and fundamentally influence the design and scope of education products and services offered to American schools and their students

- Implement and supervise all US conferences and professional development of district leaders and product developers;
- Direct all strategic efforts and programs designed to substantively improve student academic performance.
- Provide leadership to more than 104 school superintendents, 85 Deputy Superintendents & C-Level school executives, and more than 150 Corporate CEOs and C-Level executives on matters of R&D, Product Development, and Business Development.
- Raised \$4M in SBA-backed capital to acquire this business in 2017. Leading search for the permanent CEO.

**September 2014-  
Present**

### **Co-Founder and Chief Executive Officer**

#### **Acceleration Academies, LLC**

Chicago, IL

Responsible for development and implementation of curriculum, instruction and all related protocols for the recruitment, re-engagement and education of disengaged youths. Services include:

- Operate 10 high school dropout re-engagement academies as public-private partnerships open 10 hours per day, 12 months per year to facilitate completion of regular diploma for former high school drop-outs
- Provide delivery of applicable social services to high needs students
- Negotiate public-private partnership contracts with large urban school districts
- Serve as organizational spokesperson at federal and state legislative hearings related to dropout prevention and recovery services.
- Successfully raised a Series A financing round and led the company through a 2014 start-up to FY2018 results including exceeding revenue and EBITDA goals with public-private partnerships in 9 states.

**January 2010-  
Present**

**Co-Founder and Chairman of the Board  
Distinctive Schools**

Chicago, IL

Co-founder of a network of six highly-performing public (K-8) charter schools within Chicago, Minnesota and Detroit.

Responsibilities included:

- Implemented and supervised all curriculum, instruction and professional development;
- Directed all strategic efforts and academic programs designed to substantively improve student academic performance among the network's entire student population.
- Recruited high profile experts to form a national governing board of directors to oversee the growth and efficacy of this \$48+ Million, IRS 501(c)3 designated, non-profit college-preparatory charter school network.
- Served as founding Chief Executive Officer from inception until January 2019

**December 2007-  
July 2016**

**Co-Founder and Chief Executive Officer  
Atlantic Research Partners**

Chicago, IL

Responsible for business development, product development, research and all operations of professional services firm providing:

- Provided programmatic and training support for school district superintendents, educational leaders, schools and school districts within 18 states.
- Counseled school boards on governance and compliance issues;
- Provided independent audits of and assistance to Human Resources departments, including counseling on recruitment and retention strategies;
- Assisted school boards in the drafting of policies governing multiple and nuanced issues affecting preK-12 education
- Provided aspiring school superintendent training for more than 600 participants operated as *National Superintendents Academy*.
- Successfully sold the business in 2016, remained as strategic advisor until January 2019 when the business sold again.

**February 2008-  
September 2009**

**Executive Vice President & Chief Education  
Officer Edison Learning, Inc. (formerly  
Edison Schools)**

New York, NY

Led all educational, programmatic and field-operation components of services to more than 300,000 students throughout the United States and the United Kingdom. Duties included:

- Supervising and supporting 9 Regional General Managers
- Initiating Curriculum and Instruction strategies to increase teaching effectiveness.
- Serving on the organization's Executive Team and providing analysis and recommendations on all executive functions including
- Academic programs (including initiation of revised policies)\*



- Continuous improvement of student services delivery protocols
- Budget strategies
- Client Services policies
- Continued to serve the company as a client for three years following my resignation as an officer of the company

–  
**November 2005-  
December 2007**

**Superintendent of Schools  
Duval County Public Schools, Jacksonville, FL (126,000+ students K-12)**

Led all functions of the nation's 20th largest school district, including:

- Directing all strategic efforts and academic programs designed to substantively improve student academic performance for the District's 160+ schools and 125,000+ students
- Implementation of College Board Advanced Placement courses on an unprecedented scale
- Responsibility for all District divisions, including Civil Rights, Human Resources, Community Engagement, and Finance
- Responsible for employment protocols and management of 14,000+ employees in 140+ work locations
- Responsible for an annual budget of \$1.8 Billion

**July 2003 –  
November 2005**

**Superintendent of Schools  
Christina School District, Wilmington, DE (17,000+ students K-12)**

Responsible for operating the largest school district in Delaware, serving urban, suburban and special needs populations that in total approximate 20% of the entire statewide public school student population. Responsibilities included:

- PreK through Grade 12 instruction.
- Post-Secondary Adult education.
- Operating programs for at risk children from birth to age three, in a geographic region that encompasses five school districts.
- Operating all of the State of Delaware's programs for the deaf, hard of hearing, and blind.
- Operating the State of Delaware's Autism Program (birth to age 21) in a residential, full-time school setting.
- Serving 23,000 students in PreK-12 and adult education settings (20,000 of which are in the K-12 grades).
- Managing a \$335 million budget (includes capital budget)
- Providing numerous support programs for a five-district, countywide area including selected interventions and education for birth-to-pre-K families, technology, and professional development services.
- Providing leadership and development for 3,000+ employees in 31 work locations

**October 2002 –  
June 2003**

**(Interim) Associate Superintendent; Anne Arundel County  
Public Schools, Annapolis, MD (75,000 students K-12)**

Duties included serving as deputy to the superintendent of schools as a transitional team member accountable for:

- Re-structured and provided interim leadership for the Technology, Human Resources, Labor Relations, Payroll, Staff Development and Testing, Assessment, and Research divisions of the District.

- Leadership of organizational development and alignment of the 75,000-student school district.
- Budgetary oversight for 85% of the expenditures of the \$600+ million operating budget.

Accomplishments included:

- Implementation of substantial central office functions and initiatives to improve efficiency and efficacy.
- Leadership on multiple projects for aligning resources & systems to teaching and student learning initiatives.
- Redesign of major cost items including healthcare, school technology, district-wide testing protocols, and union negotiations methodologies.
- Leadership on implementation of a system-wide project management process, curriculum alignment & assessment tools, and staff selection protocols.

**April 1998 –  
October 2002**

**Chairman & Chief Executive Officer; eSchool  
Solutions, Inc.** Orlando, FL

Duties included the strategy, fiscal, product, and service leadership for this technology solutions company.

Accomplishments include:

- ☐ Five successful mergers and acquisitions
- ☐ Multi-million dollar growth in annual revenues, and
- ☐ The building of a customer base consisting of more than:
  - 600 school districts
  - 20,000 schools, and
  - 1.2 million school employees relying the company's technology solutions.

Other responsibilities included:

- ☐ Management of a Board of Directors
- ☐ Analysis of securities laws and accounting principles  
Provision of corporate-wide leadership, governance and efficacy, and
- ☐ The assurance of value creation to customers, employees, and stockholders. Full and comprehensive packages were implemented to ensure that each constituent group was provided optimum incentive for participation.
- ☐ Remained as strategic advisor to the business until I facilitated a sale of the business to *TeacherMatch, LLC* in 2013.

*(Between August 1981 and April 1998, multiple overlapping positions and independent project work; listed below in chronological order of completion dates.)*

**October 1997 –  
April 1998**

**(Interim) Senior Assistant Superintendent; Charlotte  
Mecklenburg Schools**, Charlotte, NC (approx. 103,000 students in 1998)

Duties included leading all strategic planning and related functions for the 18th largest school district in the United States. Specific responsibilities encompassed desegregation initiatives, student assignment and design of attendance boundaries, magnet school design, land acquisition, school facilities master planning, and development and implementation of a

program for joint use of public facilities by the district and other local governmental agencies.

Additional responsibilities included the creation of process improvement and other quality assurance-related programs, project-management planning, and serving on the superintendent's senior staff to assist with the efficient and effective operation of this district.

**June 1991 –  
April 1998**

**External Consultant in Organizational Effectiveness; d.b.a.  
Huge' & Wise Consulting Group, Orlando, FL and Denver, CO**

Duties included consulting, facilitating, and coaching in the areas of organizational communication, conflict management, organizational change, brand-positioning and strategic thinking and planning, diversity and desegregation assistance, curriculum and instruction design and implementation, recruitment and selection, team intervention and leadership training and development. Clients included Fortune 500 companies, school districts, retail and merchandise, entertainment, resort, and pharmaceutical companies. Selected clients included The Walt Disney Company, U.S. Relocation, and the Charlotte-Mecklenburg (NC) St. Lucie County (FL) Orange County (FL) Seminole County (FL) Anacortes (WA) and Jefferson and Adams County (CO) Public Schools.

**August 1996 -  
February 1997**

**Director of Organizational Development; Walt Disney World  
Co., Lake Buena Vista, FL**

Developed, recruited, and directed a team of internal organizational development consultants and managed external OD/OE consultants for business re-positioning, re-engineering, and process improvement company-wide. Responsibilities included the initiating of organizational-change strategies, and organizational learning and development for a \$3+ billion business. Served as a member of the Walt Disney World Executive Committee (team members reporting to the company president). Led major initiatives focused on (company-wide) leadership efficacy & improvement, communications strategy, and executive coaching programs.

**February 1995 -  
August 1996**

**Director of Employment; Walt Disney World Co., Lake Buena  
Vista, FL**

Directed a team of 180 to annually hire more than 22,000 new entry-level through senior-executive employees for the WDW Resort. This encompassed the staffing, Human Resources planning, and employment administration for the 50,000+ employee organization and involved recruiting efforts in more than

40 states and 11 countries. Achieved a comprehensive re- engineering and re-organizing of recruitment staff and strategies company-wide.

**June 1994 -  
February 1995**

**Director of Resort Entertainment; Walt Disney World Co.,  
Lake Buena Vista, FL**

Assigned to re-structure and re-position a cost center and loss leader for the company into a business unit that operated as a profit center for the company. Duties included the directing of all entertainment, audio visual support, WDW Florist, and dinner show venues for the resort properties.

Led a staff of more than 300 in developing and implementing a successful strategic business plan that avoided outsourcing and layoffs, furloughs, or displacement of employees through the plan.

### **Seminole County (FL) Public Schools 1993-1994**

**June 1993 -  
1994**

**Director of Transportation Services; Seminole County Public Schools, Sanford, FL (approx. 65,000 students in 1994)**

Responsible for overseeing a comprehensive school transportation services for the 36th largest school district in the United States.

With an \$11 million annual budget, led a team of 10 managers and 400+ employees in developing and implementing all district-wide transportation and the maintenance of a fleet of more than 600 buses and other district vehicles. Additional duties included the oversight of federal grant and training and development activities for state-wide enhancement of transportation for Exceptional Education and medically-fragile students.

### **Orange County (FL) Public Schools 1980-1993**

**February 1991 -  
1993**

**Director of Transportation Services; Orange County Public Schools; Orlando, FL (approx. 130,000 students in 1993)**

Duties included overseeing comprehensive school transportation services for the 14th largest school district in the United States. With a \$21 million annual budget, led a team of 20 managers and 1200+ employees in managing a school district fleet of more than 2,000 vehicles, plus supervision of two bus centers and three maintenance and repair facilities.

**May 1992 -  
1993**

**Chief Negotiator for the School Board; Orange County Public Schools, Orlando, FL**

Duties included coordinating collective bargaining team efforts and serving as spokesperson for the Superintendent of Schools with the school district's 6,100+ non-instructional employees' union. Re-negotiated the full employment contract between the School Board and union by first facilitating a tentative agreement and subsequent ratification by the parties in an economic climate that prohibited employee wage increases as part of the full agreement. Also served as a negotiating team member assisting the former Chief Negotiator from 1987-1991.

**August 1981 -  
November 1993**

**Music Director/Conductor, Florida Symphony Youth Orchestras, Orlando, FL**

Duties included preparing and conducting rehearsals and concerts with the 75-member senior orchestra, overseeing activities of the Assistant Conductor and serving as artistic advisor the FSYO Board. As Conductor, accompanied professionally renowned soloists, and prepare auditions for world-class music festivals which culminated in concert performances at Carnegie Hall, Harvard University, Vanderbilt University, the New Orleans World's Fair, and across Europe.

**March 1985 -  
February 1991**

**Senior Administrator of Human Resources Services; Orange County Public Schools, Orlando, FL**

Duties included overseeing the personnel operations workforce of 5 management and 19 clerical team members, supervising all functions of the OCPS employment office (including collective bargaining and

employee relations support, teacher recruitment, benefits administration, Human Resources systems, the substitute teacher program, teacher certification, and personnel position control).

**August 1980 - Teacher, Chairman of Performing Arts, and Director of March 1985 Bands/Orchestra, Winter Park High School; Orange County Public Schools, Winter Park, FL**

**August 1978 – Teacher, Cobb County Public Schools, Dekalb County Public August 1980 Schools; Georgia**

## CERTIFICATIONS AND LICENSURES

- ☐ **December 2005 Educational Leadership Licensure in Florida**
- ☐ **December 2003 Superintendent Licensure in Delaware**
- ☐ **April 2003 Superintendent and School Administration Licensure, MD**
- ☐ **August 2002 Superintendent and School Administration Licensure, VA**
- ☐ **August 2000 Florida Real Estate License**
- ☐ **August 1996 Certified Instructor, The Harvard Project on Negotiation**
- ☐ **February 1993 Certified Administrator, Continuous Quality Improvement; Philip Crosby's Quality College**
- ☐ **January 1988 Certified Corporate Trainer, Interaction Management & Targeted Selection; Development Dimensions International**
- ☐ **1978- 1998 Held licenses for teaching K-12 in Georgia, and in teaching K-12 and school administration K-12 in Florida. These licenses are currently inactive.**

## PUBLICATIONS

***Power of Teaching—The Science of the Art 2<sup>nd</sup> Edition, 2007***

(ISBN: 978-0984119707) a teaching quality improvement reference and methods text, and accompanying program. *First Edition, 2002*

***Power of Coaching—Teachers and Teaching, 2009***

A text for administrators, teacher-leaders and practitioners engaged in the art of coaching, mentoring, and supporting teachers and their profession.

***The TAO of Interviewing, 4<sup>th</sup> Edition, 2007***

A Human Resources text and training instrument for organizational development; designed to improve efficacy in the selection of right-fit talent for public and private sector employers.

***Factors Salient to the Recruitment and Retention of Black Teachers in an Urban School District*** December 1990, Doctoral Dissertation, University of Florida, Gainesville.

***Music as a Catalyst for Inter-Disciplinary Education***, 1987; Educational Research Service Spectrum, Vol. 5, No.2.

## EDUCATION

**December 1990**

**Doctorate in Educational Leadership;** University of Florida, Gainesville; published dissertation: *Factors Salient to the Recruitment & Retention of*

*Black Teachers in an Urban School District.*

**November 1985**      **M.E. Administration and Supervision;** University of Central Florida, Orlando. Additional graduate course-work completed at Northwestern University, Evanston, IL

**March 1978**      **B.M.E. Education;** Florida State University, Tallahassee

**SAMPLING OF OTHER PROFESSIONAL  
CONTRIBUTIONS, ACCOMPLISHMENTS & CIVIC  
PARTICIPATION**

**May 2018**      **Elected member of the *AdvancED* Illinois Accreditation Council**

**2012 – 2016**      **industry Advisor and Member, Board of Managers, *TeacherMatch, LLC***—Private Equity-backed venture sold to Vista Equity Partners in 2016

**2007 - 2009**      **Harvard University,** Urban Superintendents Program, Adjunct Faculty

**2005 - Present**      **Elected member of the Board of Directors for NWEA,** a non-profit organization that provides formative, interim and summative assessments services to more than 13 million school children

**2004 - Present**      **Appointed member of the *Educational Research & Design Institute*,** a consortium operating to provide educational leaders the opportunity to influence the development, refinement and delivery of products and services entering the K-12 educational setting so that those products and services can best meet the needs of children.

**August 2007**      **Inaugurated into *Leadership Florida*;** Statewide Leadership Development & Civic Awareness Program

**Spring 2006**      ***Leadership Jacksonville*;** Community Awareness and Leadership Development Program Member.

**June 2007 --  
December 2009**      **Cathedral Arts Advisory Council Member  
Jacksonville, FL**

**January 2007--  
Present**      **Board of Governors  
Jacksonville Regional Chamber of Commerce**

**2006 – 2010**      **Appointed Commissioner on National Commission on Writing for  
America's Children and Families** (affiliated with The National Writing Project and The College Board)

**2006 - 2007**      **Board of Trustees, WJCT Public Broadcasting Jacksonville, FL**  
**2006 - Present**      **Trustee, Junior Achievement of Florida's First Coast, Inc.**

**February 2006**      **Honored at the International HOSTS Learning Conference (Helping  
One Child to Succeed) with the Annual Champion for Children award.**

PR/Award # S351A210057

<b>2005 - 2008</b>	<b>Board of Directors, Jacksonville Symphony Association</b>
<b>August 2005</b>	<b><i>Big Cup of Joe</i>, Delaware Magazine</b> , August 2005 issue, p. 25-27, 30-31. "Article about Superintendent Wise and his work."
<b>July 2005</b>	<b>Inaugurated as an Honorary Co-Chairperson of the Leadership Council for the <i>Blood Bank of Delmarva</i></b>
<b>March 2005</b>	<b>Broad Fellow, Class of 2005; The Eli Broad Institute for School Boards, Reform Governance in Action</b> , to increase student achievement through improved school board governance
<b>2004 - 2005</b>	<b>Elected member of the Board of Directors of <i>Junior Achievement of Greater Delaware</i></b>
<b>2003 - 2005</b>	<b>Elected member of the Board of Directors of <i>Boys &amp; Girls Club of Greater Newark, DE</i></b>
<b>September 2004</b>	<b><i>Wise Guy</i></b> , "a work on Superintendent Joseph Wise featured in <i>Delaware Today</i> " Magazine, September 2003 issue, p. 50-51, 123.
<b>November 2003</b>	<b>Broad Fellow, Class of 2003; The Eli Broad Urban Superintendents Academy</b> (also currently serve as a member of the Broad Urban Superintendents Academy adjunct faculty and advisory committee)
<b>November 2002</b>	Featured in Orlando Arts Magazine, November 2002 issue, p. 9; <i>Who's News in the Arts</i>
<b>May 2001</b>	<b><i>Play to Your Strengths</i></b> , Featured in Entrepreneur Magazine, May 2001 issue, pp. 80-82.
<b>2000 – 2003</b>	<b>Member of the Business Advisory Board (BAB) for the Seminole County (FL) Public Schools</b> . Served as chairperson of Legislative Affairs.
<b>1997 – 1999</b>	<b>Community Advisory Board Member for the College of Education at the University of Central Florida.</b>
<b>1996 - 1997</b>	<b>Vice President, Civic Theaters of Central Florida Board of Directors</b> . Previously served as a board member (at-large). Duties included personnel, development, and strategic Planning committee work and United Arts representative.
<b>1993 – 2002</b>	<b>Member of the Board of Directors for the <i>Florida Symphony Youth Orchestras (Orlando)</i></b> . Duties included chairperson of scholarship fund-raising, and President of the Board.
<b>Spring 1995</b>	<b><i>Leadership Orlando; Community Awareness and Leadership Development Program Member.</i></b>
<b>1992-1993</b>	<b>Board Member, <i>Keep Orlando Beautiful</i> community task force.</b>
<b>April 1988</b>	<b>Greater Orlando Chamber of Commerce, <i>Up and Comer Award</i> recipient</b> representing education for civic and professional contributions to the community. PR/Award # S351A210057
<b>May 1987</b>	<b>Greater Orlando Chapter of <i>Phi Delta Kappa</i>, Young</b> Page e135

**Educator of the Year award recipient.**

**1985**

**Winter Park High School, *Teacher of the Year* award recipient.**



## Lisa Rathje, PhD

**Dr. Lisa Rathje** is Executive Director of *Local Learning: The National Network for Folk Arts in Education* where she oversees the organizational administration, programs, and strategic plan. She directs and co-facilitates the Local Learning education and training initiative in Upstate New York: Culture, Community, and the Classroom. She co-edits the peer-reviewed, multi-media *Journal of Folklore and Education*. She also consults nationally specializing in professional development for educators and teaching artists.

### Work at a Glance

2006-2010		2011-2016	2012-...	2017-...	
<b>Institute for Cultural Partnerships</b>		<b>Company of Folk</b>	<b>Goucher College</b>	<b>Local Learning: The National Network for Folk Arts in Education</b>	
<i>Arts &amp; Heritage Specialist</i>		<i>Director of Folklife Programs</i>	<i>Lecturer—MA in Cultural Sustainability program</i>	<i>Executive Director (2013-2016) Assistant Director</i>	
State Grants Administration	Arts Residency Director (grades 9-12)	Fieldwork & Public Outreach; Traveling exhibit design & program; Research	Building Cultural Sustainability as field of study through Teaching, Research, & Mentoring	Creating Curricular Resources, Publication, & Training	Connecting Educators, Traditional Artists, & Folklorists

### Recent Consulting and Facilitation Engagements

- **Professional Development for Teachers, Artists, and School Administrators in Santa Cruz County, Arizona.** (March 2021) Titled *Barrio Stories—Nogales*, this workshop brought the research process of oral history, the role of teaching with primary sources, and the pedagogy of teaching through the art of storytelling to a diverse, regional group of educators.
- **Professional Development for Teaching Artists of the Alliance for California Traditional Arts (ACTA) Arts in Corrections Program.** (October-November 2020) This consultancy included training and support for both staff and artists because COVID-19 has necessitated education activities to be reimaged for asynchronous, digital, and analog learning.
- **Teaching and Learning the Narratives, Spaces, and Legacies of the 1921 Tulsa Race Massacre.** (July 20-23, 2020) This workshop focused on “challenging history” through the use of counternarratives, oral history, and the role of folk arts in antiracist curricula development.
- **Bayou Culture Collaborative workshop facilitator** (2019-2020) Invited by Louisiana Division of the Arts Folklife Program and Louisiana Folklore Society to help develop program series. Provided strategic planning for the collaborative. Facilitated: “Getting Ready for Interviewing: Technique for Documenting Local Stories and Knowledge” (2019) and “Sense of Place—and Loss: Facing Change through Folklife, Science, and the Arts” (2020).
- **Arts Education Curriculum Guide for Idaho Commission on the Arts** (2018-2020) Researched and co-authored with Paddy Bowman 80+ page, standards aligned, guide.
- Invited international Keynote Speaker on “Folklore Frameworks in the Classroom” for **The Institute of Thai Studies, Faculty of Education, at Chulalongkorn University**, at the Chulalongkorn Asian Heritage Forum. (Bangkok, Thailand, 2017).

## Selected Projects and Program Experience

*Local Learning: The National Network for Folk Arts in Education*, National Programming

**Crafting a Vision** of strategic and sustainable infrastructure for practitioner network.

**Co-Edit *Journal of Folklore and Education*:** Thematic development to advance the pedagogy, curricula, and frameworks of Folklore and Education to a larger audience, Solicit exemplary submissions; Design and layout.

**Training:** Develop content and facilitate Professional Development for teachers and teaching artists, both for clients as well as Local Learning branded workshops in New York state and during American Folklore Society annual meetings.

*Goucher College, Masters in Cultural Sustainability Program*, Online & in Baltimore, Maryland

**Courses taught** include: Graduate Seminar in Cultural Partnerships, Research Field Lab in Cultural Documentation, Ethnographic Research Methods and Theory, other special topics.

*Company of Folk*, Chicago, Illinois

**Folklife Research and Project Management:** Plan, implement, and direct projects focused on identifying, preserving, and promoting to the general public, folk and traditional arts; including curation and development of 10 panel interpretive exhibit *From Generation to Generation: Folk Arts of Illinois*, including education materials and statewide programming at 8 sites over 2 years.

**Collaborator Relations:** Liaison with community partners, artists and other consultants on projects, including providing general consulting to the Ethnic and Folk Arts program of the Illinois Arts Council.

*Institute for Cultural Partnerships*, Harrisburg, Pennsylvania

**Research:** Arco Latino community Photovoice research project (2006)

**Collaborative exhibit design:** Co-Curated 2000 sq ft, 40 object, touring exhibition “Making It Better: Folk Arts in Pennsylvania Today.” Project management also included planning, evaluation, and fundraising activities. (2007-2009)

**K-12 Education Initiatives:** Directed year-long arts residency program with Latino and African-American youth in an urban, alternative high school setting, including: developing curriculum, programming teaching artists, fundraising, implementing rigorous evaluation component, and coordinating communication between school administration, teachers, teaching artists, and program volunteers. (2006-2011)

*Consultant and Assistant Director, Afro-Cuban writers and artists*, a research project of Dr. Juanamaria Cordones-Cook of the University of Missouri (2006-2017)

- **Advise oral history and field research protocol;** 6 trips to Cuba, over 90 days in field.
- **Documentation** through photography and video: including filming over 15 artist interviews at various locations, and archival and research footage at international conferences, book presentations, and forums; including: Feria Internacional del Libro (Havana), V & VI Seminario Internacional “Rito y Representación” (Havana), Feria del Libro (Matanzas), X Conferencia Internacional Cultura Africana y Afroamericana (Santiago de Cuba).
- **Assistant Director** for “Nancy Morejón: Paisajes Célebreres” (2013) and “Silla Dorada: antología audiovisual” (2010); **Post Production Assistant** on “Cimorroneando con G.H.”

(2011), “Diago: Un artista apalencado / A Maroon Artist” (2013), “Rogelio Martinez Furé: Un Griot Cubano” (2014), “Choco” (2014), “The Magical World of Mendive” (2015).

*Cultural Survey Researcher in Chicago Latino Community for Smithsonian Institute Folklife Program via Old Town School of Folk Music* Chicago, IL (Summer 2005)

- **Documentation:** Conducted ethnographic research Chicago’s Latino neighborhoods for Smithsonian Folklife Festival—multiple photos chosen for exhibition on national mall.
- **Public Presentation:** Presented Chicago traditional artists and art forms at the festival in Washington, D.C., including facilitating narrative stage discussions. (Summer 2006)

## Strategic Planning and Assessment

**Vermont Folklife Center *Discovering Community Education Program*.** (2020) Hired as a consultant to facilitate a strategic planning to assess, strategically grow, and better understand folklife education program in balance with other mission-central priorities. Report shared to American Folklore Society membership as “best practices” report. 2020.

**National Support Systems for Folklife, Traditional Arts, and Cultural Heritage Field Convening** organized by the Alliance for California Traditional Arts and the American Folklife Center. Invited participant. The American Folklife Center, Library of Congress, Washington, D.C. September 27-28, 2018.

**Maryland State Arts Council Folklife Center Feasibility Study.** (2017) Contract with National Council for Traditional Arts with Goucher College serving as the fiscal agent. Directed three student practicums for credit to research, transcribe, log, and code data from statewide community forums. Member of the Ethics and Data Analysis team.

**Bringing It Home: A Gathering of Locally Focused Educators in Wisconsin, Wisconsin Teachers of Local Culture** (June 19-21, 2014) Principal facilitator of retreat for forty local culture educators from around the state convened at Edgewood College in Madison, Wisconsin to identify the commonalities of their work, to develop a list of assets and obstacles pertinent to implementation of local culture pedagogy, and generate strategies for sustaining their future local culture projects and programming.

**Evaluation and Assessment of Folk Arts Grants and Programs, Minnesota State Arts Board** (2013) Directed assessment and evaluation, including making strategic recommendations for strengthening the program relative to its mission. The vision that drove the research plan was twofold:

- To provide data, gathered through qualitative and quantitative assessment, regarding the quality, impact, and reach of current programming in Folk and Traditional Arts by the MSAB on traditional artists, affiliated organizations, and specific cultural communities; and
- To create strategic planning report for Arts Board use that will make specific program recommendations regarding how the Folk Arts programming can be strengthened to better achieve its mission.

## Selected Peer-Reviewed Publications

**“Partnering With K-12 Education.”** In *What Folklorists Do*. Timothy Lloyd, editor. Indiana University Press. Forthcoming, 2021.

**Supporting Student Agency, Engagement and Success Through Inclusive Folk Arts Pedagogy.** 2018. Education Commission of the States, Arts Education Partnership Guest Blog. Url: <https://www.ecs.org/supporting-student-agency-engagement-and-success-through-inclusive-folk-arts-pedagogy>

**“Folk Arts in Education and Museums,”** by Lisa Rathje and Paddy Bowman. In *Folklife and Museums: 21st Century Perspectives*, eds. Charlie Seemann, Patricia Hall, and C. Kurt Dewhurst. Lanham: Rowman and Littlefield. 2016.

**“...back when lunch was lunch and not so complicated”: (Re)Presenting school culture through an alternative tale.** In *Through the School House Door: Folklore, Community, and Curriculum*. Paddy Bowman and Lynne Hammer, editors. Utah State University Press. 2011.

## Volunteer Professional Service

**American Folklore Society** Nominating Committee (Elected position, 2019-2021)

**Arts Education Partnership** Advisory Council (2018-2020), Equity Working Group (2018-current), Higher Education Working Group (2018-current)

**Higher Education Blog Series of the Education Commission of the States**  
Editorial Review Board member (2020-current)

**ArtsEdSearch** Peer Reviewer (2018-current)

**Preserving America’s Cultural Traditions:** (Co-Convener 2013-2017)

**PACT National Think Tank Chair on Folklife Non-profits and Leadership** (2015)

**Local Learning: The National Network for Folk Arts in Education**

National Working Groups Facilitator (2013-2016)

Communications Working Group: Co-Chair (2011-2012)

**American Folklore Society, Folklife and Education section:** Co-Convener (2011-2013)

Chair of the Dorothy Howard Arts and Education award committee (2011, 2013)

Member of Robinson-Roeder-Ward prize committee (2011, 2014, 2017-2019)

**American Folklore Society, Public Programs section:** Member of Archie Green award Committee (2011, 2013)

**Mid-Atlantic Folklore Association:** Board Member 2007-2011

**Susquehanna Folk Music Society:** Board President 2008-2010

Board Member 2006-2010

## Education

**Ph.D. in English, primary area Folklore Studies** (December 2008) University of Missouri

**Masters of Arts in English, emphasis Folklore** (December 2001) University of Missouri

**Bachelor of Arts in English and Philosophy, Summa Cum Laude** (1999) Wartburg College

## **Bibliography for *Race, Equity, Arts and Cultural History (REACH)* Proposal**

### **Arts Schools Network**

Administration for Children and Families. (2010). *Head Start Impact Study: Final Report*. Washington, D.C.: U.S. Department of Health and Human Services.

Aguilar, E. (2013). *The Art of Coaching: Effective Strategies for School Transformation*. San Francisco: Jossey-Bass.

Andrus, L. (2006). Art education, art therapy, and therapeutic teaching. In Gerber, B. & Guay, D. (Eds.), *Reaching and teaching students with special needs through art*. (177-188). Reston, VA: National Art Education Association. Andrus, L. (2001) The culturally competent art educator. *Art Education, Journal of the National Art Education Association*, 54(4),14-19.

Applebee, Arthur, Adam Gamoran, Judith Lander, and Martin Nystrand. (2003). Discussion-Based approaches to developing understanding: classroom instruction and student performance in Middle and High School English. *American Education Research Journal*, Vol. 40 No. 3 pp. 685-730.

Arts Education Partnerships. (2005). *Arts and Adult Literacy*. Washington, DC: Arts Education Partnerships.

Barahal, S.L. (2008). Thinking about Thinking: Preservice teachers strengthen their thinking artfully. *Phi Delta Kappan*, (90) 4, 298-302.

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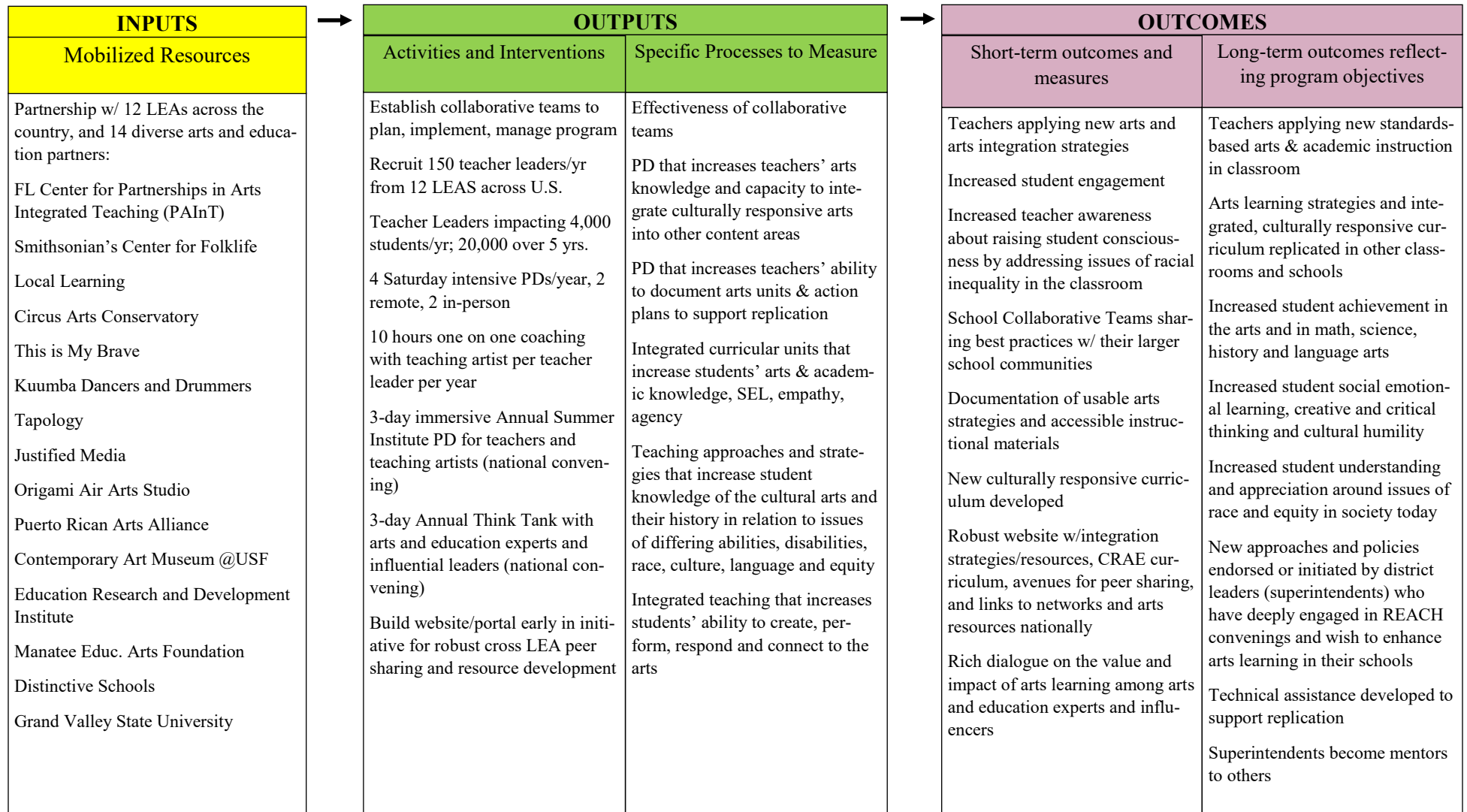
# Arts Schools Network's REACH Logic Model: Race, Equity, Arts & Cultural History

## OVERARCHING GOAL:

Build a National Arts Learning Laboratory to strengthen fiber of arts learning and harness learning and effectiveness of arts integration serving diverse and underserved student populations through culturally responsive curriculum development and teaching

LOGIC MODEL DATE:

APRIL 2021



## ASSUMPTIONS (root cause analysis, prior learning/experience)

Lack of culturally rich and relevant curriculum in teaching and learning

Isolation, within and between districts and among teachers, preventing collaboration and innovative developments in pedagogical approaches

Lack of dialogue among then nation's superintendents on race, equity, arts, and cultural history within teaching and learning

## EXTERNAL FACTORS (barriers/facilitators)

Lack of prioritization for arts learning in districts

Reliance on, and obsession with, standardized testing; and therefore need for alternative, authentic assessments measuring student critical thinking

Small and rural districts lack access to arts resources

Lack of access to the arts by low income kids and school systems; economic and racial inequities

## Arts Schools Network National Proposal: REACH—Race, Equity, Arts & Cultural History

### LEA Eligibility

There are currently 12 LEA/districts that have provided REACH with letters of support. Teacher leaders will be drawn from these districts. Letters of support from these districts have been included in the supplementary materials, and in each one the superintendent has confirmed their percentage of low-income students, all well above 20%. These LEAs represent very diverse populations and types of schools, including, notably, small, rural districts that often are underrepresented in such grant initiatives.

Please note that there was confusion as to the requirement of the 20%. While all of these districts fall well within the 20% minimum low income, when the calculations are made for “below the poverty line”, as per the SAIPE (estimated population 5-17 *divided by* estimated # of relevant children 5-17 in poverty who are related to the household), the resulting figure often represented a significantly lower percentage, often below 20%. These calculations are shown in the chart below for those that are included in the SAIPE data. (Those marked \* are not included in that data set).

As the grant writing team was activating their networks and communicating with superintendents about this opportunity, interest was immediately forthcoming. We regret not having clarity regarding the 20% requirement, but would like to emphasize that *should the REACH proposal be selected for funding, if any of the districts below do not ultimately qualify upon DOE review—given the positive response by the community to the vision of this grant—it will not be difficult to replace, with alacrity, any of those districts that do not qualify with those that do. Conversely, if that option is not allowed, we can work with the existing districts on this list that do qualify.*

LEA/District	% Low-Income	SAIPE Poverty Calculation
Hardee County School District, FL	66.4%	1267/5045=25%
Dilley Independent School District, TX	88%	283/875=32%
School District of Manatee County, FL	63.9%	9897/54118=18%
Portland Public Schools, OR	36%	5569/56307=10%
Distinctive Schools, IL and MI	85%	*
Target Range School District, MT	35%	68/451=15%
Grand Valley State University, MI	40%	*
Low Feliz Charter School for the Arts, CA	41%	*
Evergreen School District No. 50, FL	63.9%	*
Montgomery Independent School District, TX	25.9%	717/8740=8%
Orange Country Public Schools, FL	75%	37634/221934=17%
Christina School District, DE	36.6%	3652/26010=14%



## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

Add Mandatory Budget Narrative

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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

## **REACH Proposal BUDGET NARRATIVE**

### **PERSONNEL**

Key Personnel who will support the REACH project include the following:

- ASN's Managing Director, Melissa Brookes, will serve as **Project Director**, at 20% FTE to

[REDACTED]

1.5% COLA per year). Ms. Brookes' dedicated 50% time will include the following duties: oversight of the entire project; managing two full time direct reports on the project; serving on the management team and other teams as needed; submitting annual reports to the DOE; representing the project in public and providing accountability to ASN's board of directors.

- A full time **Program Manager** will be hired for this project at a [REDACTED] Grant

[REDACTED]

year). The Program Manager will be responsible for overseeing project operations, including tracking project activities, managing the budget, overseeing evaluation activities and reports, communicating with schools and teachers, hiring and supervising coaches in conjunction with PAInT, and joining planning and implementing PD services and programming with PAInT.

- A full time **WebPortal & Convening Manager** will be hired for this project at a salary of

[REDACTED]

outsourced building of the REACHC website and portal, while also leading the WebPortal Design Team's input and support of both the launch and the year to year populating of the site. She/he will also lead the various teams supporting the project's two national convenings, including programming and site management, in partnership with PAInT.

- Four 50%FTE **Demonstration Site Coordinators** will be hired or identified at each demonstration site (two schools in Florida, one in Grand Haven Michigan, and one in Chicago) in order to provide on site coordination of the School Collaborative Teams and support team taught residencies over the course of all five years. They will be responsible for coordinating the School Collaborative Teams, and other grade alike meetings on a regular basis, as well as scheduling teaching artists and pairing them with teacher leaders. They will support the documentation of units, as well as each teacher/teaching artist team with planning, assessment, and other REACH related tasks. They will be paid 50% of a projected

[REDACTED]

(Please note that additional REACH “personnel” will exist within the contractual relationship with ASN’s primary partner, the University of South Florida’s Statewide Center for Partnerships in Arts Integrated Teaching [PAInT], who will be the lead for designing and delivering the Professional Development for REACH. See *Contractual* below for more detail).

## **FRINGE BENEFITS**

ASN’s Fringe Benefits will be covered by indirect costs. PAInT’s Fringe Benefits are listed within Contractual.

## **TRAVEL**

Please note that like honorariums for teachers and teaching artists, and presenting fees for master teachers and other experts, *travel* represents a significant portion of expense in this project, and supports many components, namely; 1) an annual three day immersive summer institute PD for teachers and teaching artists, 2) an annual winter convening/think tank with arts and education leaders and experts, and 3) two museum studies/research trips, one in year 1 and the second in year 2. These events are central to the objectives, building both the national network of arts educator leaders, and providing opportunities for substantive PD that will enrich not only each professional educator taking part, but will also be brought back to infuse the energy of each community from which those teachers come. Resources are being developed and built that will support the field nationally.

For the purposes of budgeting, we have calculated “trips” in four groupings: a 2 day/night trip (■■■■■), a 3 day/night trip (■■■■■), a 3 day/night trip supporting the summer institute and national convenings ■■■■■, and a 6 day/night trip (■■■■■). Each trip is based on a round trip flight ■■■■■, and a per night hotel cost of ■■■■. In the case of the summer institute and national convening trips, the per diem is set at ■■■■, as both breakfast and lunch will be provided and covered elsewhere in the budget (therefore, the cost of that three-day trip is ■■■■ less per trip than the other three-day trips).

The following charts provide information on the numbers and types of individuals making these trips each year of the project. These charts simply provide an overview of number of participants, of different types, who are engaged in these components; further budget narrative below breaks down cost per year for this travel. Additional travel lines, related to these charts, are also found in the CONTRACTUAL section.

### *Summer Institute Professional Development (Sarasota, FL)*      *YEAR*

Participants	1	2	3	4	5
Teacher Leaders	83	106	120	128	150
Teaching Artists	10	20	20	20	20
Presenters/Facilitators/Master Teachers	6	7	7	8	8

*Arts Schools Network National Proposal: REACH—Race, Equity, Arts & Cultural History*

Out of town REACH staff/evaluation consultants	4	4	4	4	4
Local REACH staff (not traveling)	3	3	3	3	3

*National Convening/Think Tank (Sarasota, FL)*

*YEAR*

Participants	1	2	3	4	5
Teacher Leaders	32	32	32	32	32
Teaching Artists	16	18	18	20	20
Presenters/Keynote (experts from various fields, including the arts, education, brain functioning, psychology, social sciences)	8	10	10	12	12
Superintendents (strategic thought leadership)	4	4	4	4	4
Out of town REACH staff/evaluation consultants	4	4	5	5	5
Local REACH staff (not traveling)	3	3	3	3	3

*Museum Studies/PD Research & Planning*

*Year 1: Montgomery, AL (Equal Justice Initiative; 5 museums)*

*Year 2: Washington, D.C. (Smithsonian Institution)*

*YEAR*

Participants	1	2
University of South Florida Researchers	5	5
Teacher Leaders	4	4
Teaching Artists	4	4
Principals/Asst. Principals/Curriculum Coordinators	3	3
REACH staff	2	2
Consultants (Evaluation, arts/ed specialists)	3	3

- An allocation for local travel for staff, at a rate of [REDACTED], is included in the budget for each year, equal to [REDACTED] of travel per year. This will support primarily airport trips for interstate travel.
- 3 REACH Staff Travel to DC for annual USDOE conference each year; there are three-night trips [REDACTED] each for a total of [REDACTED] each year.
- Two REACH staff member will make two annual convening trips each year, which are three night trips, but those annual events are at [REDACTED] each, and therefore four trips per year costs [REDACTED] for Yrs. 1-5 [REDACTED]

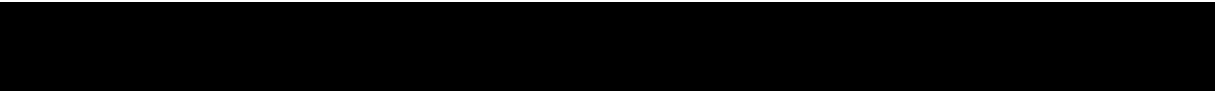
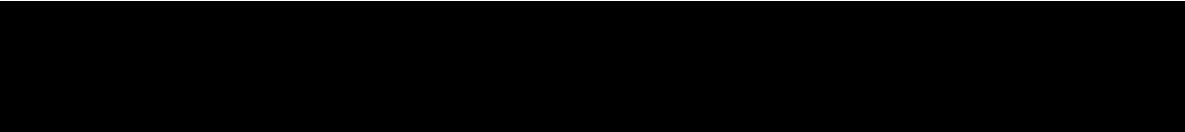
(Please note that significant additional REACH “travel” will exist within the contractual relationship with ASN’s primary partner, the University of South Florida’s Statewide Center for

Partnerships in Arts Integrated Teaching [PAInT], who will be the lead for designing and delivering the Professional Development for REACH. As directed by budget instructions for this proposal, that travel lives within PAInT’s contractual section. See **Contractual** below for more detail).

## **SUPPLIES**

- A general supplies line has been added for each year totaling \$[REDACTED]. This is to cover office supplies, materials for orientation, the three-day summer institute, Saturday PDs, and the national convening/think tank. It also supports dissemination and documentation work.
- A \$[REDACTED] line has been added for each year to support software purchases, apps and technical support components for curricular unit development in laboratory classrooms across the 10 LEAs involved in the project.
- A \$[REDACTED] line has been added for Yr. 1 for two new computers to support two new positions for ASN directly supporting REACH. This includes expense for a printer and Microsoft Office programs. (An equal amount is in Contractual for PAInT; see below).
- A \$[REDACTED] line has been added for each year under “miscellaneous”, which seemed a reasonable amount for a grant of this size. This would cover other supply related items beyond office supplies, but only items that would be acceptable under EDGAR for grant related work.
- \$[REDACTED] in unit/lesson supply support will be provided to each teacher leaders engaged in the project (except those doing intensive team-teaching work with teaching artists receive a different allocation; see next item). These monies will be used to buy supplies and resources to support their arts integrated work throughout each year. [REDACTED] will be provided in year 1 to support 70 teachers, but they will only be working a half semester in year 1, and so the

- \$[REDACTED] in unit/lesson supply support will be provided to demonstrate site teacher leaders who are doing the additional deep dive team teaching with teaching artists, developing TWO units per year, one each semester. Therefore, these teachers will receive \$[REDACTED] per unit as opposed to \$[REDACTED] per year. In the first year, they will only do one unit as the work will begin in the second semester. \$[REDACTED] will be provided in year 1 supporting 20 teachers doing one unit (20

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- Supply money will be provided to support the Remote and In-person PD Saturday intensives supporting all teachers. The number of participants will increase slightly per year. There will be four Saturday intensives per year (except in year 2 when there will be only two). [REDACTED] will
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## CONTRACTUAL

- WebPortal. ASN will contract with a web development company to build out the REACH Website in the first year of the initiative. This will include a database build in the first year, and an annual maintenance and hosting expense. The build out expense will be \$[REDACTED] in the first year, and the database expense will be \$[REDACTED] in the first year. The maintenance and hosting expense of \$[REDACTED] will be recurring each year of the project. (The above components could be outsourced to the same company or they could be split and paid to different ones).
- PAInT will pay a contractor to support content curation, tagging and input (data entry) for the REACH WebPortal annually at a cost of \$[REDACTED] per year.
- ASN will hire David Flatley as core consultant to the REACH project (resume in supplementary materials) who will provide 90 days of consultancy support per year, at a rate of [REDACTED]. With over 20 years of national experience developing or supporting arts integrated initiatives and PD programs, he will assist with all facets of program development and delivery.
- ASN will also hire 9 expert consultants in each of the following areas of specialization: visual arts, theater, music, dance, media arts, folks arts, culturally responsive arts education (CRAE), accessibility, and ELL. Each of these nine consultants, providing 20 days' worth of consultation to the project for an annual fee of [REDACTED], will support School Collaborative Teams, the Arts Partner Professional Development and Support Team; they will engage with and support teaching artists throughout the project; they will contribute to the design PD sessions, national convening sessions, and collaborate with the WebPortal team developing, and then building, the website over time. The annual expense for these nine consultants is \$[REDACTED] (9 consultants).
- ASN will pay a Project Advisor, Joey Wise, an annual amount of \$[REDACTED] for 18-20 days (\$[REDACTED]/day) of consult time. Mr. Wise is a well connected educator who will support the

visibility of this work, and will attract high profile, quality artists and superintendents to this project. He is included in the project narrative.

ASN developed this proposal and plan together with the Center for Partnership in Arts Integrated Teaching at the University of South Florida. ASN proposes to partner with this entity, as one of two sole source contractual partners (the second being the external evaluators; see below), in order to support this nationwide initiative with collaborative partners that has unique professional development expertise, and who will—in partnership with ASN—design and deliver PD to teachers, teaching artists, principals and others during this five-year initiative.

### **PAInT Contractual**

*(Personnel)*

- PAInT's Director, Dr. Denise Davis-Cotton, will serve as Project Manager, at 30% FTE to the project. Grant funds will cover 30% of Dr. Denise's [REDACTED]  
[REDACTED]  
[REDACTED] Dr. Denise's dedicated 30% time will include the following duties: oversight of all professional development activities, including the annual summer institutes, Saturday intensives, and team teaching at the demonstration sites; leading the museum studies component; designing with other personnel the national convening/think tank; managing two full time direct reports on the project; serving on the management team and other teams as needed; representing the project in public.
- A full time Project Coordinator will be hired for this project at a salary of \$ [REDACTED] Grant [REDACTED]  
[REDACTED] year). The Project Coordinator's responsibilities will be logistical, and will provide communications support project-wide, including support for each of the various REACH teams meeting on a regular basis, ensuring participating, notetaking, action plans and follow up are maintained.
- A full time PD & Curriculum Alignment Coordinator will be hired for this project at a salary of \$ [REDACTED] Grant funds will cover the entire cost of this position at \$ [REDACTED] in Year 1, [REDACTED] Year 5 (providing [REDACTED] COLA per year). The PD & Curriculum Alignment Coordinator will support PD design and delivery, as well as curricular unit design and assessment at the satellite schools. She/he will oversee PD activities, obtain quality PD content providers, provide follow-up support to teachers and schools, jointly hire and supervise project coaches, site coordinators and monitor the impact of PD services.
- PAInT/USF's Associate Director of Financial Services, Chrsihanthi De Silva, with an annual [REDACTED]  
[REDACTED]

and [REDACTED] in Year 5 (providing [REDACTED] COLA per year). Her support of the initiative will include processing the grant's contract in accordance with various rules and regulations (university and federal), review and sign off on reconciliation reports to make sure expenditures are valid and within the grant budget and all expenses are followed by the federal grant guidelines, develop and prepare financial/budget reports monthly or quarterly, submit all and any financial/budget reports that are requested by the grant administration; and assist and advise PAInT leadership with budget and administrative issues.

- PAInT/USF's Office Manager, Aimee Colon, with an annual salary of \$[REDACTED] will provide 10%PTE support of the project, and the budget will accordingly allocate \$[REDACTED] in year 1; [REDACTED] providing [REDACTED] COLA per year). Her support of REACH will include prove all approved expenses, track and review expenses weekly basis, process vendor applications and independent contractor expenses, and reconcile grant budget expenses on a monthly basis.
- PAInT will hire one graduate student to work 20 hours per week, at [REDACTED] for 36wk each year (academic year) to support the initiative. She/he will support project management of all events, support web site development activities in concert with ASN, and will provide documentation support for evaluation activities such as focus groups. Accordingly, the budget supports this line at [REDACTED]  
[REDACTED]  
[REDACTED]

*(Fringe Benefits)*

PAInT/USF will charge the grant [REDACTED] fringe benefits for each of the five salaried positions listed above (not including graduate student). Allocations per year are as follows:

[REDACTED]  
[REDACTED]  
[REDACTED]

*(Travel)*

- Two conference presentations (dissemination) will begin starting in year 3 for two REACH staff; two per year in years 3, 4, and 5. These will be three night trips at \$[REDACTED] per trip as articulated above. 2 REACH staff doing 2 presentations per year equals \$[REDACTED] being added to the budget in years 3, 4 and 5.
- Two REACH staff will travel to 9 different LEA/districts per year to support site work, meet with teams, and ensure fidelity of the programming locally. These will be two night trips \$[REDACTED]/trip. 2 staff making 9 trips equals 18 trips per year; therefore [REDACTED] allocated per year.



- MUSEUM STUDIES travel:
  - PAInT will coordinate the two intensive museum studies/research component articulated in the proposal narrative. These trips, taken in years 1 (Montgomery AL) and year 2 (Washington DC) will support train the trainer educators who will learn about developing culturally responsive curriculum with rich resources from the museums and educators they will be visiting. These will be six night trips at \$[REDACTED]/trip. There will be 21 educators participating each year (as listed in the above charts), resulting in a \$[REDACTED] line item for both years one and two. A local bus will be rented for each trip; 5 days for the Montgomery AL trip in year 1 at [REDACTED] line in year 1; and for an equivalent of 2 days for the Washington DC trip (where a bus will not be needed fully for each day) at [REDACTED] addition to year 2.
- SUMMER INSTITUTE Travel:
  - Again, referencing the charts above reflecting the educators (teachers and teaching artists) participating in the REACH summer institute and winter convenings/think tank, PAInT will cover the travel for participants who are not staff or evaluators. These contractual travel lines reflect three-night trips [REDACTED] (reflecting the lower per diem as breakfast and lunch are covered elsewhere). For the summer institute, this translates to [REDACTED]  
[REDACTED]
  - For consultant/presenters/master teachers who will be traveling to support the summer institute, as per the chart above, year one will allocate \$[REDACTED] (\$1025x 8 [REDACTED])  
[REDACTED]
- WINTER CONVENING/THINK TANK Travel:
  - For the winter convening/think tank, the (lower) number of participants is estimated to remain constant over the five years of the program and therefore a budget line of [REDACTED] 37 participants) is added for the travel for participants that are not staff of consultants.
  - For consultants (arts/education experts, superintendent leaders, keynotes, artists),  
[REDACTED]

*(Supplies)*

- As with for the new ASN REACH positions, a \$ [REDACTED] line has been added for Yr 1 for two new computers to support two new positions for PAInT directly supporting REACH. This includes expense for a printer and Microsoft Office programs.
- Coffee/morning refreshments, snacks and lunch will be provided for the summer institute participants at a cost of [REDACTED]  
[REDACTED]
- Coffee/morning refreshments, snacks and lunch will be provided for the winter convening participants at a cost of [REDACTED]  
[REDACTED]  
76 participants).
- Coffee/morning refreshments and a boxed lunch will be provided for the in-person Saturday intensive PDs each year at a cost of [REDACTED]  
[REDACTED]

*(Contractual)*

- PAInT will pay the Smithsonian Institution to cover non-federally support staff who will provide support in the first two years of the initiative for the museum studies component taking place in Year 2 in DC. \$ [REDACTED] in Year 1 to support pulling together content/resources and creating instruction for teachers to easily use them, as well as planning for Year 2; and \$ [REDACTED] in Year 2 to support the in-person learning lab at the Folk Arts Festival and introduction to other museums and their education resources.
- PAInT will pay for presenters/train the trainers at both the summer institute, the national convening and the Saturday intensives. The rate of pay for these master teachers will be \$ [REDACTED] per day of presenting, which includes significant planning/prep time in advance of each event.
  - For the Summer Institute, an allocation of [REDACTED] for Year 1 will cover [REDACTED] s)
  - [REDACTED]
  - [REDACTED] 3
  - [REDACTED]

- For the four annual Saturday Intensives (only two in year 1), presenters fees will [REDACTED]
- PAInT will pay teaching artist consultants a rate of [REDACTED] to support one on one coaching (which will include some prep/planning and follow up resource sharing). Each teacher participating in the initiative will receive 10 hours of coaching per year (5 hours in [REDACTED])
- Finally, PAInT will pay the teaching artists who do the deep dive in the demonstration sites where they will team with teachers to create and teach integrated curricular units. They will be paid a rate of [REDACTED] to cover 10 hours of instruction and six hours of planning/prep time. Each teacher leader in the demonstration site will commit to two such residencies per year (one in Year 1). This expense of [REDACTED] will result in the development of hundreds of lesson plans, units and planning/assessment documents that will be culled and shared as best practices on the WebPortal. Allocation for the demonstration site integrated residencies are as follows: [REDACTED]

### **Complement Consulting Group (CCG) Contractual**

Similar to the sole source contractual relationship ASN proposes to establish with PAInT, the other such relationship would be Complement Consulting Group (CCG). In developing the vision for this proposal, we met with CCG to discuss in detail the kind of evaluation plan might be needed to demonstrate impact and measure the objective and performance measures effectively for this kind of initiative. They listened to our intentions and plans for implementation and helped developed the evaluation plan in this proposal.

Their fee will cover: design and implement a fidelity tool to support quality implementation of the project; develop assessment instruments such as pre/post surveys, observations protocols, focus group questions; contribute/add to the analysis of qualitative data and artifacts; on site visits to meet with the management and other related teams, to support focus groups, classroom observations; participate in conference presentations and other dissemination efforts, write annual reports.

- The yearly allocation for CCG's External Evaluation fee will be [REDACTED] for all five years.

- Project travel costs for CCG: two visits per year by two CCG members per visit to support classroom observations, focus groups, management team retreats, demonstration sites. Three

- Event travel costs for CCG: three members attending 2 REACH events such as national summer institute or winter convening/think tank or museum studies (same calculation as above: 2 trips x 3 people)

## OTHER

- An annual allocation of \$ is included in the budget for transcription services to support documentation of focus groups (\$/hour average for six 90 minutes focus group sessions/year)
- A printing line for \$ per year is included in the budget to support printing needs project wide.
- Discounted ASN membership support for new schools from partner districts wishing to join the Arts Schools Network but who have severely limited budgets is included in the budget. Annual members is \$ Up to 20 schools, should they need the support, will be allocated \$ to join ASN at that discounted rate for five years (\$ each year for Years 1-5).
- An annual membership fee of \$ to ERDI (Educational Research & Development Institute) is included in the budget (\$ each year for Years 1-5).
- Honorariums for 11 out of the 21 participants attending the museum studies trip in years one and two (teacher leaders and teaching artists only receiving stipends) will be budgeted:
- is allocated for workspace/conference room rental at the hotel in Year 1 only of the Museum Studies trip to AL (\$/day for 3 days of the trip)
- An allocation of is included in Year 1 for museum fees for the 21 participants in the Museum Studies trip to AL ( to cover all people for all five museums).

- [REDACTED] daily honorariums will be provided for teacher leaders and teaching artists attending the winter convening. [REDACTED]  
[REDACTED]
- [REDACTED] honorariums will be provided for teacher leaders and teaching artists attending the remote Saturday intensives. Budget line items for REMOTE Saturday intensives are as follows: [REDACTED]  
[REDACTED]  
[REDACTED]
- [REDACTED] honorariums will be provided for teacher leaders and teaching artists attending the in-person Saturday intensives. Budget line items for IN-PERSON Saturday intensives are as follows: [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]
- An annual allocation of \$[REDACTED] (per year) is included for tech support both the summer institute and the winter convening/think tank. \$[REDACTED]/year for audio/visual tech support for those two events.
- An annual allocation of \$[REDACTED] (per year; except half that, [REDACTED], in the first year when there are half as many sessions) is included to support tech support for the Saturday PD intensives, both remote and in-person. Each event (there are four total Saturday sessions each year except the first; two remote, and two in-person) is allocated [REDACTED] for this support. Yr. 1: [REDACTED]
- A budget line to support facilities rental for the summer institute and winter convenings has been included at \$[REDACTED] per year for each event, supporting the numbers reflected in the earlier charts. \$[REDACTED] in Yrs. 1-5.
- A budget line to support facilities rental for the two in-person Saturday intensives each year (except only one in Yr. 1) at each of the three demonstration sites (Chicago, Grand Haven Michigan, and Sarasota FL) has been included at a rate of [REDACTED] per sites in CHI and MI, and [REDACTED] for FL (which will have more participants) as follows: [REDACTED]  
[REDACTED]  
[REDACTED]
- ASN will provide \$[REDACTED] daily honorariums each to 4 superintendents who attend the three days of the National Convening/Think Tank [REDACTED]

**INDIRECT**

As ASN would be a first-time federal grant recipient, REACH requests use of a de minimum rate of [REDACTED] to those expenses that qualify as per 2 CFR § 200.414(f).

- [REDACTED]  
[REDACTED]



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

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

Name of Institution/Organization

Arts Schools Network

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

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

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

**\*Indirect Cost Information (To Be Completed by Your Business Office):** If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

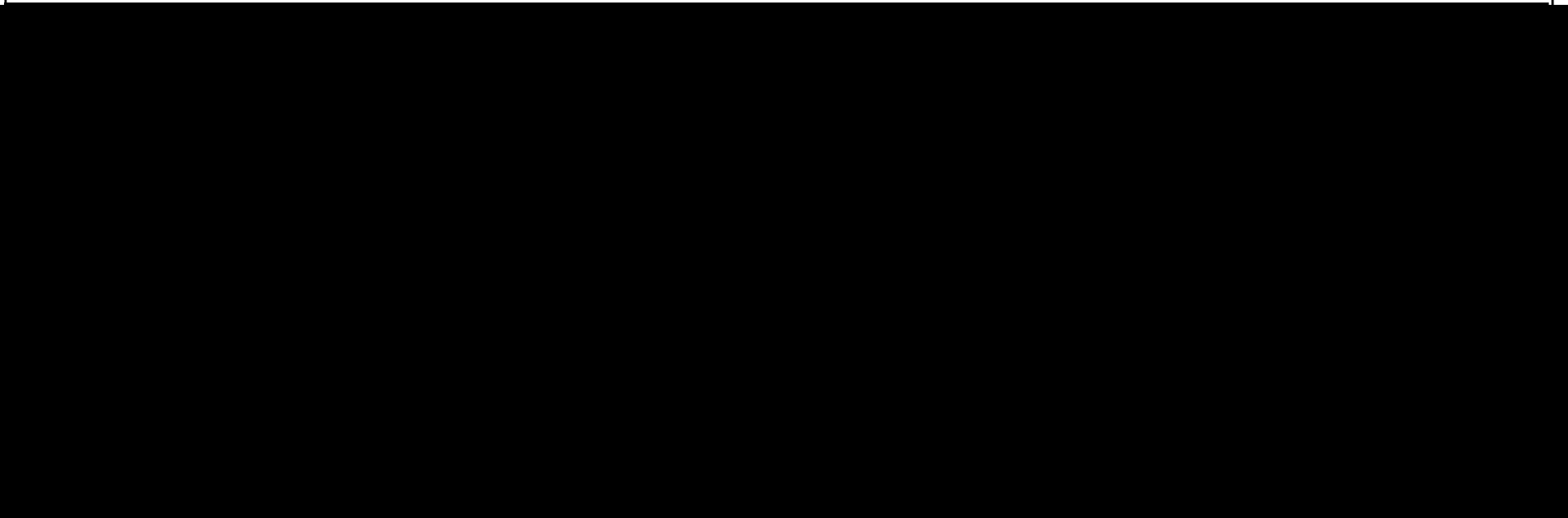
- (1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? ☐ Yes ☒ No
- (2) If yes, please provide the following information:  
Period Covered by the Indirect Cost Rate Agreement: From:  To:  (mm/dd/yyyy)  
Approving Federal agency: ☐ ED ☐ Other (please specify):   
The Indirect Cost Rate is  %.
- (3) If this is your first Federal grant, and you do not have an approved indirect cost rate agreement, are not a State, Local government or Indian Tribe, and are not funded under a training rate program or a restricted rate program, do you want to use the de minimis rate of 10% of MTDC? ☒ Yes ☐ No If yes, you must comply with the requirements of 2 CFR § 200.414(f).
- (4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages?  
☐ Yes ☒ No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.
- (5) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:  
☐ Is included in your approved Indirect Cost Rate Agreement? Or, ☒ Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is  10.00 %.
- (6) For Training Rate Programs (check one) -- Are you using a rate that:  
☐ Is based on the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))? Or, ☐ Is included in your approved Indirect Cost Rate Agreement, because it is lower than the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))?

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

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



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

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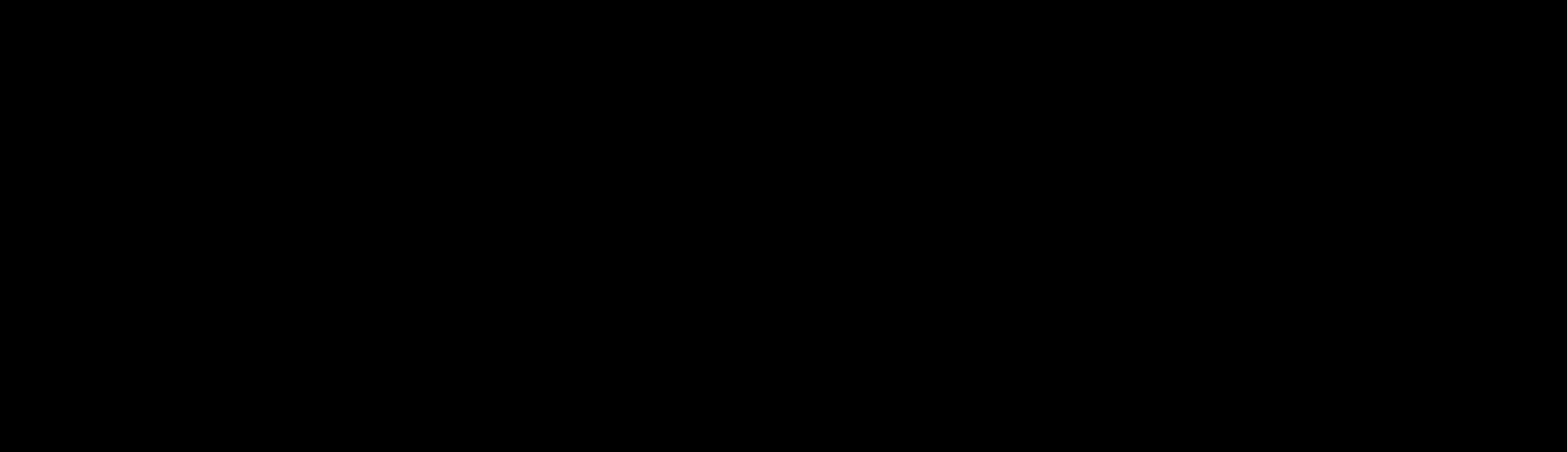


<p>Name of Institution/Organization</p> <p>Arts Schools Network</p>	<p>Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.</p>	
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**IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES**

(1) List administrative cost cap (x%):

(2) What does your administrative cost cap apply to? ☐ (a) indirect and direct costs or, ☐ (b) only direct costs



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